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**Universitat Autònoma
de Barcelona**

**A THEORETICAL AND METHODOLOGICAL PROPOSAL IN CULTURAL
DIPLOMACY ANALYSIS**

The case of the Brazilian Cultural Centre in Barcelona (2003-2013)

Doctoral Dissertation by Fabrício Borges Carrijo

Submitted for the PhD programme in Political Science, Public Policies and International
Relations

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To Kasia

“Cuando llegamos a los límites,
es necesario aumentar las opciones”¹
(Walter Mignolo, 2015)

¹ In English, our own translation, “when we reach the limits, it is necessary enhance the options”.

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INTRODUCTION

The present doctoral thesis in the field of International Relations addresses Cultural Diplomacy, understood as the employment of the cultural dimension by a State in the conduction of its Foreign Policy. Cultural Diplomacy is carried out through different forms depending on the State, it might be employed through parts of the State administration such as a Ministry of Foreign Affairs as well as its Embassies and Consulates. Another mechanism involves the use of cultural institutions abroad, for example, the Cervantes Institute, in the case of Spain, the Goethe Institute by Germany and Brazilian Cultural Centres (Brazil).

Cultural Diplomacy comprises a recent field of inquiry which has been gaining an increasing interest. Nonetheless, it remains an underexplored area of analysis, which lacks a consolidated theoretical and methodological basis. Thus, this research provided an important opportunity to advance the understanding of Cultural Diplomacy by proposing a theoretical and a methodological framework. Part of the aim of this study is to propose a framework to study Cultural Diplomacy within the agent-structure interplay, which we call the rotational model. It entails an instrument that enables the identification of the agential and structural factors that influence the decision-making processes involved in the conduction of Cultural Diplomacy. The theoretical framework also comprises the proposal of two approaches to critically analyse Cultural Diplomacy: Cultural Diplomacy as power and Cultural Diplomacy as resistance.

Another purpose of this dissertation encompasses the proposal of a model to implement a statistical analysis in Cultural Diplomacy, which we call Cultural Diplomacy Data Analysis Framework (CDDAF). This framework allows the measurement and comparability of the Cultural Diplomacy actions undertaken by a State in a variety of contexts and periods. It also provides a mechanism to carry out a comparative analysis of Cultural Diplomacy actions by different countries.

Further, the thesis seeks to apply the proposed frameworks to the analysis of Brazilian Cultural Diplomacy. This dimension of Brazilian Foreign Policy has only timidly been studied and even in these contexts, a systematized and systematic data analysis has not yet been done. A central aspect of Brazilian Cultural Diplomacy refers to the Cultural Department of the Ministry of Foreign Affairs in coordination with the Brazilian posts abroad: Embassies, Consulates and Cultural Centres. In this process there are a variety of other actors involved, as it will be discussed in the thesis.

The Brazilian Cultural Centres (BCC) abroad are among the pillars sustaining Brazilian Cultural Diplomacy and are directly subordinated to Itamaraty. Brazil has only

three Cultural Centres in Europe and one of them is located in Barcelona. The actions of the Centres encompass Portuguese language courses and also cultural activities, depending on the context, such as movie exhibitions, seminars and concerts. In this context, this dissertation follows a case-study design, with in-depth analysis of the Cultural Diplomacy actions carried out by the Brazilian Cultural Centre in Barcelona (BCCBcn) from 2003 to 2013. To date, no empirical study has ever been carried out regarding the Centre in Barcelona. In fact, to our knowledge, it is the first time that a study involving empirical research, combining qualitative and quantitative data analysis is carried out in regard to Brazilian Cultural Diplomacy. To date, the measurement of Cultural Diplomacy actions employing statistical analysis has been absent in the works addressing the Brazilian context. Therefore, the findings should make an important contribution to the field of Cultural Diplomacy in general and Brazilian Cultural Diplomacy specifically.

The study of the Brazilian Cultural Centre in Barcelona aims to identify the mechanisms through which Cultural Diplomacy is carried out, the dynamics of the interactions between the BCCBcn and Itamaraty, the Cultural Diplomacy actions carried out by the BCCBcn along the 2003-2013 period, the participant actors and the agent-structure factors involved in these decisions. It also seeks to identify the impact of the Cultural Diplomacy action in regard to the students of Portuguese Language at the BCCBcn.

The methodological aspect included the employment of documental analysis, semi-structured interviews and survey. The qualitative and quantitative data were collected through field work at the Ministry of Foreign Affairs in Brazil, at the Brazilian Consulate in Barcelona and at the BCCBcn. It also included the application of a survey to the students of the Brazilian Cultural Centre in Barcelona enrolled in its Portuguese Language courses.

CHAPTER 1

INTERNATIONAL RELATIONS, CULTURAL DIPLOMACY AND POSTCOLONIALITY

Postcolonialism brings a research agenda in IR beyond traditional topics of analysis centered on the State, foreign policy, security, armed conflicts, etc. It addresses marginalized or absent themes in mainstream IR theory, such as the asymmetries of power in the international system, especially regarding North-South relations, resistance, cultural encounters, representation practices and construction of identity, etc. It also involves a resignification of classical topics in IR, by studying them beyond Western worldviews, bringing a perspective from the South. Regarding experiences, Postcolonial scholarship asserts the legitimacy to bring alternative loci of enunciation and consequently interprets the world beyond mainstream IR scholarship of emphasis on the experiences, and concerns and interests of the countries in the North.

There is a concern in Postcolonialism to present analysis focused on silenced subaltern experiences, bringing narratives, perspectives and cases studies about social, political, economic, and cultural contexts in the South, but marginalized experiences in the North as well. Regarding epistemology, Postcolonial critics call into question the process of knowledge construction in IR and the power relations in which it is embedded. Thus, Postcolonialism contests Western-centric hegemonic narratives, its myth of modernity, its silences and ambivalence. Also, it reveals the oppressive effects of hegemonic imaginaries onto the Other produced by IR scholarship. In relation to the last item, actors, a Postcolonial approach questions Western disregard or selective deafness regarding the academic voices from the South.

1.1 The “post” and coloniality of power

Mignolo argues that the colonial aspect in Postcolonial theory refers to the formation of European modernity regarding the political, economic, cultural, and epistemic configuration of the modern world. It also entails the culturally constructed imaginaries, for instance, through science and religion, in justification of the colonial dynamics (Mignolo, 2015:225), which took place from XVI to the mid twentieth century carried out by Belgium, France, Germany, Great Britain, Holland, Italy, Portugal, Spain, and represented an unparalleled moment in history with major

consequences to the contemporary world order (Childs and Williams, 1997: 2). Colonialism ended in different moments, although not completely, since colonial territories such in Palestine remain occupied. Portuguese and Spanish colonialism in Latin American finished in the late XIX century, but British and French colonial rule in Africa and Asia continued throughout the 1950's and 1960's. One aspect of the "post" in Postcolonial theory refers to the end, in most cases, of the formal, direct domination of some societies over others, together with the acknowledgment of the persistence of colonial mechanisms of power, in the form of neocolonialism and coloniality of power. Neocolonialism refers to Western States' attempt to make the most of their indirect control over former colonial territories by means of hegemonic behaviour employing the economic, political and cultural realm and consequently maximizing the revenues extracted from the Other (Childs and Williams, 1996: 5)

Quijano (1992;2000; 2014) presents the concept of "coloniality" and further, "coloniality of power" to explain a structure of domination emerged in colonialism and persisting in the "post" context. Thus, the contemporary postcolonial period is embedded in coloniality of power, in the sense of the establishment of social, economic and cultural interactions in the international order grounded on racial/ethnic binary classifications (Quijano, 2014). Coloniality of power establishes a racist hierarchy, a subjugation process setting a superior Self and an inferior Otherness on which basis justifies and naturalizes asymmetric relations among peoples and nations, capitalist exploitation and a racial division of labor (Quijano, 2000).

Postcolonialism encompasses a historical break and continuity, since in the "post" colonial context, the power relations established during colonialism persist in a variety of forms (Zehfus, 2013: 157). Postcolonial refers to a critic regarding the remaining consequences of colonial experiences, its legacies shaping the construction, the imaginaries, and hence the performativity and interaction among peoples, international organizations, States, companies, and any other actor in international relations. Postcolonial goes beyond a chronological aspect, a temporal breaking line marking the end of formal colonial rule. It reveals the persistence of novel discourses either invisibilizing or justifying atrocious old habits.

Postcolonialism engages in deconstructing hegemonic narratives, exposing its ambivalences and the silences that makes dominant imageries appear coherent. It also presents alternative narratives from a plurality of loci of enunciation, in a way that the inferiorized Other also speaks. Postcolonial theory problematizes both the assumptions

within mainstream International Relations theory and the power relations embedded in the knowledge production process within the discipline. It brings questions such as, who speaks in International Relations? From which locus of enunciation? Who is listened to? Why some speak and others do not? What are the power relations involved in this voice and silence interplay? How does knowledge in IR enact the construction of reality? How does it affect, create or perpetuate relations of inequality and domination among States and peoples? Where are the subaltern voices, perspectives, experiences, knowledge within IR theory? Postcolonialism contests those premises taken for granted. It sheds light into the IR epistemological complicity and the deliberate support of domination practices carried out by States and other actors in international affairs.

1.2 Postcolonialism: an emerging epistemology in IR

According to Abrahamsen, Postcolonial theory emerged in the late 1970s and 1980s in the literature, and through a trans-disciplinary engagement. It has diversified its research agenda towards the inclusion of more elements in the study of the North-South relations. Thus, Postcolonialism has progressively been employed in a wide range of disciplines, for example, Anthropology, Cultural Studies, Development Studies, Geography, Sociology, Philosophy and International Relations (Abrahamsen, 2007: 112).

Postcolonialism entails an emerging epistemology in the field of International Relations, initiating between the very end of XX and the dawn of current century with publications such as “The fiction of imperialism: reading between international relations and postcolonialism” written by Darby (1998); “Power, Postcolonilism, and International Relations: Reading Race, Gender, and Class” organized by Chowhry and Nair (2002), “Geopolitical and the Post-colonial: rethinking North-South relations” by Slater (2004), “Decolonizing International Relations” edited by Jones (2006).

Postcolonial theory has timidly been integrated in the publications of handbooks about International Relations Theory. It appeared in a chapter in “Theories of International Relations: Discipline and Diversity” edited by Dunes’s et al (2006). In the following year, “International Relations Theory for the Twenty-Fist Century: an introduction” edited by Griffiths included a chapter on Postcolonialism written by Abrahamsen (2007). Still, this author stresses that Postcolonial theory remains

completely excluded by most of the textbooks in International Relations or marginally present, condensed with other dissident approaches such as Poststructuralism (Abrahamsen, 2007:111). This the case, for example, of the “Handbook of International Relations” edited by Carsnaes, Risse and Simmons, and which the 2013 edition addressed Postcolonial theory in the text written by Zehfuss (2013). The presence of the analysis of Postcolonialism in this handbook is certainly an important advance regarding its recognition as a legitimate epistemology in IR scholarship and visibility.

1.3 International Relations theory and coloniality

International Relations as an academic discipline has been built on the basis of the themes, interests and behavior related to the hegemonic States. The foundation of IR as a separate field and its subsequent development is intrinsically related to the dynamics of power in the international system and on the major powers’ attempt to have an epistemological basis that could contribute justify hegemonic practices.

The discipline of IR was initially formalized in Europe with the creation of the Chair of International Relations at the University of Wales in 1919 (Burchill and Linklater, 2009: 6), and currently is considerably shaped by the United States’ academic sector (Abrahamsen, 2007:112). IR is rooted in European colonialism and has historically been tied to major powers and their colonial and further neocolonial objectives and practices. The theoretical basis of mainstream IR derives from classic European thinkers like Thucydides, Machiavelli, Grotius, Hobbes and Kant whose ideas have been employed to justify Western conquest and domination against Others (Jones, 2006:3).

We always speak from somewhere, from a locus of enunciation encompassing both a place and identity positionalities. The formation of our perceptions and stances exceeds a merely objective performativity. It also evolves a subjective process of experiencing, feeling and interpreting the world. Considering the plurality and fluidity of identity categories forming subjectivity, the way we perceive and behave in the world is changeable as well. Humans are storytellers and attempt to – at least some – to convince others about the veracity of their narrative, creating an imagined reality. Thus, a story becomes a myth on which basis a high amount of people might behave. Harari sustains that large-scale cooperation among strangers derives from these subjects’

beliefs in common myths which existence is present solely within their imagination (Harari, 2014:30).

These myths not only bring explanation about the world, but also affect its functioning. Myths form an imagined order, and “we believe in a particular order not because it is objectively true, but because believing in it enables us to cooperate effectively and forge a better society” (Harari, 2014: 124). Certainly, sharing a common believe might allow cooperation. Yet, postcolonial thinking questions: cooperation in which way? Who are the benefitted? A better society, for whom? On what terms? Myths also constitute mechanisms to exert and justify domination.

The production of International Relations theory takes place within a particular locus of enunciation. Some stories are turned into myths, largely spread and presented as “the” true account of global affairs, whereas others are silenced, discredited and destroyed. Cynthia Weber stresses that International Relations myth entails the process through which ideological, cultural and particular stories are turned to appear empirical, natural and universal. A myth in IR theory creates “facts” (Weber, 2010:7).

One of the major stories told in IR refers to the Realist and Neorealist theories’ myth about the international system’s anarchy. In a Realist approach, Waltz (1959) brings a three-level analysis (individual, state and international system) sustaining the idea of an intrinsically bad human nature, and States as egoistic entities that behave in a self-interest base within an international anarchy, in the sense of the inexistence of an international order. Nation-States are sovereign and behave autonomously in the absence of a higher authority in the international system. In order to survive, States must enhance their power. The employment of violence and any form of domination entails a normal mechanism employed by States to implement their foreign policy, reach their goals and hence guarantee their survival.

Further, in Waltz’s (1979) Neorealist perspective, the first and second levels of analysis have their importance reduced. Human nature no longer is intrinsically bad and domestic State dynamics have a reduced role in its Foreign Policy. Waltz highlights the anarchical international structure as the fundamental factor of a State’s behavior. Anarchy comprises an unalterable structure determining a State’s action towards competition and conflict.

The myth of anarchy is also employed by the English School of International Relations, such as the work of Hedley Bull (1977), “the Anarchical Society”, which

considerably derives from another myth, state of nature, presented by Hobbes (2002), who argues that there is a

[...] general inclination of all mankind, a perpetual and restless desire of power after power, that ceases only in death [...] during the time men live without a common power to keep them all in awe, they are in that condition which is called war; and such war is of everyman against everyman (Hobbes,2002: 78 and 98).

In a Hobbesian state of nature humanity is condemned to violence and the risk of annihilation in the absence social relations regulated by coercive norms. Then, the Leviathan is crucial to reach security, otherwise life is immersed in a continuous threat and fear, dominated by wars of all against all, insecurity and brutality (Hobbes, 2003). The state of nature perspective is integrated in IR scholarship, for example, through (Neo)Realist premises of an anarchical international structure engendering competition and conflicts among States. As in Hobbes' state of nature, (Neo)Realism, such as the view sustained by Waltz, there is a system of permanent fear in relation to Other(s), a continuous international threat to the State's national security. Therefore, the IR theories in consideration sustain that States must intensify their power in international affairs by any means necessary to assure their security and thus survival.

Approaches such as hegemonic stability theory defended by Kindleberger (1973), sustain that the world hegemony of a single State is more likely to maintain a stable international order. To Waltz (1979), the increase in one State's power is perceived by others as a threat and thus leads to an escalation process in which other States attempt to maximize their power as well. Thus, Waltz sustains that an international bipolar system represents a higher probability of a balance of power in world affairs.

In the wake of the cultural turn in social sciences, mainstream epistemological premises and methodologies in IR theory - monopolized by Neo(Realism) and (Neo)Idealism approaches - were questioned by dissident scholarship. Consequently, in the 1980s a "Third Debate" emerged in the IR field, producing a criticism of the empiricist-positivist epistemological patterns and the uncontested idea of "truth" and "reality" taken for granted within the mentioned IR theoretical approaches. Critical Theory, Feminism, Constructivism, Postmodernism/Poststructuralism were brought into IR scholarship, drawing on the ideas of European intellectuals such as, among others, Barthes, Baudrillard, Deleuze, Derrida, Foucault, Habermas, Levinas and Nietzsche (Edkin and Vaughan-Williams, 2009; Zehfuss, 2013).

As Lapid (1989) stresses, the Third Debate presented a post-positivist approach but not a homogeneous perspective that converged in themes regarding meta-theory construction; interrogation of premises distorting academic inquiry. It entailed a strive to problematize the knowledge construction, power relations, dominance of certain themes and agendas in IR and the marginalization of others. A third aspect, he argues, regards the claim for an epistemological diversity and methodological pluralism in IR.

Ashley and Walker (1990) through a language of exile, as they argue, question assumptions of modernity and Enlightenment, its rationality, the discourse of objectivity, the representations of fixed identities, and the arbitrary knowledge construction as a control instrument. A poststructuralist stance claims a dissident attitude in International Relations, questions the construction of representations and attempt to consider different ways of thinking and being beyond the exclusionary practice of mainstream positivist IR. Dissident thought brings doubt to certainty of meaning and seeks to enlarge the sources of thought (Ashley and Walker, 1990: 266-267; Ashley, 1987).

Poststructuralist scholars from different standpoints address the deconstruction of dominant assumptions in their International Relations theorization. Doty (1996) analyses the power relations present in the discursive construction of representations bringing intelligibility to the North-South relations and its effect on the production of subjectivity and dominant behavior. From a poststructuralist framework, Campbell (1998) examines the interplay between identity and Foreign Policy and sustains that the United States' Foreign Policy represents the Otherness as "threats in the external realm" (Campbell, 1998:63). This author argues that the United States' Foreign Policy construction of Alterity as a threat to the Self functions as a mechanism to forge a national identity and thus justify the State's behaviour.

1.4 Cultural Diplomacy

Despite the remaining cultural variable marginality within the International Relations field, it has progressively been gaining visibility. This is especially in the past two decades in the wake of the emergence within the discipline of theoretical perspectives encompassing constructivist, critical theory, poststructuralist and postcolonial approaches. At the same time, it has aroused the Cultural Diplomacy area

of inquiry, and drawn on different academic areas within the social sciences such as Communication, History, International Relations and Public Relations.

Cultural Diplomacy analysis developed within the International Relations framework has only timidly engaged in alternative approaches beyond mainstream International Relations theory. This is curious once perspectives such as a postcolonial locus of enunciation we employ are sensitive to the potential topics in a Cultural research agenda, involving the construction of imaginaries, identities, the form which cultural encounters take at the international and transnational level, the problematization of power relations and so on. Rather, when scholars address Cultural Diplomacy within the International Relations field, it usually predominates the notion of Cultural Diplomacy as a soft power perspective.

As Mark (2009) puts it, there is not a conceptual consensus regarding what the practice of Cultural Diplomacy actually embraces. A good amount of the scholarship in this area has adopted Cumming's definition, according to whom Cultural Diplomacy refers to the exchange of ideas, information, art, and other aspects of culture among nations and their peoples in order to foster mutual understanding; although efforts can be more concentrated in a one-way approach of self-promotion to the rest of the world (Cumming, 2003: 1). Giennow-Hech and Donfriend argue that Cultural Diplomacy often refers to national policies that support and present a nation's cultural aspects towards foreign policy goals abroad (Giennow-Hech e Donfriend, 2010:13). From a similar perspective, Ribeiro points out that Cultural Diplomacy, facilitates the achievement of a country's foreign policy objectives beyond the cultural dimensions, embracing the political, economic or any other realm of action (Ribeiro, 2011:43). Sablosky (2003) sustains that Cultural Diplomacy entails a long-term investment in exchange with other nations and relations with populations abroad. There are also authors like Ota (2010) to whom Cultural Diplomacy goes beyond the realm of the State and entails the promotion of national culture abroad through official and non-official actions.

The institutionalization of Cultural Diplomacy might encompass, for instance, the existence an organization, department, or sector within the State apparatus responsible for this Foreign Policy's dimension, such as Cultural Department within a Ministry of Foreign Affairs and also in the country's Embassies and Consulates abroad. It also involves the use of Institutions with different levels of autonomy regarding the government, such as the Cervantes Institute, in the case of Spain, the British Council

(United Kingdom), the Goethe Institute (Germany), the Camões Institute (Portugal), the Alliance Française (France) and the Brazilian Cultural Centres (Brazil).

Cultural Diplomacy constitutes a recent field of inquiry in International Relations. A considerable amount of the research in this area stems from the United States experience, especially within the cold war context (Giennow-Hecht, 2010, Melissen, 2005). In the period following September 11th (2001) and the consequent unilateral “war on terror” carried out by Bush’s Administration, Sablosky (2003) argues that a revival on the academic debate about Cultural Diplomacy occurred, resulting in the production of a wide range of articles calling attention to how the values, culture and politics of the United States are perceived abroad. An academic production pointing to the use of Cultural Diplomacy as a means to overcome existing negative elements regarding the United States’ image abroad.

It is fundamental to incorporate experiences of other countries in different contexts in the Cultural Diplomacy research agenda. Thus, a growing interest and hence publication of analysis addressing Cultural Diplomacy carried out by Asian countries has been taking place (Melissen and Lee, 2011), such as by Japan (Oto, 2010) and China, especially with regards to Chinese Cultural Diplomacy carried out by the Confucious Institutes (Zaharna, Hubbert and Hartig, 2014; Pan, 2013; Paradise, 2009). Cultural Diplomacy in African countries includes the work, for example, of Sotubo and Chidozie (2014) and Oyewo (2004) addressing the context of Nigeria.

European Cultural Diplomacy carried out individually by its member countries has also been addressed, for instance, with case studies about Spain (Delgado, 2012; Muella, 2008; Noya, 2007), England (Riveira, 2015; Davidson, 2008; Leonard, Stead and Conrad, 2001) and more recently analysis of Cultural Diplomacy actions undertaken by the European Union through a joint effort among its member States has also been gaining increased attention (European Union, 2014). Cultural Diplomacy from some Latin American countries has also been analysed, for example, the cases of Mexico (Rivas, 2015), Peru (Bartra, 2004) and Uruguay (Podestá, 2004). Regarding Brazil, there is an expanding academic interest on its Cultural Diplomacy, reflected, for instance, in the works of Lessa, Saraiva and Mappa (2012), Ribeiro (2011) Fléchet, (2012), (Dummond, 2012); Crespo (2012), Dummond and Fléchet (2014).

The raising academic endeavor to study Cultural Diplomacy has contributed to an advance the debate, but considerable gaps remain to be assessed. Cultural Diplomacy is an area of study under development and lacks a consolidated theoretical and

methodological basis. The theoretical approach employed to address Cultural Diplomacy within the field of International Relations often use Joseph Nye's (2004) concept of soft power, a perspective we will further critically discuss. In the studies addressing the Brazilian context, Cultural Diplomacy is usually addressed as soft power, such as in the work of Dummond and Fléchet (2014), Madeira (2014). In this context, we attempt to contribute to the advancement of the field by presenting a theoretical and a methodological proposal in Cultural Diplomacy.

We consider Cultural Diplomacy as the employment of the cultural dimension by a State as an element of its Foreign Policy in a process of representing its cultural dimension abroad through three main pillars: arts, language and academia. The aspects involved in Cultural Diplomacy will be analyzed in the next chapter. Cultural Diplomacy represents the institutionalization of international cultural relations. It does not mean that the State serves as the only participant actor in Cultural Diplomacy, since its realization might embrace a set of partnerships with different actors domestically and abroad. Yet, in order to be considered a Cultural Diplomacy action, it demands the participation of the State. This takes place in a variety of ways depending on the country.

Cultural Diplomacy is neither ontologically "bad" nor "good", and as a field of academic research, it needs an enhanced critical approach in order not to constitute a mere form of justification and normalization of the hegemonic behaviour. Cultural Diplomacy entails a mechanism that can be employed both for noble but also for shameful purposes; to foster intercultural dialogue but also as a form of subjugation. Therefore, in order to avoid the latter, Cultural Diplomacy must be problematized and decolonized, a path we will undertake in Chapters three and four through the proposal of the types of Cultural Diplomacy as power and Cultural Diplomacy as resistance.

1.5 Coloniality of power, epistemology and representation

A postcolonial approach critically addresses the idea of modernity in attempt to reveal and interrogate its inconsistencies, power relations and consequences. It confronts the modernity myths, the narratives initially sustained by Europe and further by other Western countries, regarding their hegemonic practices and the epistemologies employed to justify them. Modernity, Dussel (1993) argues, emerged in the late 15th

Century through the relation between Europe and its colonized Other, a process in which Europe constructed a discourse of a superior and unified Self, legitimized to conquer, violate and explore its Alterity.

International Relations theory is based on a politics of amnesia regarding race and violence carried out by the West in its encounters with its Otherness throughout colonialism (Krishna, 2006). She also stresses IR's disregard for the effects of colonialism on the formation of the contemporary unequal international order, and that the description within IR scholarship of the 14th Century as the "Hundred Years' Peace" is silent about the widespread violence committed by European colonialism during this period, a mechanism of theoretical abstraction in denial of "the bloody history of the nineteenth century" (Krishna, 2006: 91-92). To Jones, IR discipline is rooted in Eurocentrism and entails an instrument of imperialist ideology perpetuated through knowledge production and university teaching (Jones, 2006:5).

Mainstream IR theory is embedded in an ethnocentric approach in which the suffering and death of the Other is insignificant, in tandem with the Western modernity myth. To Dussel, the modernity myth encompasses European self-perception of superiority, as the representative of the highest level of development and civilization in relation to Others. Its superior condition brings Europe the moral duty to educate, civilize and modernize Others, still in a stage characterized by underdevelopment, barbarianism and primitivism. Therefore, in order to lift from its inferiority, the Other ought to have Europe as the reference. While modernity is innocent, the Other finds itself in a guilty state due its immaturity and inferiority, which might pose resistance to the civilization process. This circumstance demands Europe to employ violence in order to overcome constraints in its salvation mission to modernize the Other. Thus, all types of domination and violent practices such as slavery, human exploitation, plundering, and environmental destruction are presented by the modernity narrative as necessary sacrifices in the Other's redemption process (Dussel, 1993: 75).

Another aspect of the modernity myth refers to the European evolutionist approach sustaining that human history and its changes occur solely through a linear movement in a single direction. The myth sustains that human development has the state of nature as a starting point and evolves in a unidirectional form towards civilization (Quijano, 2000: 551). In this perspective, Western society, with its people, culture and science would comprise humankind's highest level of advancement. Conversely, the Other is discursively constructed as belonging to a previous temporality, an earlier stage

in human development's diverse aspects, embracing economic, social, cultural and scientific dimensions.

Mainstream IR theory is grounded on the modernity myth. As Jones (2006) argues, the discipline has a colonial legacy and yet remains unembarrassed about it. The mainstream IR discourse of objective explanation of reality is in fact rooted on major powers' perspectives and interests. These theories reproduce the modernity myth's triumphalist narrative of progress and civilization, in a way that the imposition of Western power, agenda, institutions, ideas, and cultures is part of an obvious normality. From a (Neo)Realist, whichever actions are necessary to enhance State power is justifiable in an anarchical international system in which States act on their self-interest.

Perspectives within the English School of International Relations such as the "the Anarchical Society" sustained by Bull (1977) and the Neoliberal Institutionalism presented by Keohane (2002), and Keohane and Nye (1997) equally present a locus of enunciation rooted in the perspectives and goals of major powers. When Nye and Keohane claim that the world order is characterized by interdependency and address the role of international institutions, power relations in decision-making within these institutions remains unquestioned. IR scholarship's avoidance to problematize inequalities in international order integrates a narrative from a hegemonic point of view, presenting asymmetries as ahistorical and thus, a natural phenomenon. It entails a form to detach the effects of hegemony from its practice. It is not a conspiracy sort of argument, but an act of contesting the interplay between epistemology and hegemonic power's interests presented through a discourse of scientific accuracy.

A Postcolonial approach questions the asymmetries of power, the profound historical inequalities in the interaction between the North and South. Postcolonialism interrogates about the decision-making process within multilateral organizations, problematizes the asymmetries of power taken for granted as normal. Further, it breaks mainstream IR theory's amnesia by revealing the effects to the countries in the South of the uneven interdependence and their exclusion of the global governance decision-making process in institutions such as the World Bank, International Monetary Fund and World Trade Organization. Besides, a Postcolonial thinking critically exposes how the inequalities within international institutions entail a mechanism through which States in the North attempt to perpetuate an unfair global order.

In Dussel's Postcolonial critic of modernity, he sustains that it does not entail a denial of reason, but rather a denial of the irrationality of modernity's sacrificial myth

(Dussel, 1993: 75). In this perspective, a Postcolonial theorizing denies the irrationality of IR scholarship's complicity, justification or deliberate encouragement of the violence, oppression, inequality and death of the Other. It calls into question the modernity discourse within mainstream IR that claims to present a rational account of the world. It is embedded in an irrational theorizing that contributes to the dehumanizing of Otherness and consequently, naturalizes hegemonic behavior and forms of domination it engenders. Besides, despite the denial to problematize such behavior, mainstream IR scholarship participates in the construction of imaginaries according to which State hegemonic practices are portrayed as an act of solidarity unquestionably beneficial to the Other. Postcolonialism contests the instrumentalization of IR epistemologies as one of the apparatus employed in the process setting, reiterating and normalizing economic, political and cultural dominating of the Other.

Hegemonic Western discourse denies the Self's participation in the formation of problems, behaving as the legitimate Self carrying the light to guide the "rest" towards security and progress. IR functions with the discourses that the imposition of its agenda and concepts, in terms of human rights, democracy, development, intervention, governance, and war are for the good sake of humanity. Western colonial/neocolonial behavior establishes a "subalternization of knowledge" by setting epistemological standards in accordance to Western-centric criteria and imaginaries of Otherness as inferior (Mignolo, 2000:59). The hegemonic process mutes the subaltern's voices, denying legitimacy to the Other's stories, imaginaries, and experiences, and also partially abolishing its cultural practices. In this context, a Postcolonial perspective is concerned with conveying an account of marginalized Otherness. It is an attempt to historicize beyond a Western view of the world and its priorities (Childs and Williams, 1996).

1.6 A Postcolonial locus of enunciation

Despite an increasing, and yet asymmetrical process of interconnectedness, economic integration, fast flow of information, ideas, products and human mobility, our existence is attached to a locality or multiple localities. Each place creates its own dynamics by the junction of people, ideas, materials, cultures, environment and memories, but as Escobar (2001) argues, it does not mean that it forms a closed and

unitary identity. It can, but not necessarily, due the porosity of borders separating places, people and consciousness. Cultural practices are embodied into the subject, who is also able to resignify the old and generate novel forms to perceive life and the world. From the initial cultural encounters among humans to globalized contemporary interactions, subjects have always spoken from somewhere, not from an abstract globality but rather having specific localities as their locus of enunciation.

Locus of enunciation refers both to a physical and symbolic dimension. Regarding the former, it entails the territorial locality where knowledge is constructed, whereas the later encompasses the subject's identity. It refers to the identitarian position the subject attaches to the knowledge production process – either intentionally or by connivance - in reference to subjugation practices.

Postcolonial thinking brings into debate the locus of enunciator of hegemonic discourses and the epistemologies through which their power is exerted, such as Realism and Idealism and its “neo” variations, in the case of IR theory. It confronts the power relations involved in the production of knowledge and the interpretative fallacies presented as the ultimate objective assessment of reality. Postcolonialism reveals and challenges the discourses deriving from the hegemonic locus of enunciation; narratives conveying an idea of normality to domination, discrimination and any other form of violence against humans and nature. A Postcolonial approach questions the discourses that naturalize historical inequalities and discrimination against people, races, communities and States, revealing their ambivalence (Bhabha, 1994: 245). Postcolonialism reveals the silences imposed by dominant practices and their brutal effects on the Other. It deconstructs the imaginaries granting legitimacy mainly to the epistemologies from specific localities in the North/West. As Mignolo (2015) argues, a Postcolonial approach demands the recognition of the plurality of epistemological spaces of enunciation.

Since we speak from a locality, a Postcolonial perspective acknowledges that our forms of understanding, feeling and acting upon the world are influenced, although not determined, by our experiences within the cultural, economic and social structures of locality or localities to which we are attached. Thus, Postcolonialism recognizes the presence of subjectivity in knowledge construction and challenges Western-centric's modernity assumption of rationality and objectivity in epistemology.

Throughout colonialism, Enlightenment was “born” within Eurocentric modernity and conveyed Positivism. Appiah sustains that Positivism distinguishes between belief

and desire. The former can be true or false and supposedly explains the world the way it is, from a reasoning process based on evidence. On the contrary, desires would belong to the realm of passions, taste, which neither derives from the way the world functions nor depends on evidence. Desires, in this perspective, cannot be wrong or right. Then, for Positivists, a belief's veracity depends on facts on which base an assumption is either true or false (Appiah, 2007: 18-23).

Spivak (1988) questions the Western construction of knowledge in denial of the experiences and consciousness from the Other, which she calls epistemic violence. By that, the subaltern is muted and in its condition of voiceless it is discursively constructed as the North's inferior Alterity. Subaltern knowledge, while different from the European framework, was not considered as legitimate and labelled as inferior or mystical. The validation of any form of knowledge was conditioned to the submission to a Eurocentric perspective, represented as only characterized by universalism, neutrality and objectivity.

Modernity employs a discourse that Castro-Gomes critically names as "point zero hybris"², meaning that Northern science supposedly observes the world from the outside, or the "point zero", a neutral standpoint providing an authentic knowledge (Castro-Gomes, 2007: 83). Therefore, while the Other is portrayed in a modernity myth as having a particularistic and inferior system of knowledge, the Western consciousness would represent the only one with the capacity to function through neutrality and universalism. Modernity establishes a division line between the Self and Otherness according to which the former claims the authority to define the forms of knowledge considered to have scientific validity. Besides, Northern epistemologies are self-represented as entitled with the monopoly to distinguish between true and false (Santos, 2014:23), which entails a practice of epistemic violence.

Despite modernity's discourse of epistemological neutrality, the construction of knowledge from colonialism up to the present has been immersed in asymmetric power relations. Knowledge functions as a disciplinary mechanism through which power is exercised (Foucault, 1980). Then, Postcolonial theory deconstructs the myth of modernity's postulation of knowledge derived from a universal and objective locus of enunciation. Postcolonialism discloses modern science's theoretical patterns

² Originally in Spanish "hybris del punto certo".

constructed in accordance to the hegemonic power's worldviews and interests. It calls into question the discourses of a supposedly neutral locus of enunciation that in fact represents an interpretation of reality in the West's terms. Within the modernity paradigm and its theories, the universalization of specific sites of enunciation is constructed through hegemonic processes of marginalization, discrediting, and destroying Otherness.

Postcolonialism entails a process of "delinking", meaning the disidentification from the logic of a single consciousness imposed by the narrative of modernity (Mignolo, 2015:84). Quijano argues that the myth of modernity goes beyond the reference to science, rationality and technology. It is embedded in a Eurocentric and ethnocentric pretension of exclusivity in the employment and creation of these elements. Then, as he puts it, the knowledge produced by the Other is disregarded as non-scientific (Quijano, 2000: 549). Postcolonial theory is not the only epistemological approach with a critic towards modernity, its discourses, epistemologies and power relations. For instance, as presented above, Critical Theory and Postmodernism/Poststructuralism theories in IR scholarship also engage in this sort of criticism, as complementary, and yet form different loci of enunciation. Although these Post-positivist theories brought alternative debates to the IR discipline, they maintained the mainstream IR theories approach of exclusion in regard of the voices from the South (Abrahamsen, 2007:111. Albeit Postcolonialism has been gaining more visibility within the discipline, its its marginalized condition persists.

Despite the relevant attempt made by Critical Theory and Poststructuralism to question the taken for granted assumptions of mainstream IR Theory, it promotes a debate towards self-critical International Relations theorizing and the inclusion of marginalized topics into the discipline's research agenda, while research from the South predominately remained excluded from the epistemic dialogue. These approaches certainly entailed an important and necessary critique of Western domination, Eurocentrism, modernity, and yet they were made exclusively from within. It integrated issues concerning the subaltern, but not its perspectives, narratives and the possibility to speak by itself. It denied the participation of the South into the theory-building process. Also, the experiences, the stories, and the case studies primarily continued to focus on the contexts in the North. For example, Campbell (1998) brought Identity to the analysis of Foreign Policy, but the reality studied remained in the North, the United States.

The interesting criticism claiming to speak from the exile encompassed basically the dissident Western voices, whereas those in the global South were muted. In this context, a Postcolonial perspective seeks to overcome the subaltern's marginality in International Relations and promote the participation of voices from a multiplicity of enunciation sites in the epistemic dialogue, by no means as a superior, but simply as a valid interlocutor.

A Postcolonial approach does not comprise an act of revenge or a denial of Western thought. Quijano clarifies that a criticism to modernity does not mean the perception that all forms of European knowledge are produced within a Eurocentric framework (Quijano, 2000: 549). As Chakrabarty sustains, European thought is part of the heritage in humanities/social sciences. It is simultaneously "indispensable and inadequate" to analyze non-Western experiences (Chakrabarty, 2000: 16). Also, Postcolonialism does not entail a theory that simply emanates from a critique previously made by Western postmodern/poststructuralist scholars. It goes beyond the "first in the West, then elsewhere" approach (Chakrabarty: 2006). Postcolonial theory indeed has been influenced by Poststructuralist scholars such as Derrida, Foucault, and Lacan, among others. Yet, at the basis of Postcolonial thought are also intellectuals from the South whose work was previous to the emerging of the mentioned European theory, such as the anti-colonial writers Aimé Césaire, Franz Fanon, Amílcar Cabral and Albert Memmi.

Postcolonial criticism comprises what Mignolo calls "border thinking", a reflexive process at the intersection between Western and non-Western thinking, combined with a double criticism regarding both traditions (Mignolo, 2000). A Postcolonial approach asserts its legitimacy to exist and coexist within a plurality of theoretical traditions, in some cases in confrontation and in others in solidarity (Mignolo, 2015:82). A Postcolonial approach consists of a hybrid epistemology through which the power relations in IR scholarship are rearticulated.

1.7 Postcoloniality, Identity and Beyond

A recurrent aspect in Postcolonial criticism refers to the persisting coloniality of power in world affairs. The analysis of the symbolic dimensions through which power is exerted is amongst the major issues addressed in this theoretical approach, especially regarding the constructions of imaginaries and identities. Postcolonialism brings

marginalized issues to the field of International Relations, such as culture, representation practices, and the power relations involved in the production of subjectivities. It attempts to bring visibility to narratives, experiences and perspectives of subalternity, in a process of power reticulation in which the muted Other in hegemonic discourses assumes the transgressor behavior of speaking. The violence of colonial cultural encounters and practices and their impact in the formation of both the subaltern and the dominator's identities has been at the basis of the postcolonial critique, to which Fanon's (2009) "Black Skin, White Masks" entails a seminal text. Fanon (2009) presented a lucid account of the colonial dynamics in which colonial power employed a dichotomy categorization fixing an essentialized image of the Other as, barbaric, primitive, irrational as part of a Self-assertion process on the Non-Western. Otherness was constructed as the Self's inferiorized Alterity.

The publication in 1978 of Edward Said's *Orientalism* had an enormous impact in the development of Postcolonial theory. Said (1978) analyzes the Western discourse construction of the Orient through a process of hierarchical binary opposition between "us" and "them". The Western process of construction of a representation of the Orient as ahistorical, static, violent, exotic was combined with the assertion of the Self's supposed superiority. Bhabha's (1994) theorizing on the notion of hybridity brings a critic to essentialized perceptions of identity and possibility of their rearticulation.

The power relations involved in the production of representations of Self and Otherness, their effect on identities and their consequences in world affairs are some of the aspects Postcolonial critique addresses. It critically reveals and seeks to overcome (neo)colonial influence in identity formation, the violent imposition of a single consciousness upon the Other and the devastation and undermining of alternative imaginaries and cultural practices. It claims that the exclusion through hierarchies established by modernity based on binary classification in terms of gender, race, sexuality, and epistemology from the XVI century onwards, considerably remain in the present.

At the same time, a Postcolonial critique also analyzes the interface between the cultural and economic dimension. This approach is especially sustained by the group modernity/coloniality in Latin America, integrated by some of the scholars mentioned in the present text, such as Anibal Quijano, Arturo Escobar, Enrique Dussel Walter Mignolo and Castro-Gómez who mainly employ the terminology Decolonial instead of Postcolonial. In my perspective, it is indifferent to use the terminology Postcolonial or

Decolonial. For instance, they claim it is necessary to overcome postcolonialism over focusing on the cultural dimension and the separation between the economic and material aspect from the cultural and symbolic (Castro-Gómez and Grosfoguel, 2007). As such, a Decolonial approach that addresses the interconnection between the economic and cultural aspect should be proposed (Grosfoguel, 2014).

The analysis of the culture and economy interplay certainly contributes to the advance of the Postcolonial/Decolonial critique. In fact, it is positive and necessary to enlarge this theory's research agenda, both through the incorporation of marginal topics and the resignification of IR traditional themes. Engaging in analysis focused on the State is also appropriate. Postcolonialism brings considerable contribution to the study of public policies in general, foreign policy in particular, inasmuch as regarding global governance, security studies and so on. Bringing these issues to Postcolonial enables the deconstruction of hegemonic discourses and construction of knowledge, presenting alternative narratives, experiences and perspectives.

1.8 Decolonizing International Relations and Cultural Diplomacy

There is an urgent need to decolonize International Relations discipline and Cultural Diplomacy. As Krishana puts it, “to decolonize IR is to deschool oneself from the discipline in its current dominant manifestations: to remember international relations, one needs to forget IR” (Krishna, 2006:94). A basic step towards the decolonization of IR is the acknowledgement of its colonial/neocolonial history and present. IR needs self-criticism. It is necessary to call into question the representation practices, the interpretations of international affairs carried out within the mainstream IR framework and present it as an undisputable description of the way the world “really” is. It is pivotal to problematize the hegemonic interests concealed in these imaginaries and historicize and denaturalize its horrendous effects on Otherness.

A postcolonial approach problematizes the epistemic complicity and direct engagement in the construction of knowledge employed to naturalize, create or intensify oppressive encounters with Others. Decolonizing IR entails recovering and remembering those silenced stories. It takes into account alternative experiences, localities, narratives and perspectives. It also entails a rearticulation of the meaning set by hegemonic frameworks regarding those stories already told. Postcolonial thinking

retells the past and the present through subaltern analytical perspectives, beyond a Western-centric locus of enunciation. Therefore, decolonization of IR demands the formation of dialogical spaces in which a plurality of epistemologies can engage in conversation.

Postcolonialism encompasses an epistemological and ethical-political commitment to resistance, not yet accomplished but in a process of becoming. Accomplishment in Postcolonialism is beyond gaining academic support, which *per se* is already remarkable, but also embraces to overcome the subaltern's marginality in International Relations. It seeks participation in the construction of realities other than an unfair international order with asymmetrical power relations and its consequent invisibilization or naturalization of subjugation, inequality and violence. It might never fully take place, but this is no reason to evade the attempt.

CHAPTER 2

CULTURAL DIPLOMACY AND THE AGENT-STRUCTURE DEBATE

The agency-structure debate is present in a plethora of fields in social sciences and involves different approaches regarding the constraints that structure inflicts on agents and on the other hand, the agent's ability to act beyond structure and also shape them. These issues have been dealt with through dissonant theoretical perspectives often in binary ways, encompassing, for instance, individual versus society, determinism versus voluntarism, objectivism versus subjectivism, and actor versus system. In the present chapter, initially the agent-structure debate will be analysed in the discipline of International Relations. Further, we will propose an approach we call the rotational model, which comprises a mechanism to study the decision-making process in Cultural Diplomacy through a focus on the agency-structure interplay.

2.1 The Agent-Structure Debate in International Relations

The way agency and structure issues have been addressed in International Relations, as in other fields in social science, encompasses dualistic approaches, such as determinism versus voluntarism, the causal influence of structures over agents and vice versa. Further, it proposes different "solutions" to the debate involving frameworks of analysis that combine structural and agential elements in the explanation of the behaviour of actors.

Graham Allison (1971), in "Essence of Decision: Explaining the Cuban Missile Crisis", presented three models to analyse the decision-making process and tested them in the event mentioned above. He had among his precursors, the work of Schilling, Hammond and Synder (1962). Allison's approach entails one of the most influential works in decision-making in foreign policy, through which he presented the: I) Rational Actor model, II) Organizational Process model and the III) Bureaucratic model. The second and third models were the most notorious in Allison's work since they entail a critique to the first model, a dominant framework in International Relations. They focus on the structural dimension, more specifically, the impact of a State bureaucracy on its Foreign affairs.

Among the theories of International Relations, Realism and Neorealism - such as in Waltz's (1979) - take for granted that the State is a unitary entity that acts rationally

motivated by its self-interests. Thus, Model I (Rational Actor) in Allison's work refers to the Realist perspective by which the decision-making process within a State's Foreign Policy is a result of a goal-oriented rational process. Further, in Models II and III, he seeks to present alternative perspectives by sustaining that the unitary actor approach in Model I brings an inadequate assessment of Foreign Policy since the State instead of having a unique source of interest, in fact embraces a variety and competing amount of interests deriving from its different bureaucracies, influencing results.

The content of Models II and III proposed by Allison addresses the organizational routine in foreign policy-making, and how it leads to decisions and implementation. Both approaches conflate and are often employed as one under the name either of Organizational or Bureaucratic Political approach. For the purpose of our analysis on agent-structure debate, we will also consider them together since both bring a focus on the structural dimension. The theoretical propositions presented in Allison's organizational approach sustain that decisions carried out in Foreign Policy are not the result of rational action, but in accordance to the organization's interests and the standard operational procedures they develop. Thus, contrarily to the rational actor approach, Foreign Policy is not perceived as a consequence of a State action as a unitary rational actor, in the sense of a conscious pursuit to reach national interest goals.

In the bureaucratic approach the behavior of decisions-makers follows the motto "where you stand depends on where you sit" (Allison, 1971:176). He argues that the decision-making process constitutes a bargaining game amongst bureaucracies, in a "pull and haul" dynamics seeking to promote the organization's interests. An individual's perceptions of a certain issue and hence the decisions carried out in regard to it are determined in accordance to this agent's position in the bureaucracy. Thus, Foreign Policy entails a process involving a matrix of competing governmental organizations in attempting to accomplish their particular interests. Due to the inter-bureaucratic bargaining process in Foreign Policy the resulting decisions do not reflect the complete objective of any of the participant players. The need to compromise the different interests leads to decisions below the optimum level.

The organizational/bureaucratic approach presented by Allison entails a relevant contribution to consider State behavior beyond the unitary notion with the rational actor perspective. Nonetheless, its overemphasis on structural constraint in the decision-making process conceives an explanation that is excessively deterministic. Individuals are portrayed as actors that act merely in obedience to their role within the State

bureaucracy. Yet, a role is not sufficiently specific to turn decisions automatically (Hollis and Smith, 1990: 155). Besides, it also fails to explain changes in foreign policy and vulnerabilities to domestic issues (Huddon, 2014:101). It exaggerates the autonomy of organizations (Brown and Ainely, 2005: 72) and the exclusive emphasis on a bureaucracy structural factors underestimate the power of the chief of the executive in Foreign Policy decision (Krasner's, 1972; Ripley, 1995:88). Therefore, Foreign Policy behaviour becomes limited to a reading basically reduced to structural factors in disregard of agential aspects.

The following debate in International Relations, with the incorporation of agency to the discussion and its analysis in the interrelation with structure has been considerably influenced by two competing approaches within the sociology field: structuration and morphogenesis. Giddens (1979) and Archer (1988, 2010) stand out respectively, but not only in relation to the structuration and morphogenesis theories. In the structuration theory, Giddens (1979) attempts to overcome the dichotomy determinism versus voluntarism. He proposes the notion of *duality of structure*, according to which structure is not reduced to a constraining mechanism, since structure has constraining and enabling capacities. Then, within this perspective, actors reproduce but also produce structure. Then, there is an ontological dependency between agency and structure, in the sense that they mutually constitute each other.

Archer (1988) participates in the agency-structure debate by developing the morphogenesis approach. She sustains that Giddens' (1979) view of agency and structure as mutually constitutive represents an impediment to the empirical analysis of the agency-structure interplay (1988:78). The morphogenesis approach entails a dualistic and sequential perspective dealing with continuous cycles formed by three parts: structural conditioning, social interaction and structural elaboration. And in this process, the temporality between agency and structure plays a central role. To Archer (2010), although social action involves agency and structure in a mutual influence interface, each of both elements operates in different temporalities. She departs from two premises, that structure is previous to action and that the formation of structure also takes place after actions (Archer, 2010: 283). Therefore, in the tree parts of morphogenesis approach, structure is predominant in part one and consequently conditions social interaction. Thus actors can exert agency in part two that will consequently influence and transform structure along part three.

In the discipline of International Relations, Wendt's (1987) approach was particularly influential for incorporating the discussion of the interplay between agency and structure to the debate. He argues that the agent-structure debate involves an interrelated ontological and epistemological problem. The former regards the nature of agency and structure, whether one of them is an ontologically primitive unit of analysis or if both have the same status irreducible ontological units. It also involves the mutual relations between agency and structure. In the epistemological aspect, different explanations are provided to the ontological issue varying in relation to the entity that is considered primitive. Thus, individualism refers to the agency as ontologically primitive, while structuralism assigns structure and structurationism both an equal ontological status.

Wendt presents a critique to two International Relations theories, neorealism and world-system, sustaining that the account of Waltz's (1979) regarding the former actually entails an individualistic ontology rather than the structuralism argued by Waltz. Also, Wendt associates Wallerstein (1974) world-system theory with structuralism and stresses that both approaches consider either agency or structure as ontologically primitive, which limits their explanatory capacity. Instead, he argues that research in International Relations should not take any of both entities as primitive. In attempt to overcome the limitations of individualism and structuralism, Wendt proposes a research agenda based on the structuration theory as an alternative approach to the agent-structure debate. It encompasses the notion of mutual constitution or co-determination of agency and structure, meaning that both influence each other and hence the main properties of structure and agents result from their interrelation.

In the structuration theory, in Wendt's view, the capacities of human agents cannot be separated from social structures. The approach acknowledges the influence of structure combined with the consideration of the capacity of human agency to generate practices in avoidance of structural reification. Structures are the result of human agency, intended or not. But such actions take place within a structural context. He proposes a research agenda involving the agent-structure problematic based on structuration theory, which he considers as an analytical instead of substantive type of theory, meaning that it brings a meta-theory or conceptual theory regarding social systems. While it lacks explanation about concrete types of agents and structures it can be presumed to be found in a specific social system (Wendt, 1987: 355).

Therefore, for Wendt, structuration theory itself does not automatically provide explanation to international relations issues and, hence its use in this field requires further theorizing (Wendt, 1987:369). Nonetheless, he continues by sustaining that it does bring the tools to analyse the attributes of both agents and structure, contrarily to individualism and structuralism approaches present in neorealism and world-system respectively, which restrict their analysis either to one or the other element.

The proposal to study the agent-structure problematic within the International Relations discipline through a structuration approach presented by Wendt represents a contribution to this field by highlighting the need of theoretical approaches that can consider both the role of agency and structure. However, as Dessler argues, Wendt presents broad epistemological and theoretical suggestions which, in fact, have a limited capacity to support those researches willing to employ the perspective he proposes (Dessler, 1989:443). We consider that despite Wendt's claim of providing a research agenda that implies an "endeavour which seeks to develop a theoretically and empirically grounded understanding of the causally significant properties (such as power, interests practices) of the state as an organizational agent or entity" (Wendt, 1989: 365), he does not address the properties of agency and structure beyond the discussion that they are mutually constituted. But in his later work Wendt addresses this limitation by arguing that structures have two effects, causal and constitutive, while actors have two properties, interests and identities (Wendt, 1999: 165,224). Also, Wendt does not engage in empirical analysis in order to apply the research approach he suggests.

The agent-structure debate in IR is joined by Dessler (1989) with the proposal of what he calls the "transformational model", embedded on the realist theory. Drawing on the structural approach in Waltz's neorealism, he analyses this scholar's work, positional model, and further presents his own proposal in attempt to overcome the former's limitations by promising a "theory that is more powerful than its positional counterpart" (Dessler, 1989: 463). It is suggested by Dessler that a research agenda based on the transformational model could encompass the analysis of international institutions in regard to its creation and maintenance.

Dessler claims that his model provides the researcher with conceptual elements which enable the study of institutions and their features that restrict and make action possible. In addition, such an approach could be applied to analyse institutional rules and show "the "continuities (as well as the discontinuities) between institutionalized and

non-institutionalized behaviour” (Dessler, 1989: 468). This author continues by proposing that a transformational research program should provide a framework to identify and classify different types of rules and demonstrate their interconnection.

The suggestion of possible research topics presented by Dessler bring some light comprehend the type of issues he envisions to be studied with his framework. Nonetheless, he reproduces the same evasiveness he criticizes in Wendt’s (1987) work with regard to the insufficiency of analytical tools to enable researchers to empirically apply the suggested approach, such as Dessler’s disregard of providing explanations about agency. If in one hand Dessler correctly criticizes Giddens for not attempting to present the structuration theory’s applicability to empirical research (Dessler, 1989:442), on the other, he does not apply his theoretical claim to an empirical research problem either.

Another perspective in the agent-structure debate refers to Carlsnaes’ (1992) discussion with a focus on Foreign Policy analysis. He is concerned with overcoming reductionist stances of individualism and determinism and attempts to consider - in the interstate behaviour - how both agent and structure mutually determine each other in a dynamic process along time. Carlsnaes proposes what he calls the dynamic model aiming to address the agent-structure reciprocal interplay in foreign policy, drawing on Archer’s (1988) morphogenetic model.

In Archer’s (1988, 2010) proposal, as previously addressed, in the first interval the influence of structure predominates, while agency does in the second, and in the subsequent interval the cycle restarts, as a result of the agency-structure’s interactions occurred in the previous periods. In Carlsnaes’ model he maintains the morphogenesis cyclical nature divided into three intervals and the attempt to analyse change. Yet, in his proposal, the first interval does not comprise only the causal effect of structure over action, since the latter also affects structure. A dynamic relation takes place between structure and agents in which the former constrains and also enables action.

The attempt made by Carlsnaes to link foreign policy to the agency-structure debate comprises a relevant intention. The proposal to consider the agency and structure interplay moves the debate forward. However, we endorse Wight’s argument that Carlsnaes does not clearly present an explanation of what he understands by agents and structure (1999:125). Besides, in our perspective, Carlsnaes’ dynamic approach is deficient in presenting the analytical tools to conduct the type of research he suggests. For instance, in his approach there is an insufficiency of elements allowing a proper

comprehension of agency and structure. In fact, it lacks an explanation of agency beyond something that is enabled and constrained by structure. Although he mentions that the study of changes in the neutrality of Sweden from the World War II onwards as an example of possible use of the model, like the previous proposal here reviewed, Carlsnaes does not engage in the endeavour to apply his proposal to a concrete case and hence demonstrate its explanatory capacity.

His debate continues with Doty's (1997) proposal of a poststructuralist reading of the agent-structure problematic. She highlights the notion of practice and claims its autonomy and indeterminacy as a way, she argues, to question the construction and imposition of meaning (Doty, 1997: 376). Her approach involves a critique of what she considers an essentialist conception of agency and structure employed by some IR authors - such as Wendt (1987) and Dessler (1989) - to address the problematic in matter. Doty argues that she attempts to overcome a timeless and pre-given understanding of agency and structure, and sustains that both are constructed and unstable.

Doty innovates by proposing a Poststructuralism analysis to the debate, going beyond the predominance of Realism and Constructivism theories of IR. However, as Wight points, although she focuses her discussion on practice, she does not clearly explain what she means by it (1999: 121). Doty does attempt to explain practice by stressing that it intrinsically relates to meaning and is generally found in discourse, through which meaning is created. Yet, the way she presents practice, which is at the core of her analysis, is indeed opaque. In her perspective, practice is at the basis of the construction of agency and structure, and yet she does not properly explore the way such process takes place. Therefore, in her approach the factors that make possible or that obstruct the realization of practice remain untouched.

Also, in Doty's emphasis on not being an essentialist, she ends up not explaining agency and structure. Therefore, it is uncertain whether or not the form the notion of practice she presents can be applied to a concrete context in the study of agency-structure problematic in International Relations. Especially, since in the wake of the previous scholars analysed, Doty considers her approach as a suggestion of a research program that can be empirically applied (1997: 388) and yet evades the demonstration of its applicability.

A harsh criticism of Doty appears in the discussion of the agent-structure debate carried out by Wight (1999). Although we agree with an aspect of it, regarding the

insufficient clarity in Doty's account of practice, we find other elements of Wight's critique very problematic. For instance, his attempt to delegitimize Doty's arguments by sustaining that she misread some of authors which work she addresses in her discussion, such as Derrida, Dessler, Giddens and Wendt. Yet, Doty's (1999) further response claiming the multiplicity of interpretations regarding the work of others scholars, and hence calling into question Wight's stance as carrying "the" correct reading of such authors is adequate. On the other hand, Doty dedicates most of her reply to justify her interpretation of the mentioned authors and misses the opportunity to clarify foggy facets of her proposal, such as the ones we suggested above.

Wight (1999) proposes to the agent-structure discussion a multi-layered approach, seeking to address agency beyond structuralism and individualism. It entails an approach grounded on Realism that is based on a notion of three levels of agency, which will be further addressed. Hollis and Smith (1990) argue that the problem regarding the causality of structure over agency or on the other hand, of agency over structure, cannot be solved. Thus, they sustain that there are always two stories to tell, either understanding or explaining in relation to the primitive ontology of agency or structure. Bieler and Morton (2001) suggest to analyse the agent-structure interplay by employing a Neo-Gramscian historicist method in order to examine world order and focus on historical structures and their socially constructed character. They attempt to combine the two different stories claimed by Hollis and Smith (1990) by suggesting an understanding of the construction of structures with the explanation of the way people are confronted by structure in an objective social reality. Nishimura (2010) proposes an account of the agent-structure debate with a discussion of the process of identity construction through memory and applies it to the analysis of autobiographical and war novels in the post-World War II.

Despite the relevant contributions brought to the agent-structure debate in International Relations by a variety of scholars, fissures remains in the conversation, and always will, leaving space towards the continuous possibility to improve the existing knowledge within a field of inquiry and the forms through which it is constructed. In this sense, we humbly attempt to join the debate with a proposal of a framework we named the rotational model.

2.2 The Rotational Model

The agent-structure debate in International Relations has evolved with the participation of interlocutors presenting different proposals to analyse this issue within a variety of epistemological standpoints. Nonetheless, as the analysis above indicates, there is plenty of space to improve and debate and hence bring alternative perspectives to address agential and structural issues. In this context, we expect to contribute to the conversation by proposing the rotational model.

The rotational approach attempts to provide a framework that overcomes at least three main limitations found in the existing models regarding the agent-structure debate in International Relations, regarding the insufficiency of analytical elements enabling the movement from the meta-theoretical level to their applicability in a concrete empirical research. As it could be seen in the discussion above, a considerable part of the proponents in the agent-structure debate in IR do not engage in the demonstration of the applicability of their proposals to empirical contexts.

Besides, in these approaches a discussion of the interrelation of agents and structure can be found, mainly focused on an ontological claim of agents and structures in regards to their primitive or mutually constitutive character. However, the debate has followed a direction in which the content of agency and structure mostly has either scarcely been addressed (Finnemore, 1996:27) like in considerable part to the proposed frameworks to explain to the agent-structure issue³, or debated in deterministic terms⁴. Another aspect refers to the general character of these models and hence the insufficiency of means to provide explanation to the specificities of Cultural Diplomacy. At the same time that it is absent, to our knowledge, the existence of a framework in Cultural Diplomacy addressing agential and structural factors.

2.2.1 The Rotational Model and Cultural Diplomacy

We aim to offer an alternative site of enunciation through which to engage in the conversation on the issue of agency-structure and empirically apply it to concrete cases. The rotational model endeavours to provide a framework to comprehend the agency-

³ Such as in Wendt (1987), Dessler (1989), Carsnaes (1992), Doty (1997), etc.

⁴ For example, the bureaucratic politics approach by Allison (1971), regarding structural determinism.

structure debate problem with a focus on the decision-making process in Cultural Diplomacy, which does not preclude the possibility to further adapt the model to study other issue areas in International Relations. We do not expect to bring a “solution” or ultimate answers to the agent-structure debate, but rather present tools through which to identify and analyse agential and structural factors that influence State behaviour in their practice of Cultural Diplomacy.

The rotational model offers multiple possibilities of applicability in the study of Cultural Diplomacy. It can be employed to study the Cultural Diplomacy cycles of a single State throughout a specific period of time, with an emphasis in the general aspects of its Cultural Diplomacy. The study can focus as well on the particularities of the Cultural Diplomacy carried out by a State in a specific Recipient State. We use the notion of Enunciator State to refer to the one that carries out Cultural Diplomacy, while Recipient State, host country or host society encompasses the territory abroad where Cultural Diplomacy is undertaken. The framework also provides tools to generate a comparative analysis of the Cultural Diplomacy undertaken by the same State in different countries. In addition, it enables a comparison of the Cultural Diplomacy carried out by a group of States in the same Recipient State or in relation to different ones.

2.2.2 The Rotational Model's Propositions

The rotational approach proposes that the behaviour of a State in Cultural Diplomacy is the result of a series of decisions undertaken in a sequential and cyclical mode. A Cultural Diplomacy cycle encompasses the whole process involved in a Cultural Diplomacy action, from its idealization to the materialization of a project, throughout a set of stages that occur successively within a specific period of time. Every stage has its own structure-agent interplay moulding outcomes. Different dimensions can overlap within a stage, and in each of them it operates the interrelation between agency and structure.

The functioning of structure and exercise of agency is related to resources. The structural resources are: 1) culture, 2) budget, 3) agent, and 4) international facility network. The resources of agency encompass: 1) budget, 2) cultural infrastructure, 3) consciousness, and 4) willingness. They are not automatically embodied in neither

agents nor structures. Yet, the circumstances of their presence or absence are influences the course of Cultural Diplomacy.

The Cultural Diplomacy of each State in the international society engaged in this aspect of foreign policy have their particular amount of stages within each cycle, and they may or may not coincide. The weight of agential and structural factors within a cycle is not pre-given, but rather a dynamic process formed through social interaction embedded in concrete historical contexts and power relations. The stages present in the cycles within the same State and the structural and agential resources might vary or remain constant along time. Thus, change continuously exists in the realm of possibility and uncertainty. It involves agent-structure interaction with no guarantee of concretization.

2.2.3 Actors in Cultural Diplomacy: Agents and Structures

In the agent-structure debate in International Relations sometimes the actors that are considered as agents and those understood as structures remain nebulous. Discussing this aspect is relevant to the comprehension of the problem under analysis. Regarding the rotational framework we propose, both structures and agents are integrated by actors, here employed as a general denomination to refer to whom or what can be an agent or a structure in Cultural Diplomacy. Since the realization of Cultural Diplomacy involves different stages within their own agent-structure interface, a cycle can encompass multiple structures and agents.

Structures

Regarding structure, in works employing the bureaucratic politics approaches such as Allison (1971), Drezner (2000) structure refers to the State, more specifically, the State bureaucracies influencing its Foreign Policy. Structure is also considered within this perspective in works criticizing bureaucratic approach, like Krasner (1972), Art (1973), and in other frameworks addressing Foreign Policy decision-making, for instance, the decision units approach by Hermann and Hermann (1989), in Hudson's (2014) analysis of Foreign-Policy decision-making. These approaches fit Waltz's (1979) classification of unit-level theories, through which the explanation of Foreign Policy

outcomes derives from the attribute of the units within the system. On the other hand, in Waltz's system-level perspective, structure entails the international system of States.

Wendt (1999) suggests another classification to Waltz's two-levels of structure by proposing a division between micro-structure and macro-structure theories. The former encompasses theories that reduce their analysis in IR to the internal characteristics of the State, in disregard of its interactions in the system. This is the case, he claims, of bureaucratic politics approaches (Wendt, 1999: 148). Structure comprises the State in micro-structure theories, while macro-structure approaches focus on the State interactions in the system. The latter has been Wendt's focus of interest. As he stresses in *Social Theory of International Politics*, instead of the structures within a State, he is concerned with the structure of the States system (1999:147).

Structure considered as the international system or world order entails an often stance within different theoretical approaches employed in agent-structure debate in IR, presented, as mentioned, in the work of Waltz's (1979) neorealism and Wendt's (1987; 1999) constructivism and also in several other perspectives, for example, in Wallerstein's (1974) World-System theory, in Dessler's (1989) transformational model, Carlsanaes' (1992) dynamic framework, Bieler and Morton's (2001) Neo-Grasmcian and Knafo's (2008) Critical Theory approaches. Yet, it does not mean that the international system is the only possible structure in these analyses. When Carlsanaes suggests that the study of Sweden's Foreign Policy is a possible topic to employ his proposal, structure is referred to as the international system (1992:265). But in the explanation of his proposal, sustaining its suitability to research Foreign Policy decision-making processes, he does not clarify if the system is the only structure to be taken in account, or if the State or other actors can also be analysed as a structure.

In addition, Bieler and Morton (2001) suggests to address the agent-structure debate through a historicist method and presented three levels of structure: 1) macro structures, which would embrace, for example, the capitalism mode of production, 2) meso structures, referring to world order and 3) micro structures, regarding "those structures instantiated through day-to-day interaction" (2001:26), but they do not mention what could entail structure in this case. Doty's (1997) focus on practice evades mentioning what sort of element she has in mind as structure in the agent-structure issue. Although Wight (1999) also does not discuss the type of structures his approach seeks to address, the structures he mentions refer to groups or collective within a society (1999:133).

Apart from the observed approaches on structure, encompassing the international system, on one hand, and the State on the other, another perspective within the agent-structure debate refers to the analysis of the International Organization as structure. For example, the case studies on UNESCO, Red Cross and the World Bank presented by Finnemore (1996), in the analysis of the power of International Organizations and their dysfunction carried out by Barnett and Finnemore (1999), and Goetz's (2003) punctuated equilibrium model to analyze decision-making processes in International Organizations.

In this context, we sustain that structure can refer to different types of actors. Before addressing these actors, we would like to elucidate the relation between international system and structure, as they are often used interchangeably. Although they are interrelated, structure and system are not synonymous. The international system encompasses a variety of structures. A system comprises structural properties, but it does not entail a structure itself (Giddens, 1979: 66). The international system does exert constraining and enabling structural capacities, and yet they derive from one or more concrete of structures with their own resources. Therefore, the analysis regarding the influence of the international system in the Cultural Diplomacy of a specific State (agent) would focus on one or a set of structures. For example, the study of the interaction between an International Organization (structure) and a State (agent).

Concerning the actors considered as structure in the rotational model, starting with the Enunciator State, a structure can entail the State as a unit or its parts. The latter includes the components of the public administration, in the sense of the different public organizations/bureaucracies within a State, for instance, the Ministry of Foreign Affairs, the Presidential cabinet, the posts abroad (consulates, embassies, Cultural Institutes).

The Recipient State or host society can also involve a structure, which refers to the State where the Enunciator State assumes Cultural Diplomacy actions. Structure can entail the Recipient State as a unitary actor, or considered in its parts, such as the Executive, the Ministry of Foreign Affairs and also other public organizations embracing cultural institutions (cultural centres, museums) and universities. Another type of actor that might involve a structure comprises international organizations, for example, the World Trade Organization (WTO), the International Monetary Fund (IMF) and UNESCO.

Agents

In relation to the actors considered agents within the agent-structure debate in IR, it usually encompasses individuals or states. Analysis related to the Foreign Policy decision-making process tends to focus on agents as individuals, such as Bureaucratic politics approaches Allison (1971), Drezner (2000), and other frameworks addressing this issue, like Krasner's (1972) discussion of executive (presidential power) in Foreign Policy, Hermann and Hermann (1989), Hollis and Smith (1990). In Waltz's (1979) system-level approach and in the macro-structure perspective sustained by Wendt (1999), agents are the States in the international system. To Wendt, the States entail a unitary actor (1999:198), in the sense that the State as an agent in international system is considered solely as a whole, a unit, not in its parts, like specific ministries or other organizations within the public administration.

Wight (1999) criticizes the notion of State as agent sustained by Wendt and claims for a theory of the state "that does not ascribe to it attributes that are best located at the level of the individual" (1999:128). In his view, agency and identity, for example, would be some of the attributes related to the individual and hence should not be ascribed to the state. However, the epistemological base of his approach, grounded in the Realist theory of IR, is incongruent with his claim. The attachment of human characteristics to the State is at the core of Realism, such as the premise that States have interests, and the most fundamental one relates to the desire of survival, from which derives the whole dynamic of anarchy in the international system⁵. Wight leaves the criteria he employs unanswered to consider which individual attributes are acceptable to explain State behaviour and those that are not. In his explanation, agents entail human individuals but he is ambiguous in relation to consider State as agents as well.

In Doty's (1997) approach, she emphasizes that both structure and agent are the result of practice but leaves both of them unexplained in regard to which actors in IR she refers to in the agent-structure debate. Regarding agent-structure issues in the context of International Organization (IO), there are perspectives of agents entailing the decision-makers within the organization, such as in Barnett (1997), Goetz's (2003) and also agents as States, for example, in Finnemore (1996).

⁵ See, for example, Waltz (1979).

We suggest that the same types of actors considered as structures can also be agents, what we call the double identity of actors, a topic we will get back to after the agent item. For the moment it is sufficient to have in mind that all agents, with the exception of human individuals, can be a structure. Therefore, an agent might be a State as a unitary actor, the Brazilian State, for example. Integrant parts may also be actors encompassing different sectors within the public administration, for instance, the Executive, the Congress, the Ministry of Culture, the Ministry of Foreign Affairs and the Enunciator State's posts abroad: embassies, consulates, cultural institutions.

In addition, agents also encompass non-State actors attempting to influence the Cultural Diplomacy carried out by the Enunciator State, such as, among others, Multilateral International Organizations, Non-Governmental Organizations Associations, and Companies, independent of the territory where they are located. Although organizations are obviously conducted by human agents, apart from considering organizations themselves as an agent, the individuals within these institutions comprise agents as well.

Agents also consist of the human subjects as social actors, individually or collectively, within or outside the State apparatus who attempt to exert influence on the decision-making process in any of the stages in a Cultural Diplomacy cycle. In the Enunciator State's public administration, agents are made up of, for example, officials at a Foreign Affairs Ministry, an embassy, cultural centre and any other organization. Beyond the State's apparatus, agents encompass subjects within the cultural sector, like artists, academics, producers, entrepreneurs and also members of a society in general.

Actor's Double Identity: Agents and Structures

In a Cultural Diplomacy cycle, an actor can concomitantly be an agent and structure. Nonetheless, the performativity involving each of these identities does not occur concurrently. Neither agential nor structural identities are intrinsic to actors, but rather constructed intersubjectively, in the sense that an actor becomes an agent through a social interaction process. The exercise of the potentiality of double identity as agent and structure requires different dimensions and interactions.

The conduction of Cultural Diplomacy occurs in a set of phases and within which each one different dimensions coexist. Each dimension embodies its own form of interaction among actors and hence a specific agent-structure interplay. Having the State

as a necessary, albeit not exclusive, participant in Cultural Diplomacy, the analysis of the agent-structure concern in this field embraces a variety of interactions involving the State in a twofold disposition: a) the State considered in its parts and b) the State as a unity. In the first case the focus relies on the intra State dynamics and the relations among its parts to reach Cultural Diplomacy outcomes. While in the second, the State is addressed in its unitary facet in its interactions with a diversity of actors within the international system.

Each stage of a Cultural Diplomacy cycle has the possibility to be analysed in relation to three different dimensions (and countless sub-dimensions) with their own agency-structure dynamics. The first dimension encompasses the intra-State interactions at the domestic realm, the second involves the intra-State interactions at the international realm, while the third encompasses the interactions between the Enunciator State and other actors. Then, the actors considered as agents and the ones as structure might vary in accordance to the dimensions on which we focus. Although a single stage in the Cultural Diplomacy decision-making process can encompass concomitant dimensions with their particular agent-structure dynamics, it does not mean that all three dimensions are necessarily present in every stage.

Dimension One entails the interactions among different units within the Enunciator State's public administration, such as the relation between the Ministry of Foreign Affairs and the Executive, the interactions between different Ministries, like the Ministry of Foreign Affairs and Ministry of Culture, and so on. Dimension Two refers to the Enunciator's State institutional presence abroad and encompasses the interactions between the administration and its posts in the Recipient country, such as the relations, for example, between the Executive or the Ministry of Foreign Affairs and the embassies, consulates and cultural institutes abroad.

Dimension Three involves the interactions between the Enunciator State and actors outside it at the domestic and international realm, encompassing non-State and State actors. For example, the relations between a post abroad of the Enunciator State and the host society, encompassing the interlocution at the institutional level with public and private institutions (profit and non-profit) and at the individual level with cultural agents, such as artists and academics. This dimension also involves the interactions between the Enunciator State and International Organizations, for example, UNESCO. Another aspect of Dimension Three involves the relations between the Enunciator State and non-State actors at the domestic level, for instance, the interactions between the

Ministry of International Affairs and artists, enterprises, non-governmental organizational and the civil society in general.

We shall present an illustrative example in order to clarify our exposition. Let's consider a Cultural Diplomacy project carried out through the Enunciator's State embassy in the host country. The cycle encompassed three stages. In the first stage Cultural diplomacy strategies were established, in the second, the project was designed, and in the third stage occurred its implementation. In the first stage, the creation of the strategies took place at the Ministry of Foreign Affairs, in accordance with general instructions from the Executive.

Each stage offers different possibilities of analysis within the agent-structure debate. In the first stage, one dimension would entail the interactions between the Ministry of Foreign Affairs and the Presidential office, in which the latter would be the structure and the Ministry acting as the agent. Within the same stage, the Ministry sends the embassy the governmental perspective for Cultural Diplomacy. This interaction consists of another dimension (two), in which the Ministry of Foreign Affairs is the structure while the embassy is the agent. Stage two, regarding the project creation, could involve some artists who propose the Ministry different projects, and this organization selects one of them to be implemented in one of its embassies. A context in which the artists are agents and the Ministry is the structure. In relation to stage three, implementation, one of the possible dimensions to analyse could comprise the interaction between the Ministry and the embassy, in which the former is the structure and the latter the agent. The framework can be employed to analyse the interplay of agential and structural factors in each of the different dimensions and stages in the Cultural Diplomacy.

The exercise of an actor's identity as agent or structure requires different dimensions and interactions. As exemplified above, in the same stage within a cycle, an actor can be an agent in one dimension while a structure in another. But also a structure or an agent in all stages, depending on the dimension analysed in the research. In the same Cultural Diplomacy cycle, an actor can be an agent in one stage while a structure in the subsequent stage. In short, the possibility to perform the actor's condition of agent and structure depends on the interaction within Cultural Diplomacy cycles, varying in regard to the actors involved, the stage and the dimension analysed.

2.2.4 Agents and structures in motion

Structure

Giddens (1979) sustains that structures are constituted by two properties, rule and resources, which generate means to produce or reproduce practices, while to Bashkar (1979), structure is a set of elements internally related and that cannot be comprehended separately from the position they occupy within the structure. They can encompass agents, members of a social organization. The existence of structures depends on the relation with its element. Then, when the relation between structure and agency is considered as analytically independent, such as in world-system theory, the reification of structure takes place, Wendt argues, in the sense that the latter is perceived to operate independently from agency (Wendt, 1987:347). To Wendt, there is an ontological dependence of structure and agency, since the former is created by the action of agents.

In his view of structure, Wendt (1987) draws on a combination of Giddens and Bhaskar's approaches, sustaining that structure maintains the recognition of rules the practice of states, but also consist of real entities with observable and unobservable effects (Wendt, 1987: 357-359). Wendt stresses that structures are dependable on the self-understanding employed by agents in their actions. Even when agents do not understand the effects of their behaviour, the functioning and existence of structure are inseparable of the agent's practices (Wendt, 1987: 359). In contrast, Doty argues that both Giddens and Wendt present essentialized notions of structure that uphold the subject-object dualism they claim to overcome (Doty, 1997:370)

Dessler (1989), in tune with Bhaskar (1979), sustains that structure exists previously to actions, illustrating this premise with the comparison to discourse and language, in the sense that initially there is a language (structure) and afterwards one can use it to speak (agency). He considers structure as ontologically primitive, in the sense of previous to agents, and claims that the dependence of agency and structure sustained by Giddens (1979) and Wendt (1987) make an empirical analysis unfeasible.

To Dessler, structure "is a set of materials that is 'appropriated' and 'instantiated' in action (1989: 452). But he also incorporates Giddens structuration approach by sustaining that the components of structure encompass resources and rules (intentional and unintentional). His acknowledgment of intentionality brings a

perception that agents participate in their formation. In a rule-based approach, he claims that every social action requires the previous existence of rules. Dessler incorporates intentional rules to structure, beyond Waltz's (1979) perspective of the ontological character of structure as unintentional. To Waltz, the formation of international structure derives from the unintended consequences of interactions of states behaving in their self-interest.

In the transformational model, Dessler maintains Giddens' structuration stance regarding the premise that structure both enables and constrains action. Continuing with the language analogy, Dessler stresses that language is concomitantly the means that enables communication and also that constrains it. Regarding the latter, the rules of an idiom limit the form of communication an agent undertakes. In attempt to overcome Waltz's views of structure as consisting of anarchy and distribution of power, he claims it entails the means through which a rational action is carried out (Dessler, 1989: 459). While Waltz's positional model of structure constrains actors and sets a framework for action towards the structure's preservation that is unintentionally reproduced, Dessler sustains that structures are material conditions that constrain and allow the realization of action.

Through an analogy of structure as an office building, Dessler explains his view of structure in the transformational model in contrast to Waltz's positional approach. To the latter, structure entails a fixed setting where action takes place, represented by the physical space of the building. Like the walls of the office, rules are fixed and shape action. Then, action needs to be in accordance with the rules. The actor's behaviour within a structural constraint is guided by their rationality, in a way that when an officer attempts to leave the room, he deals with the constraint the wall poses by using the door rather than trying to break the wall.

However, at the same time that Realism presents an objectivist and essentialized perspective of structure, it is contradictorily employed in a way that sustains an intersubjective approach of agency and structure, such as in the case of Dessler (Doty, 1997:370). In a similar perspective, as Bieler and Morton argue that Dessler's attachment to realism obstructs the analysis of structural changes resulting from social action (he claims to propose 2001: 13).

The agent-structure debate in IR has dedicated considerable attention to the ontological dimension of structure, encompassing narratives sustaining its primitive aspect, in the sense that structure exists previous to agents (Archer,1988, 2000, 2010:

Dessler, 1989), that agents are ontologically primitive to structure and thus, the former creates the later (Waltz, 1979) as well as the agent-structure equal ontological status due to their mutually constitutive character (Giddens, 1979; Wendt, 1987, Carlsnaes, 1992). In Doty's account of structure she sustains that the different approaches mentioned above offer an essentialist notion of structure. Doty stresses the inexistence of "externally objective structures to be known at all" since structures are embedded in discursively constructed subjects (1997:371). She rejects the possibility to define stable features of structures, which would entail an essentialist approach. As a result, Doty suggests the notion of practice to explain, although not clearly, that structures are socially constructed. She mentions structure is constructed by practices and involves indeterminacy, power and discourse. Yet, she does not sufficiently articulate these elements to allow the comprehension of the way, in her perspective, that they interact.

In Giddens' (1979) structuration theory he proposes the conception of *duality of structure* which entails a rejection of the notion that structure is limited to constraint. He argues that structure conditions agents towards its social reproduction but simultaneously provides mechanisms that allow actors to transform structure, producing social change. As he argues, structure both enables and constrains agency (1979:69). By stressing the mutual dependency of agency and structure, it considers the participation of both elements in social outcomes. The structuration perspective represents a relevant advance in the agency-structure debate by overcoming the limitations of determinist and voluntarist approaches, whose explanations respectively either prioritize structure or agency. However, Giddens does not engage in the discussion related to the circumstances in which structure actually constrains and when structure enables agency. This notion Giddens presents of structure as an enabling and constraining mechanism has been influential in the discussions in the International Relations field that attempted to consider both structural and agential aspects in their analysis of State behaviour like in Hollis and Smith (1990), Wendt (1987, 1999), Carlsnaes (1992), Finnemore (1996), Friedman and Starr (1997), Knafo (2008).

We understand structure as a space, not limited to the physical aspect of a place, but a space as the arrangement of the interactions among actors. This arrangement sets a pattern of movement, form of a flow within the interactions and a certain stability on the way they occur. Structures produce meaning and identities and hence shape actor's interests and actions. It might generate perceptions of rigidity and inevitability, moulding agent's performance towards the reiteration of structure, in a self-reinforcing

flow. Nonetheless, structure and its fissures also make possible transformative practices of agency.

We consider that the constraining and productive capabilities of a structure vary in accordance to its resources and the actors involved in concrete interactions. Among structural resources, four of them have the potential to exert a notable impact in the way a State conducts its Cultural Diplomacy: 1) culture, 2) budget, 3) agent, and 4) international facility network. Resources are the medium through which power is exerted, and in the case of structure, the means by which structure can exert domination but also a way of transformation (Giddens, 1979:91-92). Regarding the mentioned resources, culture is considered in terms of organizational culture, embracing, as it will be mentioned below, aspects such as practices, identities, and norms. Budget entails the amount of money available to employ in Cultural Diplomacy. Agents encompass the individuals within the structure, for example, the decision-makers in a Ministry of Foreign affairs. The fourth resource, international facility network, involves the international participation of the structure. In the case that the analysed structure entails a State, it might encompass, depending on the case, its embassies, consulates, cultural institutes or any other organization belonging to the Enunciator State and located abroad.

These four mentioned resources are not necessarily present in a structure. For example, a State, as a structure, might not have agents dedicated exclusively to cultural diplomacy, or have a very limited number. In some States the international facility network can encompass a large number of embassies and consulates with cultural sectors and also cultural institutions or centres, while in others only a few posts might have a cultural sector. Also, the cultural sector perhaps exists only virtually, with a lack of agents working on it or in absence of a budget.

Resources can emerge, fluctuate, disappear or be transformed throughout time, and their presence, absence and degree shape Cultural Diplomacy. They provide structures with the means to exert an enabling and obstruction capability towards agents, yet, such capability is always relative. Even in the same historical period and in possession of the same resources, the effect a structure has on different actors can vary tremendously in relation to their resources, their employment of agency and the interactions with other agents and structures during Cultural Diplomacy cycles.

Structure as a Constraining Mechanism

Organizational culture, Allison and Zelikow argue, refers to the norms and beliefs about an organization that are shared and transmitted by its members throughout generations (2008: 153). It sets patterns of appropriateness agents are expected to follow (Ripley, 1995; Barnett and Finnemore, 1999; Hudson, 2014). In this sense, we find it pertinent to discuss the mechanism through which such patterns of behaviour are constructed. In *Discipline and Punish*, Foucault (1977) argues that the practices of institutions, through their routines, norms and discourses entail a disciplinary apparatus that exerts power over the subject, imposing forms of behaviour on it and also constituting its identity, a process he conceptualizes as subjection. The institution socializes the individual by inscribing on it an identity, which he calls soul, that disciplines the subject to obediently assume the normalized conduct, so “the soul is the prison of the body” (Foucault, 1977:30).

Subjection entails a continuous process through which the individual is controlled and its subjectivity constructed (Foucault, 1980: 97). In the process of subjection, structural power subordinates the individual from the exteriority by imposing a conduct, as well as from the interiority by the construction of the subject’s identity. Therefore, the subject’s behaviour derives from the subordination to the power exerted by disciplinary regimes of the dominant structures. Structural constraint is directly related to the construction of knowledge. In a Foucaultian (1977) perspective institutional discourses form and assert regimes of truth comprising a disciplinary apparatus establishing what is accepted as truth.

In Weber’s analysis of bureaucracy he sustains that they comprise a place of authority that generates obedience of its members. This submission is based on legal, objective and impersonal norms which are rationality established (Weber, 2012: 78). Barnett and Finnemore employ this Weberian perspective in their critical analysis of International Organizations (1999:707-708). The production of knowledge as a mechanism by which power is exerted consists of an aspect also discussed in postcolonial approaches, especially in critiques of dominant modernity discourses and its effects in the colonial experiences and postcolonial contexts presented, for example, by Spivak (1988), Quijano (1992, 2014), Dussel (1993,2005), Bhabha (1994), Santos (2014), Mignolo (2000b, 2015). Then, Quijano (2014), for example, stresses the creation by dominant discourses of binary and hierarchical and modus of classification

that characterizes the Eurocentric knowledge as superior and the experiences of the Other as inferior. A perspective Mignolo (2015) also addresses in his analysis of geopolitics of power regards the assignment of Eurocentric epistemological and aesthetical parameters as a hierarchically superior status in relation to non-western knowledge.

Drawing on such approaches, we argue that structure narrates itself as an authoritative locus of enunciation through the employment of its organizational culture resulting in the internalization of this perception of actors. We understand organizational culture as a resource composed by imaginaries, practices and norms through which structure exercises power over actors moulding the performance of the participants in the different stages of the Cultural Diplomacy cycles of a State. Thus, organizational culture constructs a perception of structure as an authority locus of enunciation and involves discourses within the modernity framework in the sense of telling a story of the Self as functioning by rationality and objectivity in possession of the legitimate knowledge, as a justifying to the practices of structure. And at the same time, structure attempts to invisibilize the ambivalences between its practices and the imaginary of rationality.

Structure's organizational culture involves a process of knowledge construction that forges a notion of reality through a binary mechanism that combines a self-assertion of its narratives, presented as the pattern, and the silence or disqualification of alternative perspectives, granted a status of inferiority. Then, structure creates narratives about the Self and about Others, worldviews and a referential framework of appropriateness agents are disciplined to assume. Hence, structure attaches positionalities to actors from which internalization emerges identities allocating meaning to the way structure functions and to the prescribed behaviour of agents, constraining their possibility of agency. Therefore, structure constrains agency by assigning expectations and patterns of behaviour agents should employ to carry them out. Structural constraint is intensified when an agent's performance is not in consonance with predefined expectations and are discouraged with restrictions in the availability of choices, disapproval and punishment.

The formation of these identities comprise a structural constraint since it provide actors with the perceptions that the structure's organizational culture, the positionality and behaviour it assigns them, derives from a natural order of things and they make sense in accordance to the knowledge produced by structure. For example, in

Cohn's experience at an organization in the Defense field, she realized how her perceptions and positions in the nuclear weapon issue were being transformed by the organizational structure. "How can I think this way?" she inquired (Cohn,1987: 488). While previously sympathetic to disarmament, at her organization she was socialized up to the extent of perceiving herself justifying new weapon systems. This process, we sustain, refers to the structural constraint exerted through the actor's internalization of structure's organizational culture, and more specifically, in regards to the notion of structure as the only legitimate locus of enunciation, bringing authority to its assumptions and naturalization of its practices.

The structural constraints generated by organizational culture can subjugate actors to perceive the form structure operates in Cultural Diplomacy as entirely based on normality and adequacy. Thus, despite silencing approaches beyond the established normality, another constraint refers to the production of indifference in regards to the practices and consequences of Cultural Diplomacy. In a context separate from Cultural Diplomacy, but which contributes to the comprehension of the point we are trying to make, it is pertinent to mention Barnett's (1997) critique of the United Nations structure. Based on his participation in United Nations peace keeping missions in Rwanda in 1994 and Srebrenica in 1995, he denounces the indifference the UN bureaucracy produced in its members in regards to the losses of human lives in both genocides. Structure can dehumanize agents (Barnnet and Finnemore, 1999:709).

The indifference produced by structure in relation to Cultural Diplomacy relates both to the process and its consequences. Regarding the latter, it embraces, for example, the disregard of the plurality of voices within a State in the planning of Cultural Diplomacy actions, inadequate employment of a budget, indifference in relation to the limitations of structure. It can also entail indifference, for example, regarding the consequences of hegemonic Cultural Diplomacy practices to the host society. Hierarchical disposition among actors also enhances structural constraint to agency. For instance, in a highly hierarchical structural setting in a State bureaucracy, questioning the assumptions and decisions of a hierarchically superior agent might have consequences like the marginalization of the agent in the structure and generate impediments in the career promotion. It can generate a hesitation in lower rank members to point misleading approaches of higher-rank members, fearing negative repercussion of the agent's positions, a situation that functions as a structural organizational protection against whistleblowers (Hudson, 2014:93). At the same time,

this contributes to the creation and reiteration of the indifference produced by structure and hence, also constrains agency.

The lack of transparency regarding the functioning of structure also comprises a means of structural constraint, since the absence or insufficient awareness of its procedures and practices inhibits agency. Organizational culture is directly related to the other resources, since the perceptions, norms, procedures and practices set by organizational culture regulates the form the agents, budget and international facility network operate. Structure constrains agency by obstructing the access of agents to financial means to carry out Cultural Diplomacy projects. The lack of or insufficiency of budget limits the possibilities of Cultural Diplomacy actions. Yet, the level of this constraint depends on other factors, regarding, for example, the actors involved in the interactions, their employment of agency or not.

Organizational culture sets a narrative of reality and its practices employ a hierarchy of knowledge, as the supposed locus from which emerges knowledge with a higher status of validity, and hence it disavows or classifies other forms of perception as inadequate and carries out Cultural Diplomacy, affecting agency by obstructing the emergence of alternative discourses, identities and performance. It also does so through a process of silencing and marginalization of those agents that subvert the dominant organizational culture by contesting taken for granted assumptions and presenting alternative standpoints and practices from which Cultural Diplomacy is conceived.

Structure as a Facilitator of Agency

Despite structure's aspect as a constraining mechanism to agency, the other side of structure refers to its enabling capacity, associated to the possibility of actors to create and transform structures. If on one hand structures shapes actors, on the other, structures are the result of actors' practice (Giddens, 1979; Wendt, 1987; Wendt, 1999; Carlnaes, 1992; Finnomore, 1996, Knafo 2008). In the positionality set by structure, the agent's behaviour involves going through different options and routines (Friedman and Starr, 1997:43). Although procedures within structure limits agent's choices, they can still modify them, act within the flexibility of norms, and even overcome such procedures (Welch, 1992:123). The norms and positionalities set by structure could not turn the totality of the agent's decisions into an automatic action, leaving an indefinite zone permitting a range of different actions (Hollis and Smith, 1990: 155).

Notwithstanding the restrictions fixed by structures, it does not necessarily mean that it exists solely one form through which actors can behave in response to such restrictions (Knafo, 2008:14). Then, agency is enabled in these different possibilities to react to structure. Besides, the enabling dimension of structure is present when it entails the means that facilitate the exercise of agency. This is manifested, for instance, in the structure's capacity to provide agents with the access to resources that enhance the options to carry out Cultural Diplomacy actions.

Structure's organizational culture is not inevitably limited to a constraining apparatus. Organizational culture can also encompass narratives and norms embedded in a dialogical practice, in the sense that instead of the imposition of a locus of enunciation as the only legitimate form of knowledge, it acknowledges its own incompleteness and recognizes the validity of a plurality of loci of enunciation. Structure enables agency by a mechanism of "delinking", which, as Mignolo's argues, entails a process of confronting hegemonic forms of thinking, claiming the legitimacy of the coexistence of a plurality of loci of enunciation (Mignolo, 2015: 82). Structure decentres narratives that naturalizes its functioning and dismantles practices of subjugation by a reticulation of the symbolic dimensions that regulate and constitute the subject.

Thus, instead of the attempt to silence the diversity of meaning, perspectives and practices, structure fosters its emergence as a means through which agency is facilitated and Cultural Diplomacy improved, constructed and reconstructed. Structure as an enabling mechanism has an organizational culture that instead of normalizing on agents a notion of inevitability and a submissive performance, it encourages agent's self-reflexion and provides the resources that facilitate agents to continuously enhance Cultural Diplomacy actions and carry out the necessary transformations in the structure along this process.

Active and Reactive Cultural Diplomacy Structure

A State assumes an active Cultural Diplomacy when its performativity results from a process of planning and a dynamic endeavour in the development of Cultural Diplomacy actions. A proactive stance in which the State, through its apparatus responsible for this field, takes the initiative in creation of Cultural Diplomacy projects and on the establishment of partnerships with a plurality of actors, embracing non-State

actors at the domestic realm and State and non-State partners in the host country where the projects will be implemented. It involves the Enunciator State's predisposition and effort to take actions in order to construct Cultural Diplomacy opportunities and the engagement to reach their materialization. Conversely, in a reactive Cultural Diplomacy State behaviour reflects more a response regarding demands presented by other actors outside the Enunciator State, both domestically and abroad, than a proactive performativity. The State might dialogue and cooperate with a diversity of actors in the conduction of Cultural Diplomacy. However, in a reactive stance, these actions derive from the State's interlocutor approximation in attempt to promote joint projects.

Cooperative and Reserved Cultural Diplomacy Structure

Cultural Diplomacy can be conducted through what we classify as cooperative and reserved structure. The cooperative dimension involves the establishment of partnership relations among the participant actors in different stages and aspects of a country's Cultural Diplomacy. It entails the capacity to employ the cultural dimension in Foreign Policy through a twofold coordinated action regarding those involved in Cultural Diplomacy: a) coordination amongst the governmental organisms, and b) coordination between the government and non-governmental cultural agents.

The coordination amongst the governmental organisms can involve the State apparatus at different levels, such as the municipal, regional and Federal, such as the Ministry of Foreign Affairs, Ministry of Culture, public cultural institutions, cultural secretaries, etc. It does not mean an automatic presence of these several public sectors, yet they have the potential to do so in multiple combinations.

A cooperative Cultural Diplomacy structure entails the presence of a mechanism within the bureaucratic apparatus responsible for this realm of Foreign Policy that enables and fosters the collaboration within the public administration. It also encompasses a structure that provides the conditions to establish and maintain partnerships with non-governmental actors at the domestic level and governmental and non-governmental actors in the recipient country.

Conversely, a reserved Cultural Diplomacy structure embodies the absence of the elements characterizing a cooperative structure. One aspect of a reserved approach refers to lack of mechanisms within the State's public administration employed to foster cooperative practices among the organizations involved its Cultural Diplomacy actions.

For example, when the cooperation among Consulates, Embassies, Cultural Centres/Institutes is not established. A reversed Cultural Diplomacy also encompasses the absence of cooperation between the Enunciator State and actors outside the public administration in the realization of Cultural Diplomacy projects.

Agency

For Giddens (1979) agency entails the capacity the individual has to act in a way in which it could have behaved otherwise. Therefore, the occurrence would not have taken place if it was not for the intervention of the individual. He sustains that agency is directly related to power. Once agency encompasses the power to make choices, to act otherwise and hence shapes results. As Wendt stresses, structure cannot fully account for the explanation of action. They contribute to explain the possibilities and restrictions to actions, setting the conditions of existence, the “rules of the game”, but it is also necessary to consider agency (Wendt, 1987: 453).

In Wendt’s perspective, agents have causal power influenced by structures but that also influence the latter. He claims that agents have three intrinsic capacities: 1) to bring reason to its behaviour, 2) to monitor and adapt its behaviour in a reflexive way and 3) decision-making (Wendt, 1987:359), but does not elaborate an explanation of these attributes. In fact, his discussion emphasizes the ontological aspect of agency sustaining that there is an ontological dependency between agency and structure, in the sense that they are mutually constituted. Therefore, the practice of agency is necessary in the creation of structure. In his further work, Wendt considers that interests and identity encompass two attributes of agents (Wendt, 1999:224). .

As a structure of a language cannot fully explain how an individual employs it to communicate, the explanation of state action demands the consideration of agency (Dessler, 1989: 453). To Dessler, there is the possibility for state action in the presence of two types of instruments to enable it, resources and rules, as the main components of structure (Dessler, 1989: 453). Although he discusses the agency-structure interrelation, it is missing the problematization of what agency entails. Despite his claim that rules, as part of structure, also enable action, which, in its turn, can transform the rules, in his analysis the consideration of action within structural constraints is limited to rationality.

Dessler sustains that in order for actors to employ their rational action the previous existence of rules that make such actions possible is necessary. Thus, rationality involves both the way actors calculate and act and also the medium employed to carry them out (Dessler, 1989: 459). To him, social action involves intentional and unintentional actions; the latter refers to unintentionally reproduce the rules that enable the realization of the intentional action. But intentional action can also modify these rules (Dessler, 1989:461).

Doty sustains that a structuration approach of agency as capacity to act otherwise contradicts its own premises. In her view, it implies that agents have a priori interests, powers and motivations that did not result from a structural enabling and constraining process (Doty, 1997:373). Then, she argues that the notion of agency related to reflexivity and the capacity to make choices entails an essentialized perspective once it implies an idea of agency as pre-social (Doty, 1997:380).

In Wight's (1999) multi-layered approach, agency is considered to have three levels he respectively calls Agency1, Agency2 and Agency3. He proposes that agency 2 is previous to agency 1 and relates to the way agency1 "becomes an agent of something" within structures, while "agency3, refers to those 'positioned-practices-places' which agents1 inhabit on behalf of agents2" (Wight, 1999:133). Initially it might seem that the levels/layers refer to three different people, but he stresses that the former is present within each individual in different temporalities (Wight, 1999:134). The way he uses agent and agency interchangeably and also the proposal in general is quite confusing, and also it seems to bring the perception that every agent inevitably employs agency, a perspective which we find contestable. Yet, we suggest that the materialization of agency exists in the realm of potentiality rather than certainty, an issue to which we return to later, by bringing the notion of willingness to the conversation.

Drawing on Giddens's structuration approach, Friedman and Starr (1997) present three defining properties to the concept of agency: 1) consciousness/subjectivity, 2) choice and 3) power. The first is based on Giddens's definition of knowledgeability, as what one knows or believes about a circumstance. It also involves the capacity to interpret. They argue that power and choice are intertwined characteristics of agency and embrace the individual's ability to intentionally choose an action and consequently influence outcomes with its behaviour. To them, choices made

in the exercise of agency involve aspects such as the individual's interests, values and desires.

In Knafo's account of agency he argues that structural determination has been overemphasized in International Relations and that the concept of agency has had its usefulness limited in consequence of the inability of critical theorists scholars to link agency with the concept of power (2008: 12). Knafo suggests a conception of agency as "the ability to relate to a changing social reality in order to modify it" (2008:22). He stresses that the presence of power is not exclusively tied to structures and refers to power as agency and argues that power necessarily generates social change (2008:24). While Bignall (2010) in *Postcolonial agency* proposes a conceptualization of agency as actions deriving from the association of three attributes of the subject: desire, power and subjectivity. Then, agency, in her perspective, refers to actions in which these elements entail productive and positive forces towards ethical transformative practices towards a postcolonial ethos.

Agency encompasses the capacity to transcend the borders of structure through the employment of resources in a continuously and yet contextual condition of structural constrains. Resources equip actors with the means to employ agency within an existence of limitations set by structures. Amongst possible resources, some material and ideational attributes are particularly significant in Cultural Diplomacy. The material resources encompass: 1) budget and 2) cultural infrastructure, while the ideational attributes embrace: 3) consciousness and 4) willingness.

Regarding the Cultural Diplomacy resources, budget involves the availability of financial means to employ in Cultural Diplomacy actions. Cultural infrastructure refers to physical spaces where Cultural Diplomacy projects can take place, such as an auditorium, exhibition room, concert hall, cinema, museum, etc. Consciousness entails an overcoming of the notion of completeness of the being-in-itself, the fissure in the subject enabling its capacity of critical self-reflection and evaluation upon the choices and the actions the subject performs (Sartre, 2003; Sartre 1978). Yet, it does not occur in a setting of absolute freedom, but rather immersed in structural impediments. Consciousness also encompasses the subject's awareness of its location and the mechanisms through which structure functions, both in terms of its restrictive and also enabling aspects, regarding the narratives, procedures, resources, norms and expectations normalized by structure's organizational culture.

As previously analysed, one way by which structure operates encompasses the creation of patterns of perceiving and behaving in the world. On the other hand, consciousness involves the reflexivity through which the subject perceives that the arrangement of actors and their interactions could have another format (Deleuze and Guattari, 1994). Consciousness entails a delinking from dominant discourses, as form of border thinking. The latter, Mignolo explains, refers to the acknowledgment of a plurality of loci of enunciation, beyond the patterns of dominant knowledge (Mignolo, 2000b:87). Yet, border thinking is not fully at the exteriority of dominant discourses; it also encompass part of its elements in a process of encounter among different localities, as well as the emergence and legitimacy of alternative forms of knowledge (Mignolo, 1999:27; Mignolo 2015: 139). Consciousness as a border thinking inhabits the disjunction of apparent solid borders, at the interstice between structure and the agent from which the awareness of their limits and potentialities arise.

Agency emerges as a possibility considering the ambivalence of dominant discourses, in the incongruence of structure's narrative as a solid, incontestable site of enunciation (Bhabha, 1994). The norms and patterns of behaviour set by structure demand a continuous reiteration and thus the complete production of the subject is never reached, and in this lack, in a permanent fractured identity of the subject, lays the prospect for the subject to employ agency in subversion of the dominant structure (Butler, 1993; Butler, 2011). It encompasses the possibility of actors to conceive a plurality of Cultural Diplomacy projects, but also to renegotiate the structure's norms, procedures and their meanings in attempt to improve Cultural Diplomacy.

Agency is continuously embedded in structural constraint, the subject does not act in a vacuum, in complete detachment of the structure's influence. The subject is moulded by structures and acts within the power relations they exert, but also "possibly beyond" (Foucault, 1983:221). As Bignall stresses, "the subject is always also a part-object for others" (Bignall, 2010:167). And yet, there are the fissures in constrain enabling agency, in this space where the negotiation and recognition of difference takes place (Bhabha, 2013:31). Agency entails the consciousness regarding the structural functioning, a disidentification from a resignation positionality immersed in the notion of immutability of the actual. Insufficiency or lack of resources such as budget and cultural infrastructures limits available options of Cultural Diplomacy projects. However, agency goes beyond choices among available options, it encompasses the willingness to produce new options, comprising a creative and transformative practice

(Bignall, 2010:168). On the other hand, consciousness and the actor's access to other resources, budget and cultural infrastructures, does not assure the employment of agency in Cultural Diplomacy practices. It requires the presence of willingness, an actor's disposition to exert agency. Willingness entails a primary force in the exercise of agency, a productive force enabling transformative practices (Bignall, 2010). Actors might be aware of the possibilities of agency and yet lack the willingness to employ it. A context in which actors, instead of employing agency, subject themselves to the structure in a performance of complicity. Agency requires the willingness to make out a space of reticulation of the disjunction in the subject formed by structure, through which a possibility of agency becomes materialized into Cultural Diplomacy actions.

This reticulation of structural constraint demands the actor's willingness to carry it out. Then, complicity is not a lack of agency in absence of the awareness regarding its possibility, but rather a conscience inaction, the unwillingness to grasp the possible agency and embody it in Cultural Diplomacy actions. The possibility of agency is at the border, concomitantly within and outside structures, and willingness entails this force that pushes the movement towards concrete Cultural Diplomacy practices.

Agency decentres the notion of structure's perpetual rigidity. It involves the awareness of its contingency and of the possibility to create and recreate forms of Cultural Diplomacy beyond the borders of structural constrain. But also of the possibility to a creative process to evaluate, improve and transform structures to enhance their capacity to enable non-hegemonic forms of Cultural Diplomacy.

CHAPTER 3

CULTURAL DIPLOMACY AS POWER

The present research involves the proposal of two typologies to analyse Cultural Diplomacy, encompassing Cultural Diplomacy as power and Cultural Diplomacy as Resistance. The former is also addressed as monologic while the latter is dialogical. These typologies required some abstraction in order to provide an analytical framework in Cultural Diplomacy. Yet, it does not mean concrete cases will necessarily encompass all the features with the typologies. In this chapter it will be presented the typology Cultural Diplomacy as power, while in chapter four it will be discussed Cultural Diplomacy as resistance.

3.1 Cultural Diplomacy as Power: a monologic approach

Cultural Diplomacy as power constitutes a mechanism towards the enhancement or maintenance of a country's influence in international affairs. Culture is instrumentalised as a power resource in the production of imaginaries and imposition of preferences on a population abroad. It entails a representational practice that constitutes subjectivity. By targeting a population in another country, it functions as a regulatory apparatus that influences the recipient subjects, and as such also seeks to discipline the recipient State's behavior. It is based on the expectation that by affecting the mentalities of the general public, opinion-makers and political decision-makers, they will assume identity allegiances in compliance with the interests of the enunciator country and consequently influence their government to act accordingly.

The approach we propose of Cultural Diplomacy as power entails a monologic practice. As Bakhtin (1984) argues in the context of literary theory, monologism entails the construction of reality by means of a narration from the perspective of a single voice in refusal of polyphony, the acknowledgment of a plurality of voices. In this sense, Monologic Cultural Diplomacy constitutes a discourse in attempt to exercise the monopoly in the creation of meaning. The standpoint from the Enunciator State is portrayed as the reflection of an irrefutable truth, the only legitimate voice providing the mindset through which the world makes sense and by exerting a normative power prescribing the adequate form to perform on it. Thus, in this present analysis whenever we refer to Cultural Diplomacy it will be in the sense of a monologic approach.

Cultural encounters have historically been embedded in forms of representation about the Self and the Other, providing an interpretative framework through which reality becomes intelligible. Cultural Diplomacy acts as a representation mechanism that creates an authoritative hegemonic discourse about the Self and Others, it constructs imaginaries in consonance with the enunciator's positions and interests in international affairs. Its affectivity relies on the creation of representations that are not conceived from a subjective construction process, one among different possibilities to interpret reality, but rather in terms of the only narrative that objectively accesses reality and hence is qualified to have a valid explanatory capacity.

3.2 Cultural Diplomacy and identity

The narratives conveyed by Cultural Diplomacy are constitutive of identities in an inter-relational dynamics from which emerges the Self and Otherness. Identity is formed through difference in relation to an "other", in a way that the "self" does not emerge as an isolated construct, but as an effect from its interaction with this Other (Hall, 1996; Taylor, 1996; Mead, 2003; Bhabha, 1994; Fanon 2009). In Cultural Diplomacy the signifier State⁶ performs its identity's construction in an essentialist-based approach through a hierarchical binary categorization. The Self is represented as a coherent unity with unique and distinguishing characteristics granting it a superior status. In order for the self-represented identity to gain existence it is pivotal to have an Other in comparison in which to assert its superiority. Nonetheless, the Self denies participation with the Other in the formation of its identity.

Identity constitution through difference in a sense of hierarchical opposite dualities is based on the exclusion of the Other, on which an inferior identity is fixed, in contrast to the referential Self. As Butler argues, Otherness is produced as an outside factor in relation to the Self, lacking the "good" aspects with which the Self differentiates from the Other (Butler, 1993). Cultural Diplomacy exerts the power to set a borderline dividing "us" from "them" and constructs its identity through a hierarchical binary process fixing on the Other an inferior and essentialized identity, based on racial, ethnic, national, religious and any other difference that might be employed to

⁶ Signifier State is here employed as synonymous of Enunciator State, in the sense of the State that carries out Cultural Diplomacy actions.

assert the Self's natural superiority and to locate the Other on the outside. It entails the power to marginalize and subjugate the Other, silencing its voice and legitimizing dominant practices.

3.3 Culture, modernity and coloniality

For centuries, culture has been at the basis of domination of a collective (group, empire, nation) over others. Force, through military and economic power, provides the capability to conquer a territory, defeat another army, turn a population into slaves and in contemporary times, exploit cheap labor forces, establish and maintain a situation of dependence of the dominated territory in relation to the dominant one, impose one's will onto the dominated people and force them to conduct their domestic and international affairs in accordance to the enunciator's determinations. Culture, in its turn, has been employed by dominant powers in a twofold and intertwined form. As the symbolic dimension of power, culture produces imaginaries and subjectivities through which it imposes forms of behavior and worldviews onto the recipient population. Simultaneously, these imaginaries also create meanings to justify the exercise of power in its different dimensions.

Cultural encounters in the colonial period were extremely asymmetrical, based on a Eurocentric perspective. Colonialism and Modernity constitute two dimensions of the same phenomenon in which culture was employed as a domination apparatus. Colonialism consisted of the process of direct European political, economic and cultural domination over societies in other continents from the XV century up to the late XIX century in the case of Latin America, and until after World War II for the peoples in Africa and Asia (Quijano, 1992: 11). Colonial power encompassed the enforcement into the Other of imaginaries constructed by the European Self and the suppression of their cultural practices, knowledge, creeds and symbolic systems. This control mechanism determined the accepted patterns of expression and meaning, which hindered the autonomy of the Other in the process of cultural creation. Colonial cultural encounters were directly and culturally violent, and its repression included mass murder and slavery as part of the autochthon population in the "discovered" territories and the denial of other patterns of meanings beyond the dominant ones.

The narrative of Modernity originated in Europe in the XVI century and has coloniality as an often silenced aspect. Modernity entails a narrative of a linear course of history. Mignolo (2015) points out that modernity is embedded in a rhetoric of salvation interpreted in accordance to the interests of the enunciator of the discourse. It embraced, for instance, the imposition of Christianity during European colonization of Latin America and also the “civilization mission” along the European imperial expansion from the XVIII century onwards. Salvation has also been connected to discourses of novelty and progress. In post-World War II when the U.S. overtook world leadership from the European countries, decolonization in Africa and Asia was supported by Washington under the rhetoric of “development and modernity”. Contemporarily, “globalization and free trade” illustrate another salvation narrative through coloniality of power is exerted (Mignolo, 2015:3-34).

The idea of Enlightenment was presented as a universal and linear process of humanity towards maturity and freedom. Nonetheless, it was intrinsically discriminatory since the category of “human” was selectively employed. The humanity of the “Other” could be acknowledged as long as one was engaged in the pursuit of modernity in accordance with the European idea (Mignolo, 2015:38). Recognition of the “other” was conditioned to the mimicry of the Self. In this mythical perception of human development, Europe portrayed itself as the most advanced people in this process. The Eurocentric approach, Quijano (2014) argues, portrayed a system in which power relations among its members have been determined beforehand in an ahistorical period (Quijano, 2014: 72). In this way, domination over the other is perceived beyond a social construct, a phenomenon that derives from an entitlement of the Self as ontologically superior in relation to the Other. The subjugation of Other, exploitation, and cultural imposition are not perceived as such, and even if the Self acknowledges the brutality of one’s practice and compassion emerges, the hegemonic behaviour is still justified as the natural order of things. Along with this is the confirmation that some are entitled rule, and coincidentally, the dominant role is perceived as an innate prerogative of the Self.

The end of colonialism and the emergence of Nation-States in the South represented a transition from colonialism to global coloniality. Despite the end of political colonialism, the hegemonic structures have not yet been dismantled; they remained to a considerable extent within a renewed outfit, what it has been discussed in postcolonial/decolonial approaches as a coloniality, which by no means was less perverse and encompasses aspects such as coloniality of power, knowledge, subject

(Quijano, 2014; Grosfoguel, 2014; Mignolo 2015). Coloniality remains in the sense that although there were changes in the means of domination, the structures installed by colonialism continue to exist and influence the forms in which the South-North relations take place (Grosfoguel and Castro-Gómez, 2007: 13-14). Coloniality of power, which differs from colonialism, does not require a formal domination of a territory. Coloniality of power, a concept coined by Anibal Quijano, constitutes a mode of power based on the imposition of a racial/ethnic-based classification of the world's population as a mechanism to legitimize domination. A cognitive and classificatory model through which people are hierarchically categorized in accordance to their physical and cultural features, such as the perception of the white colonizer as superior and colonized Other as inferior (Quijano, 1992; Quijano 2000; Quijano,2014). Coloniality was employed along colonialism as a discursive practice in the construction of a European cultural hegemony, and this symbolic dimension of power contributed to impose forms thinking, living, and also to naturalize the colonizer's political and economic domination. The logic of coloniality has persisted in the postcolonial scenario and is at the basis of Cultural Diplomacy.

Monologic Cultural Diplomacy reproduces the logic of coloniality. It attempts to exert a monopoly in the creation of reality, in order to have the authority to regulate what counts as real and relevant and the capability to construct imaginaries by which it interprets and acts upon the world. The narrative constructed by Cultural Diplomacy also includes a binary classificatory mechanism with the "self" as the reference in relation to which it established the validity of a story. Dissonant discourses are preventively repressed by avoiding their formation, and when alternative narratives emerge they are discredited and silenced.

3.4 Cultural Diplomacy and classification

One of the mechanisms through which colonialism was exercised consisted of the construction of subjectivity, having the imposition of social classification as a distinguishing parameter between dominators and dominated and consequently the assertion of a European superiority identity. As Edward Said argues, from colonialism onwards, the encounter between the West and "others" has been characterized by an identitarian differentiation through the notion of an "us" and "them". This binary

division characterizes both the domination and the resistance process (Said, 1994). The coloniality of power in the process of European colonization of Latin America entailed a domination process through the establishment of a classificatory framework based on the idea of “race” (Quijano, 2000: 120). The identity created to categorize the other was also constitutive in the sense that it created the other as “indigenous”, “black”, “mestizos,” implying an inferiority aspect in regards to the European pattern of “white”. The Eurocentric approach established an evolution metaphor that created a hierarchy among cultures (Visvanathan, 2014: 469). This hierarchy entailed a classificatory dynamic in which the dominant power had the prerogative to classify the Other, with the European Self as the reference.

The classificatory procedure having Europe as the criteria created a colonial difference based on hierarchized dichotomist categories such as white - black, superior - inferior, rational-mystical, civilized-barbarian/primitive and developed-underdeveloped. The European identity was constructed as the embodiment of the categories considered superior (white, rational, civilized, developed), which legitimized the domination of the “other” conceived as inferior, mystical, less rational, primitive and underdeveloped. As Mignolo (2015) asserts, the labels of “barbarian” and “primitive” do not exist as an ontological category, but as a western invention (Mignolo, 2015:379). Colonial form of identity construction through hierarchical binary classification has been continuously reproduced by hegemonic States and constitutes a pivotal dimension of Cultural Diplomacy’s *modus operandi*.

Cultural Diplomacy adapts colonial logic in accordance with the historical context, enunciator country’s interests, and circumstances. Then, the inferior and essentialized other moved from the “barbarian” to the “communist”, the “terrorist”, the “immigrant”, the “refugee”, the “underdeveloped” and so on. This imposition of an identity on the Other in contrast with a superior category characterizing the Self constitutes a form to materialize cultural difference, as well as to reinforce and justify domination. The Other is fabricated as ahistorical and static, as if living in a perpetual temporality of sameness. It is contained within a homogenous society, where members are considered solely within the stereotyped identity derived from the representations constructed by the Self.

Cultural Diplomacy insists on producing an Other reduced to a single belonging that embraces the totality of its identity. If more characteristics are taken into account, this is done by sustaining that the Other might have additional dimensions and yet

possesses an essential core. As such, identity categories prevail, which coincide with the stereotyped imaginary by which the Self is represented. Therefore, Brazil might be acknowledged as an emerging country but its constituents remain signified as party goers.

Cultural Diplomacy produces a stereotyped construction of otherness. The reiteration of stereotype purports difference and thus sets a boundary establishing those “in” and “out”, or who is “a friend” and who is “an enemy.” The Other is dehumanized and expected to accept a hegemonic regulatory power. The identity created to signify the other constitutes the form through which this other becomes intelligible within the dominant framework of knowledge, an exclusionary mechanism silencing the Other.

Stereotype construction of otherness produces an imaginary having narcissism and aggression as two identity positions (Bhabha, 1994). Drawing on Bhabha’s analysis of stereotype, we argue that Cultural Diplomacy combines a narcissist-aggression interplay. The narcissist dimension refers to the assertion of the Self as a superior side of a binary classification and the denial of the influence of otherness in its construction. A self that claims to have a civilization mission sees itself as the guardian of universal values. Narcissism embraces narrating its locality as global, an attempt to portray its provincialism as representative of superior cultural practices. There is a premise that the “other” must be educated into “our” view, knowledge, culture, and religion, as if “they” had nothing to teach “us”. Cultural Diplomacy’s aggression aspect gathers that the inferiority of otherness relies on dehumanization.

At the same time, as Bhabha points, the construction of stereotype presents ambivalence between repulsion and desire (Bhabha, 1994). There is a coexistence of aggressiveness and inferiorization with the fixation towards otherness. For instance, in Said’s (1978) seminal work “Orientalism” he presented how the discourses constructed in the West about the “Orient” included a narrative of a static Islamic civilization that is dangerous but also fascinating and exotic.

The other is constructed as an absence in the sense of lacking the identity categories established by the Self as superior, such as intelligence, white skin, development, puritanical, science, citizenship, civilization, legality, democracy, and honesty, amongst other things. Otherness constitutes a fixed absence in the imaginary of a coherent unity attached to the Self. What the Other supposedly lacks refers to the distinguishing identifying elements characterizing the enunciator State, thus entitling it to a natural superiority and dominant position in world affairs.

The “West”, in hegemonic narratives, is characterized by a distinguishing and superior set of attributes in terms of original sociopolitical, economic and cultural dimension and with a leading civilizing function. A paramount locus of reason, democracy and Enlightenment, is a discourse embedded in self-affirmation and superiority and the representation of the “South” as an inferior “other”. The West/North/First world usually embraces Western Europe, North America, Japan, New Zealand, and Australia (Slater, 2004:9-11). The “Clash of Civilization” and “West and the rest” discourses entail influential approaches claiming the superiority of the “West” and the legitimacy of the hegemonic behavior carried out by the countries on the “us” side. Initially brought by Bernard Lewis (1990), the term “Clash of Civilizations” was employed in regard to the incompatibility between “we”, the “West” and “them”, the “Islamic Civilization”, portraying the latter as an intrinsically irrational and violent rival. To him, there is a threat of this Other against “our Judeo-Christian heritage” and “our secular present” (Lewis, 1990:12). Huntington followed this binary logic in his influential publications claiming that cultural difference is the fundamental source of conflict in the Post-Cold War world order. In his view, the irreconcilable identities, especially between Western and Islamic civilizations, puts the world under a threat and will lead to a clash (Huntington, 1993; Huntington, 1996).

In a critical analysis of the “West and the rest” approach, Stuart Hall argues that the “West” imaginary refers to societies characterized by capitalism, modernity, development, secularity and development. It is established as an imaginary in which the West represents what is good and desirable while the others are labelled as its opposite. Thus, western societies are asserted as the reference in relation to which others are ranked (Hall,2000). The construction of the “Third World” as a non-western “other” derives, Slater (2004) argues, from a categorization from the 1950s ascribing to the countries in this region with the following shared characteristics: regions that were colonized, impoverished, and not aligned with the cold war. They were also portrayed in narratives of the West as regions of political instability and disorder, even as a threat to the security in the West, for example with regards to immigration and drug traffic. At the same time, the imaginaries of the Third World did not acknowledge neither the elements of colonialism or its consequences to that region. They also did not support the maintenance of the coloniality of power in relation with the North. The Third world was essentially portrayed with having chaos and instability as intrinsic features.

Cultural Diplomacy exceeds a mere process of presenting one's culture to a foreign public, it encompasses an instrument to construct imaginaries and shape the behaviour of others in accordance with the enunciator State's objectives in international affairs. An attempt to exert what Weber (2012) calls "charismatic authority", understood as a form of power derived from a leader having qualities considered extraordinary by his/her followers, stimulated not only admiration, but most importantly, obedience. Thus, we sustain that the employment of Cultural Diplomacy as charismatic authority consists of conveying a representation of the self as endowed with exceptional qualities, which distinguishes it from otherness and consequently presupposes that the Self has a dominant role to exercise. The signifier State's *de facto* characteristics are irrelevant since the power of charismatic authority relies not really on truth, but rather on its capacity to construct on Others the perceptions in accordance to the Self's alleged attributes. Then, a monologic Cultural Diplomacy is indifferent to any ethical commitment and hence it lacks a compromise with truth. What matters is not the veracity of the imaginaries, but their power to exert the authority to convince the Other. In this process, silencing the Other entails a pivotal role.

3.5 Cultural Diplomacy and silence

The construction of imaginaries about the Self and Otherness through which Cultural Diplomacy operates is embedded in an endeavor to silence alternative narratives. Monologic Cultural Diplomacy's effectiveness demands a combined action of impediment and silence of narratives that compete with the dominant single consciousness. In the first case, there is an attempt to obstruct the emergence of alternative discourses, whereas in the second, when they stubbornly come to light, Cultural Diplomacy pursues to silence them by hindering their circulation and discrediting their content. Cultural Diplomacy's refusal to recognize the legitimacy of other voices and their stories, as well as identities and positionalities, contributes to the killing of the Other in a symbolic, but also in a physical dimension, in certain cases.

The Other is silenced through the employment of Cultural Diplomacy as an apparatus of violence aiming at: a) creating a sense of invisibility toward the violence committed by the enunciator's State, and b) justifying the use of violence against the "other". I consider violence in a broad sense, embracing its direct and structural dimensions. According to Galtung (1996), direct violence has physical damage on

another human as its most evident manifestation, such as torture and murder, although it includes verbal aggression as well. Structural violence refers to existence of a social system that generates and maintains exploitation and inequality, also embracing environmental degradation.

Cultural Diplomacy's invisibilization aspect seeks to construct a narrative that erases the signifier State's hegemonic behavior and the negative consequences to the population from collective imaginaries under its economic, political or cultural domination. The second facet consists of a cultural violence action. To Galtung (1996), cultural violence is characterized by the employment of the cultural domain (language, art, science, ideology, religion) to legitimize the use of both direct and structural violence. A monologic Cultural Diplomacy consist of an apparatus of cultural violence.

These logics of silence, invisibility and violence present in Cultural Diplomacy is embedded in coloniality. Edward Said (1994) brings into debate how hegemonic powers evade their cultural production of the problematization of their domination practices. Focusing his analysis on the literature from former colonial powers, Said points to the complicity of their narratives in relation to hegemonic practices. Their silence regarding the tensions generated by colonialism, or acceptance of domination practices is seen as natural. Although, to be fair, in Europe it also produced literature which engaged criticism against colonialism. Boaventura de Souza Santos (2014) addresses coloniality by discussion the notion of "abysmal thought" in reference to a system that establishes abysmal lines dividing social reality into two sides and one of them becomes invisibilized. The production of invisibility places the condition of non-existence and exclusion on the other side of the line. Abysmal thought denies the co-presence on both sides of the line, and in the colonial context was employed to distinguish the population in the metropolis (visible) from those in the colonial territories (invisible).

The existence of two physical and symbolic territories separated by an abysmal line was applied to justify a double moral approach, in the sense that the values and norms that regulate society on the visible side are suspended in regard to the other. This mentality can be illustrated by Pascal's famous statement from the XVII century, which highlighted that there is no sin below the line of the Equator (Pascal, 1996 in Santos, 2014:25). In this perspective, while societies in the hegemonic centres would be regulated by a social contract establishing obligations and rights, the subjects in the colonial territories belonged to a previous temporality of a Hobbesian state of nature. Despite the Eurocentric discourse claiming the universality of its values and legal

systems, the non-applicability of these principles to the colonized population was not seen as contradictory, since those on the other side of the abysmal line were denied the condition of humanity. Thus, the violence towards the “Other”, the plundering of their natural resources, destruction of their cultural practices and imposition of imaginaries from the Self were naturalized.

The modernity project on which Europe based its discourse of superiority had coloniality as its dark side (Mignolo, 2015), encompassing the exploitation of the “Other”. Ortiz stresses that modernity has an intrinsic destructive dimension (Ortiz, 1998:132). There is an interplay between the forgetfulness of modern conscience and the different domains of violent practices embedded in modernity’s history, in a way that colonial mechanisms of exclusion remain in motion in the contemporary world.

Cultural Diplomacy represents a narrative of a complete Self, a self-sufficient totality, resulted exclusively from its individual effort, a version of a “self-made man” that has reached success exclusively by his own hard work. The enunciator State portrays an imaginary in denial of the intersubjective aspect of its identity formation and therefore disregards the effects of the relations with its Other on the construction of the Self’s differentiating features. The situation of the Other categorized as “underdeveloped”, “poor”, “violent” is portrayed as totally detached from the relations with the Self. It is as if colonial practices used by hegemonic power that subjugate the dominated population, their plundering natural resources, and international trade control had absolutely no connexion with the enriching of colonial powers. While on the other hand, the underdevelopment of its Others together with the rise of conflicts is still unresolved in the former colonies.

The Self carrying out a monologic approach might recognize a context of interdependence⁷ in world affairs, but evades or naturalizes the asymmetrical dynamics in the relations with other States. It consists of a silence in how the constructions of a superior Self is related to the maintenance of what Parola (2007) calls the “unfair order”. It is a denial to acknowledge the benefits of the interconnection between the histories of the Self and the Other brought to the former, and the negative aspects it might have provoked in the latter. Certainly the Other has benefited in certain aspects

⁷ For the debate on Interdependence in International Relations see Keohane (2002); Keohane and Nye (1997)

by the relations with Self, otherwise we would fall into an essentialization trap in the sense that everything coming from the enunciator State is prejudicial to the receiver. However, another trap to overcome refers to the Self's narrative of benefactor to the Other. It is as if the inequality in the global governance decision-making process, with an underrepresented participation of countries from the South in multilateral institutions such as the International Monetary Fund or World Bank, had not contributed to the construction of the "developed" identity categories of States in the "North" when they established limitations on those in the South.

The stronger part conceals the power relations and the overlapping of its experiences with the Other, and the extent to which the Self's superiority is dependent on its alterity (Said, 1994: 231), as if, I would say, the draconian stipulations in benefit of the States in the North regarding international trade agreements with the South, the lack of democratization of global governance, the conditionality imposed by financial multilateral organization on assisted States, evolving a neoliberal pack of deregulation, privatization, labour laws "flexibility", austerity and hence dismantlement or impediment of their emergence of public social policies had not contributed to the maintenance and increase of inequality, poverty and consequently reiterated the "underdeveloped/developing" category in the countries located in the South in contrast to which the Self asserts its superiority (developed). This logic is also present in intra-North relations. For example, in the aftermath of the 2007 financial crisis in Europe, the hierarchized binary discourse of a two-speed Europe portrayed Southern Europe as the slow Other suffering the effect of mentioned conditionalities in order to be in solidarity and "rescued" by superior Northern Europe.

Cultural Diplomacy is the attempt to invisibilize the practices and effects of the direct and structural violence committed by the Self upon Others such as asymmetrical relations, imposition of a liberal logic, deregulation of the financial system, destruction of natural resources, war industry, and exploitation of cheap labor forces, leading to inequality, wars, marginalization, pollution, etc. This critique does not entail a discourse of blame (Said, 1994) by transferring the entire burden of those States suffering the effect of their actions to the hegemonic countries. Nor does it involve a victimist position for States that have gone through any sort of domination and thus a justification of their situation solely on the basis of an external structure, in denial of their own vicissitudes. Certainly one must also consider a State's internal dynamics, institutions, political, economic and cultural context, as well as the circumstances of global

governance and economy, the ruling elites and their association with hegemonic power. Nonetheless, it does consist of a claim for accountability and in this process, the recognition of a country's internal mistakes is fundamental. However, it is equally relevant to acknowledge the share of responsibility derived from hegemonic practices, and the maintenance of asymmetrical North-South relations with direct negative consequences on the South that those in the North attempt to elude. The unbalanced South-South and North-North power relations resulting from regional hegemonic behaviour should be taken into account.

Instead, Cultural Diplomacy participates in the assertion of differences that silences the experiences of the Other. By asserting the superiority of the Self, it presents a narrative that erases the ambivalence of hegemonic practices, invisibilizes and/or justifies the violence, oppression, exploitation and any other practices and consequences not in tandem with the principles one professes to defend. Cultural Diplomacy functions as an apparatus to disguise and erase "our" responsibility on "their" suffering. This is the same logic employed by colonial discourse. Fanon (2009) stressed how the colonizer in Africa evaded its responsibilities regarding the situation in the dominated territories.

The imaginaries created by hegemonic discourses deny that the Self and the Other exist in a co-temporality. The dominant Self denies its responsibility regarding the negative social, economic and cultural consequences to the Other as a result of the domination practices and/or asymmetrical relation exerted by the Self. As part of this erasure process, within a perception of a linear development of humanity, hegemonic narrative explains the situation of the Other as derived from its belonging to a temporality previous to the current location of the Self. From the hegemonic perspective, the Other's "inferiority" derives solely from its own intrinsic characteristics and behaviour involving underdevelopment, environmental issues, corruption of political class, population's lack of qualification, religion, etc.

In regard to Cultural Diplomacy as a cultural violence mechanism, it forms imaginaries in attempts to justify the suspension of the ethical dimension of the practices affecting the people and territory located at the exteriority of the Self. As in the colonial period, atrocious actions targeting the population on the invisibilized side of the borderline are accepted on the basis of a civilized "us" in contrast to an "other" that remains in a state of nature and to whom the noble values and rights sustained by "us" are not applied. International environmental regulations, human rights, labour

protection, and protection of cultural production/practices are disregarded by hegemonic practices in their relation with the Other. Thus, carrying out a destructive exploitation of natural resources, polluting the environment, damaging the lives of the local population, fostering trade relations that maintain the population in slave-like conditions, providing military training to dictatorship regimes, and selling weapons to regions in conflict while knowing of their use against civilians are solely a few examples of this double morality. These issues are not problematic when the suffering is inflicted on the other. This takes place within the naturalization of domination practices together with the normalization of a behavior in contrast to the same principles the Self claims to stand for.

Hegemonic practices construct an imaginary in which the Other remains in a state of nature. Since in the state of nature everything is allowed, the dehumanization of the Other is naturalized, and their suffering is silenced and not problematized. Cultural Diplomacy participates in this process of silencing other narratives and erasure or justification of the effects of hegemony. Butler discusses how the names, narratives, and images of those killed by the United States abroad are erased from public representation, whereas the losses of this country are “consecrated in public obituaries” and form part of the nation’s building-process (Butler, 2004:xiv).

The dehumanization process includes the creation of an imaginary that reiterates the impossibility of (re)conciliation. It also employs the erasure of the suffering of this Other. In addition, when the number of affected individuals reaches a certain point that its existence becomes difficult to avoid, this suffering is instrumentalized and portrayed as completely disconnected from the actions undertaken by the Self. The dehumanization process is not viewed as an effect of power or subjugation, but as a failure of those nations and their people to mimicry the example presented by the Self.

Cultural Diplomacy attempts to foreclose the formation of alternative discourses and when it does not succeed in avoiding their emergence, it seeks their delegitimization. It puts a counter-resistance scheme in motion to discredit the validity of the narrative presented by the Other by focusing on the dissident narrative of certain identity categories in order to undermine their respectability and invalidate their narrative. Labelling the “other” as non-scientific, communist, anachronistic left-wing, radical, anti-system, terrorist are some of categories employed to silence contestation by making alternative imaginaries appear as nonsense.

Cultural diplomacy seeks to define those lives that count as human, those worth grieving for, and those that are despised once they have been dehumanized. Cultural diplomacy produces an imaginary that removes the other's humanity condition. As Butler critically states, "some lives are grievable and others are not" (Butler, 2004: xiv). By conceiving the other as a dehumanized being, Cultural diplomacy justifies practices of domination. The construction of the Other as dehumanized is also characterized by a disidentification process through which the population is encouraged to disidentify with that Other, and this detachment comes with complicity and even demand in relation to the actions of dominance towards that Other. Cultural diplomacy participates in the creation of an imaginary that hides the participation of the Self in the suffering of the Other.

In a context of a monologic approach there is an inequality of conditions in which cultural encounters take place, power relations enabling such imbalance and the consequences to the Other of the asymmetric encounter are silenced and not problematized in Cultural Diplomacy. Its power imposes a hegemonic narrative while erasing the narrative of the Other. Domination functions when the Other is seen to narrate nothing about oneself beyond the reiteration of stereotyped aspects present in the dominant imaginary. The self-perception of superiority impedes acknowledging the legitimacy of other cultures, histories, lifestyles, tastes and narratives. The silence over the domination process and its atrocious consequences, the silence imposed on others impeding them to tell their stories or the creation of mechanism that it put obstacles in the communication of such stories across borders corroborate to the triumphalism of domination masked by rhetoric of salvation and normality.

3.6 Epistemic Violence

Construction of knowledge constitutes a crucial aspect through which Cultural Diplomacy exerts its power, embedded in the employment of epistemic violence. As Spivak (1988) argues, epistemic violence involves the disregard and obstruction of non-Western forms of knowledge and a Eurocentric scholarship in disavow of the subaltern experiences. Therefore, as she stresses, the colonial subject is constructed by Western discourse as its inferior Other.

Similarly, Quijano sustains that colonialism oppressed the Other's forms of knowledge constructions and expressions together with the imposition of European patterns as "universal". It entailed the formation of an inferiorized image of the colonized societies and an imposition of the colonizer's knowledge patterns. It also undermined and delegitimized the subaltern system of knowledge production (Quijano, 1992:12) Western self-representation constructed an image according to which solely its epistemological model has the capacity to truly access reality. Over the past five centuries, the employment of this dominant pattern of epistemology caused invisibilization as well as a massive loss of many cognitive and cultural experiences, a phenomenon also addressed as coloniality of knowledge (Restrepo and Rojas, 2010) an which Santos calls "epistemicide" (Santos, 2014: 48). Modernity as a global project has been accompanied by physical and epistemic violence carried out against those labeled as Other (Venn, 1999: 259)

Cultural Diplomacy as power attempt to monopolize the construction of meaning embraces the endeavor to monopolize the construction of knowledge. It creates a hierarchy of knowledge having the Self's epistemology positioned as superior and the criteria in relation to which the Other's knowledge is classified. It is an exclusionary mechanism that forges the Self's legitimacy to distinguish the knowledge that counts as scientific from those that do not. Furthermore, it conveys an imaginary as the authoritative locus of enunciation to set the worldviews, theoretical framework, methodologies and research agenda in consonance to the Self's interest. The status of "science" is granted in two circumstances: a) the knowledge produced by the Self and b) the knowledge produced by Others in mimicry of the Self. In other words, it is in accordance with the epistemological patterns it imposes on the Other. The remaining forms of knowledge are discharged as mystical, non-scientific, inadequate science or any other category to delegitimize its contents.

Epistemic violence as a Cultural Diplomacy strategy functions as a form to create and reiterate the narratives conveyed by the Self through different systems of representations. Moreover, it serves as a means to validate identities, worldviews, desires, needs, lifestyles, and feelings, which are symbolically and subjectively constructed, and yet represented through rhetoric of rationality. An instrument to justify and naturalize the Self's stereotyped constructing of Otherness and hegemonic practices, enhance its narrative's credibility, validating it with the weight of a supposedly objective and universal epistemological engagement. It entails the power to

attach an identity on the Other that would reflect the natural order of things, instead of a process of construction. As Marcuse (2009) explains in his analysis of one-dimensional thought, the aspirations beyond established order are either denied or appropriated by the system. In this sense, alternative forms of knowledge in Cultural Diplomacy are invisibilized and categorized as irrelevant and marginalized.

The exercise of epistemic violence also encompasses a cultural conditioning process in which the Other is subjected to construct its consciousness in agreement with the perspective of the dominant culture. The globalized location of the Self is incorporated by the other localities, creating a geopolitical hegemony of knowledge in denial of the existence of legitimate knowledge on the exteriority of the Self's locality. While the knowledge produced by the Self is portrayed as universal, the Other's production is considered particularistic.

International Relations (IR) in general and Cultural Diplomacy scholarship more specifically, are embedded in epistemic violence. Cultural Diplomacy analysis usually hides the power relations presented in the form of cultural encounters. It avoids a historical accountability of oppression, violence and hypocritical asymmetric interculturality within the interaction among nations and peoples. IR as a whole constitutes an academic discipline characterized by amnesia with subjugation practices as a means to maintain the ideological assumptions of a supposedly rational, objective field (Krishana, 2006). This is completely applicable to Cultural Diplomacy as its subfield.

Schneider (2004) highlights the U.S. Cultural Diplomacy during the Cold War as an example of Cultural Diplomacy "that works", as she puts it. She argues that it was a vigorous weapon carried out through the USAI (United States Information Agency) in partnership with the CIA against the threat from the enemy, represented by the Soviet Union and its ideology, communism. In her view, the United State's Cultural Diplomacy assisted in taking people away from communism and closer to a "world of freedom". In the post twin towers tragic episode on September 11., 2001 and consequent U.S. War on Terror, she defends a strengthening of Washington's Cultural Diplomacy in response to the new threat of "terrorism". The Report of the Advisory Committee on Cultural Diplomacy within the U.S. Department of State (2005) and Ivey (2007) convey arguments in their texts from the same standpoint, claiming that Cultural Diplomacy becomes a matter of national security, which demands a stronger engagement in this Foreign Policy tool with regards to terrorism. Ivey stresses that "the U.S. is losing a

war of culture against Islamic extremists (Ivey, 2007:2) and “If the United States does not act aggressively to define itself in the Islamic world, the extremists will gladly do the job for us” (Ivey, 2007:13). He continues,

“During the Cold War, cultural difference could be framed as a by-product of the competition between two very different economic, political, and philosophical systems. U.S. culture could assert and maintain its superiority and value because it stood as a metaphor for the open, free-market society from which it grew. (Our adversaries, of course, believed just the opposite.) Today the challenge is different; culture itself sometimes seems to be at the core, not the periphery, of the problem” (Ivey, 2007: 14)

It is interesting to notice that all three texts acknowledge the U.S. Foreign Policy, especially the war in Iraq, as the explanation for the increase of the United State’s negative image abroad. The U.S. Department of State’s report (2005) even mentions Abul Graib and Guantanamo as part of this reasoning, yet it does so euphemistically, referring to the “scandal” in Abul Graib, and the “controversy” over the detainees at Guantanamo. These texts constitute an evident example of Cultural Diplomacy’s epistemic violence. They produce a knowledge sustaining the imaginary of an intrinsically superior Self, literally expressed by Ivey “the U.S. culture could assert and maintain its superiority” in contrast to its inferior Alterity, the communist and further, the terrorist. A hierarchical binary identity construction asserting the U.S. as the reference in relation to which Otherness is formed, in both cases, lack of freedom and democracy among other things. A monophonic discourse authoritatively imposing the Self’s voice as the only legitimate, which enables the monopoly in the construction of meaning in regard to the decrease of the U.S. image, as well as the existence of a threat and enemy’s features. In this way, there is a complicit silence in relation to the U.S. hegemonic practices and suffering inflicted on Others and absence of any problematization and self-criticism due to the war in Iraq, and the maintenance and torture of prisoners in Guantanamo and Abu Grabi against international law and human rights.

In the dominant narrative about Guantanamo, the prisoners are dehumanized and in this condition they are discourtesy constructed as not being entitled to the protection of international law (Butler, 2004). In this way, Cultural Diplomacy’s epistemic violence forms an imaginary that dissimulates the incoherence between the rhetoric of freedom and democracy and the practice of imprisonment, torture, the evasion of

legality and ethics, a denial of the Other's due process of law and disregard of international normative. The construction of Otherness as the enemy essentializes the Other's identity based on the subject's religion and country of origin and mutes alternative narratives and imaginaries that contradict the identity the Self f on the Other. It does it in a combination of self-centred perspective, refusal to consider alternative interpretations and to engage in a horizontal dialogue with the Other towards a joint construction of solutions. Besides, epistemic violence carries an arrogant denial regarding the Self's constitutive participation in the emergence and maintenance of the problems in the international global order.

Soft power and epistemic violence

Mainstream International Relations theory such as Realism is conniving in regards to violence and domination (Brown, 1992). There is either a silence or complicity towards any form of oppression, violence, or inequality, considered as a natural aspect of an anarchical world order. Thus, Realism claims to undertake a "point zero" theorizing, objective and universal, sustaining an approach of maximum gain in a cynical and indifferent attitude toward the harm and suffering that the Self inflicts upon Others - at the weakest locality of power relations- both at the human and ecological dimension. As it can be noticed in Morgenthau (1948), Realism works within the assumption that there is no place for ethics in International Relations theory. It is within the above mentioned mindset that Nye (2004) coined the concept soft power, which consists of a major example of epistemic violence within the Cultural Diplomacy field of inquiry.

Nye (2004) divides hard power (military, economy) from soft and claims that while hard power is based on coercion and persuasion, soft power relies on attraction and seduction of the enunciator State's culture, values and ideas. The concept of soft power fills a gap in Realism and the Neo-realism perception of power as a material resource, attached to measurable "things", such as wealth, military force, GDP, population, territory and so on. Then, soft power focuses on the symbolic, intangible dimension. It does not represent a critique of the Realist premises and deeds intrinsically embedded in hegemonic practices, but rather a mechanism to enhance its performativity by bringing another power resource.

Nye stresses that “when I was practicing international politics, I often turned to realism as a first approximation of reality, but I did not stop there” (Nye,2007:171).His account of soft power goes beyond Realism in the sense of adding more elements such as acknowledging the importance of non-State actors and the cultural variable in International Relations. However, Realism’s justification, naturalization or invisibility of asymmetrical and violent cultural encounters, remains intact and not problematized. Soft power is seen in one of the discourses through which a monologic Cultural Diplomacy operates, having epistemic violence among its traits

Regarding the United States “war on terror” and invasion of Iraq, Nye (2004) points that the George W. Bush administration committed a mistake by overly concentrating on hard power and insufficient focus on soft power, stressing that since other actors are also employing soft power, the U.S. should increase its use and make it more effective. However, in a similar line of thought regarding the texts illustrated above as epistemic violence, there is a complicity regarding Washington’s belligerent and hegemonic Foreign Policy, and soft power is presented as another relevant tool the U.S. must employ in the pursue of its interests. Once again, the narrative of a terrorist threat is employed to make the use of soft power a necessity on the fight against the enemy, constructed through a dichotomy which takes the superiority of the U.S. values and culture for granted, along with the legitimacy to globally impose them.

When *practitioners* and academics enthusiastically explain their supposedly benevolent Cultural Diplomacy as a form of *soft power*, they are either luring their interlocutors and deliberately employing the cultural dimension as an instrument of subjugation, or their discourse is already the effect of subjugation and thus characterized by the reproduction of colonized imaginaries. Soft power entails a disciplinary mechanism, an imposition of an imaginary that makes the positions of the enunciator attractiveness regardless of its features, at the same time that the subaltern’s perspectives, stories, worldviews, and suffering derived from hegemonic actions becomes lost in amnesia and categorized as insignificant.

3.7 Cultural Diplomacy regulatory and constitutive power

Cultural Diplomacy operates through a disciplinary and constitutive dimension. In the former, it exerts the power to shape the subject’s preferences from the exteriority,

whereas in the latter, Cultural Diplomacy participates in the construction of the subject's identity.

3.7.1 Cultural Diplomacy regulatory power

Cultural Diplomacy's regulatory aspect involves the Enunciator State's power to shape the behavior of the recipient State and its population from their identities outside. As Foucault (1980) puts it, since power circulates, an individual is subjected to power at the same time that it is exercised. In this sense, it can be argued that a State is not just an enunciator or a recipient of Cultural Diplomacy's disciplinary aspect, but it might concomitantly discipline and be disciplined by Others. Considering power a form of repression (Foucault, 1980:90), it normalizes the subject in the sense of assuming the dominant parameters of behaviour (Foucault: 1977). Within this perspective, Cultural Diplomacy entail a repressive apparatus that imposes aesthetical and epistemological parameters, life styles, taste, worldviews and positions in international and domestic affairs. Cultural Diplomacy regulatory power relies on the capability to impose the preferences of others that they would not have otherwise.

From a causal perspective in this context power is based on the capacity of actor A to get another (actor B) to have a behavior which B would not have if it were not for A (Baldwin,2000: 178). Cultural Diplomacy regulatory power is employed against the Other's interest, which makes the emergency of resistance more likely in relation to Cultural Diplomacy's constitutive aspect. Therefore, in order to reach its goals, the regulatory aspect of Cultural Diplomacy will be more effective when undertaken in conjunction with other power resources available to the enunciator State. In this way, major powers have a higher capability to carry out their Cultural Diplomacy in these terms.

As analyzed above, Cultural diplomacy exerts power through its monologic narrative entailing a Self-representation of superiority in relation to the Other, justifying its hegemonic behavior and naturalizing domination, together with the silencing and marginalization of alternative narratives. However, at the regulatory stage, Cultural Diplomacy has not yet reached its further subjugation capacity consisting of the construction of the Other's subjectivity. Since Cultural Diplomacy regulatory power is exercised in contrary to the receiver's will, it might embrace, for example, the establishment and maintenance of asymmetrical relations between the enunciator and

the recipient States, such as the use of lobbying by the former to press the latter. It also encompasses unbalanced bilateral or multilateral agreements establishing the recipient country's openness to the enunciator's Cultural Diplomacy combined with the enunciator's refusal of reciprocity, in the sense of openness aperture to the the Other's narratives and cultural products. It might also include the recipient State's acceptance of subjugation in the cultural realm as a conditional to the relation between both States relations in other fields, such as a requirement for the signified State to receive cooperation, humanitarian or military "aid", a prerequisite set by the enunciator regarding their bilateral trade, giving more bargain power to the enunciator when the recipient State's exports are highly dependent on a sector in which the enunciator constitutes a relevant buyer.

In addition, an influential aspect in the exercise of a regulatory Cultural Diplomacy refers to the unbalanced world market of cultural goods and services which production and distribution is enormously concentrated. This is typically controlled by a limited amount of megacorporations from a select group of countries, primarily in the North (Lipovestsky and Serroy, 2015; Martell, 2012). In the cultural field, companies organized in oligopolies exert an enormous power in the internalization of cultural markets at a global scale, dominating a large share of it. The disciplinary dimension includes the use of measures by the enunciator country in attempt to suppress or undermine competition for its cultural goods and services. At the domestic level, it establishes subsidies, dumping tariffs and mechanisms to obstruct the entrance of foreign cultural products, while internationally pressuring other States in a unilateral opening to the Self's Cultural Diplomacy.

The world book market is basically concentrated in the hands of 13 countries, two-thirds of which embrace the U.S. and Western Europe (Lipovestky and Serroy, 2015: 80), while 96% of the music world market is concentrated in 5 major corporations: EMI, Warner BMG, Sony, Universal Polygram and Phillips (Canclini, 2004: 196). As Martel explains, Hollywood has a powerful lobby called the Motion Picture Association (MPA) which works in partnership with the U.S. government, including the Congress, Department of State and U.S. embassies in the effort to impose its movies at a global scale and pressure countries all over the world to liberalize their markets to Hollywood exports, impeding that recipient States create screen quotas in order to protect their domestic market. When these quotas are in motion, MPA attempts to influence the government to suspend it. Around 85% of the movies shown in Brazil

are from Hollywood (Martel, 2012:35). At the same time, the United States promotes barriers against foreign movies in its territory through protectionist policies and at the international market level it has an approach of cultural diversity's refusal (Canclini, 2004: 201).

Globalization brings a misleading idea to the increase in diversity. The concentration within the cultural sector gives the prerogative to a small number of megacorporations in association with their States to establish tendencies and the aesthetics considered legitimate. Thus, those actors in the cultural fields (artists, writers, etc) have their work redesigned by the international studios, publishers, etc in their field in order to be launched internationally. The existence of asymmetry in the production and international distribution of cultural exchanges, involving aesthetics, knowledge, imaginaries, worldviews, products and services undermines the weaker State's capacity to develop and/or improve its domestic cultural sector. This is with particular attention the weaker State's ability to construct its own narratives, involving public policies fostering the development of the different cultural domains addressed in Cultural Diplomacy. In addition, it remains a coloniality of power in regard to the aesthetical patterns. States in the South still largely provide what is considered local imaginaries and landscapes whereas the North embraces the legitimacy to set aesthetical criteria, classify, interpret and create "universal" cultural practices and products (Canclini, 2010:87).

The acceptance - against one's will - of the subjection exerted by Cultural Diplomacy's regulatory power derives from the structural constraints of an unfair global order, the Other's weaker status, or at least its self-perception of inferiority. This includes the insufficient mechanisms to defend oneself from, for example, international multilateral organisms' complacency with major power's hegemonic behavior. It also influences the perception that in the case of resistance.

An additional explanatory element for the recipient State and its population's acceptance of the subjugation exerted by another State's Cultural Diplomacy refers to their pursuit for recognition. At the State level, this subjugation refers to the price paid in the process of seeking international community recognition as a relevant player in world affairs.

Regarding the population's dimension, the subject abides by the imposed framework in an endeavour to be recognized as a legitimate voice. For instance, an academic in the recipient country reproduces the imposed mainstream theories and

research methodologies – although not in conformity with them – aiming to obtain the recognition of his/her peers in one's own country and also abroad and thus join the epistemic community in one's field. An artist might succumb to dominant constraints by employing the inflicted aesthetical patterns, a continuously changing fashion which patterns and tendencies are established at the Enunciator State as its locus of enunciation. The performativity in accordance with the conduct set from the subject's exteriority is perceived as a form to make one's work visible and hence reach a wider public, but also to receive financial benefits.

For the regular constituent, Cultural Diplomacy's disciplinary effect involves accepting the imposed narratives and behaviour by default, when considering the lack of alternative imaginaries, an unawareness of their existence or impediments to have access to them. Another aspect refers to the subject's incorporation of the prescribed behaviour not as a result of one's will, but as a search for recognition within his/her social group recognition. The subject assumes a conduct, cultural practices, consumption, and forms of experiencing life in consonance with the perceived expectations others might have of the subject, which is an effect of the preferences disciplinarily imposed by Cultural Diplomacy.

3.7.2 Cultural Diplomacy's constitutive power

While Cultural Diplomacy's regulatory power acts on the subject's outside, its constitutive power entails the formation of the subject's identity. In the first case, Cultural Diplomacy regulates whereas in the second case, it produces the subject. Foucault sustains that power goes beyond its repressive aspect, combining a simultaneous imposition of subordination, from the outside, with the construction of the subject, in the sense that power is also exercised through the subject's identity (1980:119). Thus, to Foucault, subjugation (*assujétissement*) entails the embodiment of the dominant discourse, and the imposition setting the subject's behaviour is internalized and becomes part of its identity.

Through a monologic discourse, Cultural Diplomacy creates and imposes narratives internalized by the Other, forming allegiances to identity categories in accordance with the signifier State's intentions. As Butler (2011) states, power subordinates from the exterior, act upon and enact the subject, giving it existence. Lukes sustains that the power of an agent can be judged by its ability to have results relative to

its interests and to mold the interests of others. The higher the capacity to influence an interlocutor's interest, the higher the enunciator's power (Lukes, 2007:87). Cultural Diplomacy goes beyond influencing the Other's interests by constructing the imaginaries that provide meaning to the Other's existence. Cultural Diplomacy's constitutive power is distinguished from regulatory power since instead of forcing a behavior against the Other's will, it constructs the Other's aspirations. It function as a form of Marcuse's (2009) one-dimensional thought, involving a system that imposes behavior, life style and needs as social control mechanisms.

The construction of needs entails a pivotal aspect in Cultural Diplomacy. Regarding the individual in the recipient State, Cultural Diplomacy interpellates the Other to incorporate a set of lifestyle, cultural tastes, aesthetical and epistemological patterns, worldviews, and consumption behavior into its identity, in order to conform with to the signifier's interests. In relation to the Other at the State level, Cultural diplomacy disciplines it through the imposition of a behavior in national and foreign affairs in submission to the enunciator's goals, among which, provide the conditions to enable the signifier to exercise its Cultural Diplomacy in monologic terms. By simultaneously reaching the State and its constituents unity, Cultural Diplomacy constructs a self-reinforcing cycle of control, in a way that the target population's performativity influences the State to internalize subjugation at the same time that the State influences its constituents to do the same. Cultural Diplomacy increases its power insofar as the Other (State and population) assumes the imaginaries (including behavior, interest, taste) in its identity prescribed by the Self, not as a desire, but rather as a necessity. The imposition of such desires turned into needs normalizes domination, presented by the signifier and perceived by the signified not as such, but as an expression of autonomy.

Through Cultural Diplomacy's constitutive power the Other is constructed by interiorizing the identity categories interpellated by the Self and consequently, suturing the projected image into the signified's identity. In an Althusian (1970) approach, interpellation entails the discursive construction of the subject, the process through which the subject recognizes itself in the image produced by an authoritative voice. Althusser metaphorically explains that after a call from a police officer, the individual says "yes, that's me", a moment in which the subject assumes the identity constructed by the ideological apparatus. However, the construction of the subject's identity goes beyond the interpellation moment. Hall (1996) argues that identity entails a suture

process between the narrative that interpellates and the process of subjectivity construction. Thus, he continues, identity constitutes a fluid attachment, in the sense that the suture connecting the discourse to the subject is temporary.

Cultural Diplomacy's constitutive power has the formation of the Other's identity as an effect in accordance with the hierarchical binary classification set by the Self, in a way that the Other assumes the inferiorized position in regard to the referential Self. Nonetheless, it entails a process immersed in ambivalence, since the signifier State simultaneously places an essentialized as well as a fluid identity onto the signified. It is comprised in a dichotomy form by identity categories such as ahistorical, inferior, traditional, underdeveloped, immigrant, refugee, Muslim, exotic or any other classification attaching a unity and immutability to the signified's existence. At the same time, Cultural Diplomacy perceives the Other's identity as fluid, changeable and hence attempts to mould it by creating the Other's need and desire to mimicry the Self. In this sense the Other incorporates identity categories to be like the Self, a process that can be illustrated by Fanon's (2009) analysis of the Negro's condition in colonized territories.

Fanon (2009) addresses the Negro's desire to be white, derived from a colonial domination attaching an inferior Otherness to the Negro. He argues that the subject suffers for one's condition of non-Western from the moment there is the imposition of a discrimination considering such identity as inferior. Therefore, the subject mimics the White's behavior, internalizes its discourse in attempt to reach its "level", a pursuit to become like the White as a form of demanding recognition of the Negro's humanity from it.

In Cultural Diplomacy, the signified State and its population are led to behave with the signifier State and its nationals as their reference. Mimicry constitutes an "authorized version of otherness" (Bhabha, 1994: 126), and it becomes the conditionality for the Other to leave its inferior condition and be granted the Self's recognition. Nevertheless, as Bhabha stresses, the Other is formed as "a subject of a difference that is almost the same, but not quite" (Bhabha, 1994:122) and this "not quite" makes the whole difference. Fanon asserts (2009) that the Negro internalizes the dominant imaginaries against the Negro and behaves as such, trying to mimicry the "superior" race. The recognition from white would occur when the Negro acts accordantly, then, a Negro might be considered by the white as different. "You're a doctor, a writer, a student, you're different, you're one of us." That is how Fanon, a

Martiniquian medical doctor working in France, would be recognized by his host country's constituents. The recognition of "one of us" derives from mimicking the enunciator and thus incorporating an identity that approximates the Other to the Self at the same time that distances this same Other from its pairs. A cultural encounter in which the Self maintains an imaginary of an essentialized and inferiorized Other (black), but recognizes that there are those who can be "different" in the sense of moving forward in regards to those of their race, is a form of upgrading from the inferior to the superior temporality. However, this "one of us" is not complete, but embedded in a "not quite". As Fanon points, Negro doctors were recognized as "different", even appraised and yet continuously at the borderline of discredit (Fanon, 2009:116).

Butler asserts that power acts both as restrictive and constructive of desire (Butler, 2011:32). Thus, Cultural Diplomacy exerts the power to construct desires and needs onto the Other according to the Self's designations. At the same time, it combines restrictive dimensions for the capacity to invisibilize and marginalize alternative narratives and also co-opts resistance initiatives in a way to resignify their meaning relative to the dominant logic. Then, the recognition that the Self grants the Other does not entail the disposition to contemplate the possibility that the Other might also have its own narratives and the legitimacy to externalize it. It is a mock procedure in which the recognition of "difference" is limited to accredit validity solely to those narratives that mimicry the Self. It is a selective process that merely considers the imaginaries in consonance with the identity categories interpellated by the Self, while dissonant voices are silenced and marginalized.

The exercise of a monologic Cultural Diplomacy with its regulatory and constitutive effects might transcend a dominant-dominated dichotomy. States do not entail coherent unities, and thus instead of homogeneity, they are composed by a plurality of actors at the governmental and societal realms, with a diversity of interests articulated through power relations. States have internal tensions at different aspects, deriving, for example, from social strata, cultural (ethnic, religious), and economic factors. Therefore, from colonialism to contemporaneity, the exercise of hegemonic practices from major powers have been aligned with the co-optation/ allegiance with sectors within the dominated territories, including ruling elites, politicians and the private sector.

Cultural Diplomacy exerts its power by fostering the Other to mimicry the Self, at the same time that mimicry relies on the impossibility of the Other's completeness. It encourages the Other to get close to the border, yet it sets an unbridgeable divide. The subjected alterity incorporates the hegemonic narrative and thus behaves in a mimicry way by incorporating the behavior, taste and desires set by the signifier. Notwithstanding the signified performs as the signifier's mirror, the former represents an absence which fulfillment falls into impossibility. The signified as the image in the mirror, might carry considerable similarities, but it lacks the corporeity dimension of the subject whose image is reflected. The signified is thus an image, as it has an absence between the Self and the signifier Other forming an abysmal line, in which the possibility of crossing it resides only in the Other's imaginary, lured with the prospect to fulfill an unfulfilled absence. This lack of impeding the Other an equality status in respect to the Self is continuous, but not stable. It changes according to the circumstances in a way that a subterfuge to establish a difference and justify asymmetrical interculturality and dominant practices remains unceasingly available.

3.8 Cultural Diplomacy power and its fragilities

Monologic Cultural Diplomacy as an exercise of regulatory and constitutive power normalizes the subject in the sense that the signified assumes the imposed parameters of behaviour. It shapes the Other's identity by combining a repression of desire with the construction of those desires that the Other should attach to its identity. The recipient State and population are submitted through the desire that is imposed, and yet the assumed positionalities are perceived not as domination but rather as an autonomous externalization of their will. The power exercised by Cultural Diplomacy does not entail an entire production of the subject, because wholeness is not achieved. Since the subject is formed by a plurality of identity categories in a fluid process of construction and reconstruction, there is a continuous incompleteness.

In a globalized context of rapid flow of information, cultural goods, services, cultural practices, and cultural encounters take place more often either personally or mediated by communication tools. With the embrace of smart phones, social media, newspapers, books, and so on, there is an increasing emergence of voices attempting to convey their narratives across borders. Therefore, the Other is interpellated by a

plurality of voices telling appealing stories with the potential to influence the construction of feelings of belonging. At the same time, there is an immense inequality among these voices and their capacity to establish encounters, which can bring a false perception of diversity, since a substantial amount of these apparently different imaginaries in fact are the effects of standardized narratives under the concentrated control of few actors. Still, there are other fissures through which alternative imaginaries make their way.

Butler explains that the exercise of power employ a reiterative practice to constitute the subjectivity it names. In this necessity to reiterate throughout the domination process the possibility of power relies on rearticulating and questioning the hegemonic practice (Butler, 1993: 2). Drawing on her perspective, we sustain that a monologic Cultural Diplomacy's construction of the identity requires a constant reiteration of its narratives. Repetition maintains the subject in a condition of subjection (Butler, 2011), constituting the necessary condition for domination's materialization of (Butler, 1993).

In addition, as Bhabha (1994) argues, the ambivalence of dominant discourse and their inability to completely dominate the subject it names enables a spaces in which the subject, in its hybrid condition, rearticulates the essentialist assumptions within hegemonic discourse forming a notion of Self and Otherness in a dichotomy. the subject does not constitute a unit, but a plurality of fragments and positionalities, a hybrid being. The subject is not a tabula rasa, Cultural Diplomacy might be influential but not deterministic. The subjects' condition as a fragmented being comprise a permanent fissure that avoids a complete fixity of subjugation and hence leaves a space from which agency emerges bringing the possibility to resist by calling into question hegemonic narratives and performing towards the construction of other scenarios.

CHAPTER 4

CULTURAL DIPLOMACY AS RESISTANCE

In the present study we propose two frameworks to analyse Cultural Diplomacy: as power and as resistance. In the previous chapter the power dimension has been discussed, while in this chapter the notion of Cultural Diplomacy as resistance will be analysed, encompassing a discussion of the characteristics present in this form of Cultural Diplomacy and the possibilities and challenges it might bring States in order to engage in this dialogical approach.

4.1 Spaces of Intercultural Encounters

We suggest that Cultural Diplomacy as resistance provides spaces of intercultural encounters. Space refers both to a geographical and a symbolic location where different voices converge. The physical dimension can encompass a large variety of places, such a music hall, a theatre, an auditorium, a museum, a movie theatre, a bar, a square, a street, as well as cultural infrastructures from the Enunciator State abroad, like an Embassy or a Cultural Institute. The symbolic aspect of space refers to the form of interactions facilitated by Cultural Diplomacy, which in the case of resistance, is characterized by interculturality.

Interculturality relates to the notion of cultures “in-between” employed by Bhabha. As he argues, cultures “in-between” entail a space where cultural difference is negotiated (Bhabha, 1996:58). It involves a Third Space of enunciation, in which the subject of enunciation is split, beyond the perspective of a unitary culture and binary relation between Self and Other, enabling the articulation of cultural hybridity (Bhabha, 1994: 52). Then, interculturality regards this as a space in which different languages intersect and identities are negotiated (Bhabha, 2013:81). As Walsh sustains, interculturality is beyond a multiculturalist approach that tolerates the Other, and instead focuses on the creation of spaces where the Other is considered as a subject and there is the exchange among different knowledge, practices, and meaning (Walsh, 2002:205). Interculturality calls into question the hegemonic practices and enables the construction of other forms of thinking and action (Walsh, 2007:57).

The imaginaries present in the Self about Otherness and vice versa the other way around, the presence and absence of narratives from the Other’s locus of enunciation in

the Self's framework of knowledge, and the power relations between them can influence the possibilities and characteristics of cultural encounters. As we have discussed in the previous chapter, a Cultural diplomacy as power presents the Self as the authoritative and unitary locus of enunciation, imposing meaning, identities and behavior. It comprises a monologic practice that disavows difference; it is self-centered and refuses to negotiate, in deafness to alternative voices. Conversely, Cultural Diplomacy as resistance presupposes a dialogical practice embedded in polyphony. Bakhtin presents that polyphony involves a variety of voices with their own perspectives and validity, rather than a reduction to a single unity with its hegemonic perspective absorbing the others (Bakhtin, 1984:17). The intercultural spaces generated by Cultural Diplomacy as resistance are necessarily dialogical, but it does not mean that the voices in interaction share the same perspectives and agree.

In Cultural Diplomacy as resistance, instead of silencing Otherness, it creates spaces where different narratives articulated and disagreements can be addressed. Instead of a dispute of monologues, cultures interact, even if it is to diverge from each other, present their imaginaries, and negotiate their differences. A space bringing the possibility for interactions in which for difference can be recognized, commonalities identified and new mutually constructed narratives, identities and practices conveyed.

4.2 A Recognition Claim

The intercultural encounter promoted by Cultural Diplomacy as resistance comprises a mechanism to rearticulate the representations and silences in a context of an unequal international order. As Quijano (2014) sustains, there is the persistence of contemporary colonial based hierarchical binary classifications, which he calls coloniality of power. The representations conveyed in a dichotomist form set the border between the Self and its Alterity and justify the domination of the former. The creation of hegemonic imaginaries involves the participation and complicity of several actors, such as the State, media, corporations, artists and academics at the service of justifying discriminatory practices.

As Primo Levi stresses, “demasiado a menudo se olvida: que el hombre es, tiene que ser, sagrado para el hombre, en cualquier lugar y siempre”⁸(Levi, 2009:37). The word “sacred” in this sentence does not involve the divine, but rather that humankind ought to be secured against violence in its diverse dimensions (direct, structural, cultural), embracing the necessity to protect humanity against all forms of oppression, inequality, racism, poverty discrimination, and labor precariousness. In Levi’s sentence, the word “everywhere” is pivotal. It claims the dignity in humankind as a whole contests the discourses claiming the attempt and duty to protect the Self and Us through a mechanism that creates inferiority of Otherness.

The imaginaries constructed through hegemonic narratives convey an illusion of freedom combined with a subjugation practice that concomitantly compels and constitutes the subject’s identity. As Camus puts it, “lo absurdo no libera, ata”⁹ (Camus, 2012:90). Yet, despite the structure constraining the subject, Foucault sustains that power relations and domination also have resistance as an effect (Foucault, 1981:98). Thus, we suggest that Cultural Diplomacy entails a mechanism of resistance in the sense of its capacity to expose and contest hegemonic narratives, a means to rearticulate the construction of Self and Otherness by breaking silences, hierarchical dichotomies and stereotyped identities. Also, as a form in which the subaltern seeks the recognition that they also have their stories to tell.

Resistance involves the exercise of agency, a negotiation process with the structures provoking domination, a decolonization from the location imposed on the subject by the modernity discourses and the practices they produce (Spivak, 1993). Cultural Diplomacy as resistance comprises an act of rebellion. We employ the notion of rebel presented by Camus (2008), comprising the subject that presents a categorical “no” in refusal to the master’s order and the rebellion as a collective attempt to overcome the absurd and the oppression, a moment in which the subject speaks and demands recognition. Then, Cultural Diplomacy rearticulates the absurdity of discourses and practices rooted in coloniality of power.

The absurd, Camus (2012) stresses in “The myth of Sisyphus”, consists of the contradiction, the limitation of reason by the irrationality of the being. Cultural

⁸ In English, our own translation, "Too often it is forgotten: that man is, must be, sacred to man, everywhere and always"

⁹ In English, our own translation "absurd does not liberates, it ties".

Diplomacy as resistance confronts the absurdity of the narratives sustaining that in order to maintain or improve the situation of Our nation, Our companies, Our community, Our wealth, Our life style, Our institutions, conveys a notion of normality to set the Self in a hierarchical higher position from which it is legitimate to discriminate, to exploit, to violate the Other's dignity, and to degrade Their existence up to the point of the unbearable.

The enormous power asymmetries in international world order and its unfair dynamics generate the silencing and discrediting of alternative standpoints. Lack of recognition condemns these stories to oblivion and disintegrates, although some stubbornly resist against the odds. From the exteriority as locus of enunciation, Cultural Diplomacy functions as a mechanism of transgression, questioning the idea of normalization constructed by hegemonic discourses. A rebellion practice towards recognition challenges dominant narratives and fosters intercultural encounters, beyond multiculturalism.

The discourse of tolerance and recognition brought by multiculturalism does not call into question and structures generating the inequality among different voices (Walsh, 2007:55). The interculturality fostered by Cultural Diplomacy as resistance overcomes the notion of autistic multiculturalism. Mayos argues that an autistic multiculturalism refers to the juxtaposition of cultures and communities in a setting of a discourse of tolerance and respect and a practice of separation and hence lack of dialogue. Then, an autistic multiculturalism denies interculturality (2012: 151). As Žizek sustains, multiculturalism maintains a disguised form of racism since it recognizes the Other as long as from the distance, separated. Furthermore, the recognition promise comes within the maintenance of the Self as universality, a pattern of superiority in relation to the Other (Žizek, 2010:64). Conversely, Cultural Diplomacy as resistance seeks for recognition within an intercultural practice, which rearticulates the binary notion of difference that places the Self in a superior opposition to its Alterity, such as its presence in hegemonic approaches, including those covered with the multicultural veil.

In a hegemonic perspective, difference is constructed as a deviation of the Self's distinguishing aspects and consequently a sign of inferiority embodied in the Other, such as the Eurocentric modernity myth. As Dussel (1993) argues, this mythological narrative of modernity sets a naturally superior Self, a unitary, rational, developed and civilized subject, entitled to "modernize", "civilize" and "educate" the mystical,

primitive, underdeveloped and barbarian Other. The essentialized identity deriving from the modernity myth entails what Stuart Hall calls the “Enlightenment subject”, a Cartesian being whose capacity to reason is at its centre and who is endowed with unified, self-sustaining, pre-social and continuous identity (Hall, 2000:597).

Cultural Diplomacy as resistance contests the discourses of recognition of the Other based on the conditionality of mimicry of the Self. For instance, within the neoliberal globalization approach, the possibility of “inclusion” involves the subject’s submission to the dominant cultural and economic framework (Escobar, 2001: 169). A false recognition with the promise of inclusion into modernity. The Other’s standpoint is considered valid inasmuch as in complacency to hegemonic structures, the absurdity of their discourses, performativity and their appalling effects. Yet, Mignolo (2015) argues, it is not about entering the modernity project but rather to question its functioning dynamics. At same time, it does not entail the rejection of modernity either.

Cultural Diplomacy as resistance involves a performativity in which the State and its constituents in dialogue with subjects in the host country collectively promote a rupture of silence and speak in demand for recognition of other identities, standpoints and stories. According to Balibar, recognition involves the right to difference in a condition of equality, but not an essentialist approach in attempt to restore an authentic identity, nor a universality claim that disregards differences (Balibar, 1994). Recognition of difference can entail an aesthetic aspect, in the sense that, for example, an artist from the Enunciator State might employ a different approach in regard to the aesthetics more commonly used within a cultural field in the host society. This recognition is not embedded in a discourse of cultural particularism forging a national aesthetics, as it will be further addressed.

A pivotal aspect of recognition in terms of difference refers to the place of origin of a cultural agent or expression, regardless of its cultural field (music, literature, dance, cinema, etc), in the sense that the identity category related to nationality should not be attached to perceptions in the host society that disavow the opportunities of interculturality. Difference is not considered in the sense of necessary antagonism and incompatibility. Different might exist in some aspects, while convergence in others. A Cultural Diplomacy project involving, for instance, an exhibition of Brazilian visual artists in Spain, the claim for recognition by the Enunciator State can entail, among other aspects, the recognition of the legitimacy for them to present their work in an intercultural setting, in a context that they are not categorized a priori neither as superior

nor inferior than their counterparts elsewhere. This does not impede the existence of mechanisms to assess the content of their work. The claim for recognition seeks to set non-hierarchical interactions with the host community. Recognition is not the dilution of difference, but rather the assertion of the possibility to present alternative forms to experience, understand, narrate and perform in the world.

The demand for recognition present in Dialogical Cultural Diplomacy comprises an attempt to overcome the inequality and essentialized dynamics in the production of difference, rearticulating the hierarchical binary classification stabilising an abyssal line between the Self and the Other. It overcomes the authority of hegemonic discourses and their strive to monopolize the construction of meaning. The Other exercises agency by assuming its possibility to speak and become a Self who presents counter-hegemonic narratives. As Said asserts, if the old mind-sets and habits of dominant groups lack the flexibility to include new ones, it is a time to promote changes in their ideas instead of refusing the narratives from the emerging groups (Said, 1994). Cultural Diplomacy conveys a projection into space of marginalized localities, not in attempt to create a reversed hegemony, but rather to bring other stories and experiences into visibility that have been misrepresented, shadowed or erased by dominant discourses both domestically and at the international realm.

4.3 Cultural Diplomacy and Identity

Cultural Diplomacy simultaneously comprises a practice of representation and construction of identities. One of the ambivalences within monologic Cultural Diplomacy refers to practice that forms identities combined with a rhetoric that rejects this same intersubjective construction. It sustains an imaginary of representing a stable, self-sufficient and unified Self. Conversely, a dialogical Cultural Diplomacy neither involves the construction nor the claim of essentialized identities, but rather the acknowledgment of the subject's incompleteness and fragmented condition.

A monologic Cultural Diplomacy conveys an essentialist approach that claims to represent the essence, the core of a State, a society, a culture or religion, portrayed as naturally superior to its Alterity. The essentialist discourse denies the intersubjective aspect of identity, in the sense of its formation deriving from the interactions with Otherness. Then, it evades acknowledging Cultural Diplomacy's constitutive dimension by conveying a discourse of objectivity and reliability as if it entailed a photographic

assessment of reality. However, photography does not comprise a neutral portrayal of the world, but rather immersed in which Barthes defines as the “photography paradox”. The paradox refers to the co-presence of two messages (with code and without code) in the image conveying a denotative and connotative meaning. The former regards the mechanical representation of reality while the connotative aspect encompasses the framing, composition, and technique (Barthes,1986:13-18). Therefore, the photographic image, inasmuch as the representation mechanisms through which Cultural Diplomacy operates, implies a connotation since they impose meaning to the message, embracing a movie, an art exhibition, a conference, a book, a workshop, and so on. Nonetheless, the instability in the construction of meaning allows for the possibility of resignification, in the sense that meaning can be modified. This disjunction enables the act of resistance through the negotiation and formation of alternative meaning.

Mead sustains that the subject is formed by its relationships with “generalized others”, providing unity to the Self (Mead, 2003: 36). In Mead’s account, the Self is constructed through the internalization of the norms, meanings, and standpoints established by the generalized other, a process comparable to Foucault’s (1980) approach on subjugation previously addressed. Although Mead recognizes the interactive formation of subjectivity, he sustains that the internalization of the generalized other forms the essence of the subject’s identity, characterized by wholeness. Jenkins (1996) revises Mead’s argument and proposes a “unitary model of the self” according to which identity is constructed in social interactions, resulting from the interplay between the self-image and the images created about the self by others. To him, the construction of the Self depends on validation by others (Jenkins, 1996: 50). By acknowledging identity’s constructed dimension, Mead and Jenkins overcome essentialist approaches sustaining a pre-social inner core. Yet, both perspectives remain embedded in the notion of a subject who has a unified identity.

Identities are not ahistorical as if permanently stored in an essentialized past expecting to be discovered (Hall, 1990: 225), nor they are “found” in a process of return to the “roots”, to a supposed recovering of an original identity (Gilroy, 1993). Hall highlights that identities are constructed within representation and entail a “process of becoming rather than being” (Hall, 1996:4). Through the narratives conveyed by Cultural Diplomacy, Self and Otherness are spoken of and formed in a dynamic and contingent process. When you show someone a photo album of yours and tell your interlocutor some anecdotes regarding those images, this process of narrating the Self

through images combined with oral stories goes beyond merely an act of representation. It includes a moment of construction of your identity, an instant in which you are concomitantly representing who you are and becoming. Narration involves rearticulation of meaning, creation, revision, erasure and transformation of the story through which the Self and Otherness unceasingly (re)emerge.

The nostalgia of a unity, the desire of the absolute, to which Camus refers to as the human drama (Camus, 2012:33) is negotiated in a dialogical Cultural Diplomacy. The admission of a subject's incomplete condition dislocates it from Lacan's "mirror stage", in reference to the phase in which the infant at a very young age recognizes its image reflected in the mirror. The mirror stage refers to the transformation produced in the subject by the internalization of the image in the mirror (Lacan, 1989: 87). The perspective of identity as unity, characterized by a stable and internal homogeneity, consists of a mechanism that excludes and silences Otherness.

As Geertz puts it, in the fragmented world we live, we shall examine its pieces (Geertz, 2001). Identity derives from intersubjectivity in a process of permanent potentials of negotiation. The Self is characterized by incompleteness and uncertainty existing in a dynamics of contingency. Through a dialogical Cultural resistance, the silenced, stereotyped, subjugated subject rearticulates instead of assuming the inferiorized image constructed outside the Self. The mirror providing the notion of completeness is broken, while the subject is composed by scattered pieces continuously under construction, articulating and rearticulating identities in transcendence of any nostalgia of an inexistent wholeness.

In identity's fragmented condition there is a disjunction enabling the process of resistance. Subjugation does not entirely dominate the subject at once, in the necessity of reiteration as a power maintenance mechanism relies the possibility to rearticulate domination (Butler, 1993). A complete domination of the subject would demand a perpetual reiteration and capacity to act upon all the identity categories or imposing a hierarchy in which the categories set by power have an unchangeable superior status in relation to any other. But the subject is not entirely subjugated by power, in the subject's incompleteness, its permanent fractured identity, relies on a fissure that facilitates the possibility to resist.

In Fanon's asserting "The Negro is not. Any more than the white man." (Fanon, 2008: 180) he contests the inferior binary construction of the Negro, also representing the Non-Western. He claims for the equality of the Negro in regards to the White, the

subject from the South and from North, who is not “any more”, but also, any less, than the white/North. It is neither a claim about the subaltern’s superiority nor its inferiority, but the recognition of equality despite difference. The narrative brought by Cultural Diplomacy entails an identity formation that, by paraphrasing Fanon, is not “any more” than Other perspectives from the host country, and yet it exists in a condition that it is not inferior either.

In the process of Cultural Diplomacy as resistance the Self and Other categories remain. The enunciator State and its population have characteristics that are different in relation to the recipient society (State and population), for example, Brazil has a certain features that combined make it possible to tell that it is not Spain, the most evident would be the geographical location, one in South America and the other in Europe. Difference neither means the Self’s pure, authentic and superior identities and cultural expressions, nor a complete distinction regarding Otherness. The Self attempts to speak and be listened to, but not to dominate and silence Otherness. It surpasses the representation of the Self with a unified identity and the consequent illusion of self-sufficiency and wholeness.

A monologic Cultural Diplomacy sets a meaning of an inferiority to the difference attached to Alterity, combined with a silencing mechanism constraining the Other to speak. On the contrary, in a dialogical Cultural Diplomacy the narratives conveyed by the Self disrupts binary perspectives, in the sense sustained by Levinas, according to whom the Other is not the denial of the Self (Levinas: 2012: 215). It does not erase individuality but it dislocates the sense of the Self’s unit and abyssal divide regarding Otherness. An intercultural space takes place in which in which the Other rather than silenced and subjected, has the status of a valid interlocutor.

Cultural Diplomacy as resistance questions the narratives acknowledging the sacred dimension of humankind solely to those on Our side of the borderline, whereas it cynically naturalizes the dehumanization of Alterity. In an act of rebellion, Cultural Diplomacy reveals the contingency of the apparent permanent. It asserts the legitimacy to narrate from a subaltern locus of enunciation as a subversive performance towards the reticulation of asymmetrical relations, the reform and transformation of the scenarios portrayed as immutable.

4.4 Epistemic disobedience

There is a significant production of knowledge in mainstream International Relations in general, and Cultural Diplomacy in specific embedded in epistemic violence, attempting to monopolize the construction of meaning by which it interprets issues in international affairs. As Guzzini explains, meaning reflects the context in which the concept is employed (Guzzini, 2007: 37). In the case of Cultural Diplomacy it refers to historical contexts of enormous unbalance in the international order and in the production of knowledge. Thus, an option from a postcolonial locus of enunciation comprises the employment of epistemic disobedience in the sense of bringing into question the normative knowledge imposed by hegemonic interests (Mignolo, 2015). In the context of the International Relations fields, epistemic disobedience uncovers the interests and power relations concealed under narratives of universalism and objectivity.

The engagement of Cultural Diplomacy as resistance in epistemic disobedience encompasses the conduction of projects throughout which it brings a demand for the recognition of knowledge from alternative loci of enunciation beyond a western-centric standpoint. It attempts to disclose and overcome the power relations in knowledge production and their role in the assertion of the asymmetries in international affairs. Mainstream International Relations, for example, is characterized by ambivalence. It presents a discourse of rationality that justifies the most atrocious practices. It patronizes Otherness as barbaric, and at the same time it justifies the barbarism of the Self.

Cultural Diplomacy, within a postcolonial locus of enunciation, challenges mainstream IR theory's attempts to bring coherence to its narrative through the silencing of the Other's voice, impeding the emerging of alterative stories that would put the irrationality of the myth of modernity into even more evidence. As Slater argues, a broadened understanding of world affairs demands a critical presence of counter narratives from the South (Slater, 2004:27). But the assertion of legitimacy of alternative knowledge and epistemologies does not entail a reversed coloniality of power romanticizing a supposed purity and superiority of the knowledge produced in marginalized localities in any part of the globe and also conveyed in mainstream institutions in the North by subjects from the South.

A resistance approach in Cultural Diplomacy contests the myths constructed by IR scholarship providing coherence to discourses naturalizing and justifying

discrimination, racism, poverty, inequality, domination and violence in all forms. It confronts the hierarchical binary discourses classifying otherness as inferior on the basis of racial, religious, nationality and gender identity categories, calling into question the production of knowledge attempting to justify the unjustifiable. The acknowledgment of the intersubjective formation of identity and consequent hybridity of the Self and Otherness are mechanisms to dismantle the narratives of purity justifying exclusion and the dehumanization of the Other in a way that its suffering is silenced and portrayed as not grievable. Cultural Diplomacy facilitates the formation of intercultural dialogical spaces in which a plurality of epistemologies can engage in conversation.

4.5 Double critique

Mignolo argues that a postcolonial locus of enunciation encompasses a denial and an assertion dimension, involving a process of decolonizing the Self (Mignolo, 2015: 47). Drawing on this perspective, we sustain that the representations conveyed by Cultural Diplomacy as resistance comprise a process of decolonizing the Self, in a double critique combining the reticulation of the dominant discourses with self-criticism. By Cultural Diplomacy as resistance the Enunciator State and its people attempt to overcome the silences and identitarian positions imposed by hegemonic practices. It also involves the presentation of their own narratives instead of being narrated and the formation of intercultural spaces through which a dialogue is set with the host community.

In order for dialogue to take place it demands, as Parekh argues, that each interlocutor “conduct a critical dialogue with itself” (Parekh,2008:177). Interculturality occurs from a borderline, in a process in which the Self is also questioned (Dussel, 2005:27). Intercultural dialogue does not entail a mere interaction among actors willing to present the virtues and value of their culture (Dussel, 2005:23). Displaying the merits, the achievement of one own’s culture is part of the process. However, intercultural dialogue is beyond the mere representation of the virtues of the Self; it also refers to the need to get into self-criticism and acknowledge its limitations.

Cultural Diplomacy as resistance requires awareness not to fall into an essentialized stance regarding the enunciator’s locality. The search for the recognition of the views and cultural expressions from the Self shall take place within what Escobar calls an “anti-essentialist discourse of difference” (Escobar, 2001:157). Local

knowledge neither is pure nor completely immune to external influence, both in terms of subjugation and interculturality. A postcolonial perspective does not entail an “underwriting an uncritical reading of the intellectual South” (Slater, 2004:26). Overcoming essentialism approaches demands the consciousness that a geographical location is not necessarily automatically attached to the commitment to particular epistemic and worldviews.

The fact that scholars, artists, cultural agents in general, individually or collectively speak from the South by no means guarantees a postcolonial commitment towards transformative practices of Cultural Diplomacy as resistance. At the same time, having the North as the locus of enunciation does not make the speaker an advocate of hegemonic domination either. Said argues he has a lack of patience for positions such as claiming that we should only read books about “our culture” listen to “our music” and so on (Said, 1994:xxviii). The awareness of the cultural expressions of the Self is relevant. Yet, this is not incompatible to recognize other forms of knowledge. Resistance requires caution not to fall into hypocrisy, presenting a dialogical discourse and a monologic practice. It involves the desidentification from hegemonic imaginaries justifying the dominant practices as a mechanism in attempt to increase influence in the international order.

The self-criticism also address institutionalized practices in Cultural Diplomacy decision-making. It can not be taken for granted that Cultural Diplomacy is simply taking place in the way it is. Not only the represented culture should be addressed from a critical perspective but also the representational process through which Cultural Diplomacy is employed. In order to improve, it must be questioned, and the performance of Cultural Diplomacy needs to be critically assessed.

4.6 National identity into question

Globalization embraces a set of unequal exchanges through which some localisms are extended across borders and carry their power to establish the Other as local. As Santos puts it, “globalization produces localization”(Santos, 2006:296), the global dimension presupposes the extension of the localities. The creation of the local as the dominated position and hierarchically inferior, on one hand, and the global constituting the dominant position, on the other, are two sides of the same coin. For example, certain music styles and artists - mainly through a few music recording studios

from hegemonic States - emerge as world music, whereas the expressions from Others are labeled as “ethnic music”. The English language disseminated as global entails the localization of other languages. A Hollywood style movie becomes the norm for the globalized references, while a Brazilian movie bringing alternative aesthetics and imaginaries would represent a local, even exotic approach.

Cultural practices, standpoints, and imaginaries presented as a world phenomenon have in fact a local origin, representing local experience, meaning, identities and history. There is a dispute among local histories in attempt to have a global projection through the submission of other localities to their perspectives (Mignolo, 1999:22). Yet, it does not mean that every practice carried out by a State to present some of its cultural expressions abroad is rooted in domination objectives. At the same time, coloniality of power is present when these practices convey a narrative of universality and superiority that entitles the Self to globalize its cultural aspects through imposition. This silences and destroys alternative perspectives when it is carried out through a monologic approach in the absence of reciprocity to listen.

Dominant practices employ essentialist discourses claiming their culture’s unity, purity and superiority authorizing the imposition over others and nationalism comprises one of tools justifying these hegemonic practices. Globalization is embedded in the uneven power relations present in world order, which consequently maintains and generates asymmetrical encounters, since people unequally participate in the global exchange of ideas, standpoints, cultural practices, and life styles. These elements and a variety of other factors, depending on each context, such as increasing interconnectivity, migration movements, the refugee crisis, economic crisis, political opportunism, among others, might contribute to the emergence or strengthening of nationalism discourses that “our” identity is under threat.

Nationalism entails a mechanism to create a feeling of a natural belonging to a “nation” as a homogenous collective. Anderson argues that “regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship” (Anderson, 2006: 7). The nation, as Anderson sustains, constitutes an imagined community, in the sense that most of its members belonging to this community with specific boundaries and sovereignty over a territory in no occasion will interact with each other. Due to this implausible interaction among most of the population within a territory, such as State, the majority of the subjects in that community are strangers to each other.

Thus, the construction of a national identity fosters the shared feeling of belonging to that community, creating a sense of familiarity. According to Anthony Smith, national identity forms “a shared unique culture that we are enabled to know who we are”, providing the subject with meaning to locate oneself in the world (Smith, 1991: 17). Hall (2006) brings a series of elements within the imaginaries constructing national identity, such as a foundational myth locating the origin of the nation and its people in a mythological distant past. Nationalism establishes a narration of the nation embedded in some permanent essential characteristics, constructing traditions fixed on symbolism, values and norms of behaviour presented as ahistorical, as if existing from unmemorable times. The idea of national culture, Hall continues, might also bring a discourse of a return to a period of pure national identity.

Anderson stresses that national identity conveys the justification to request the population to accept the order of things in that territory as natural and to carry out sacrifices, even to die or kill in name of the constructed idea of national identity (Anderson, 2006). From an essentialist perspective, national identity conveys an imaginary of a subject with an essence, some intrinsically form to perceive and behave in the world embodied into the subject from the moment of its conception. It establishes an imaginary of what it means to belong to a nation, a normative notion of a real Brazilian, a true French, or an authentic Catalan. In an essentialist account, national identity produces the illusion of the subject’s core characteristics deriving from its belonging to the nation. It sets the allegiance to the nation at a hierarchical superior status in regard to others’ identity categories forming the subject.

The discourse of threat to national identity might be used by a State to reinforce its internal hegemonic strategies to avoid, for instance, the claims presented by the minorities within its territory. Then, the defense national identity is employed to justify the attempt to forge an image of uncontested unity to be defended, and therefore not access the controversies, inequalities and tension existing within such supposed totality.

The construction of the narratives about the nation is characterized by disputes among different social groups and their interests to determine the elements comprising national memory on which the construction of national identity is based (Ortiz, 1998:54). The narrations, myths, historical events, heroes and stories about the nation’s experiences of glory and suffering comprise a process of selective memory and invention through which national identity is constructed.

Nonetheless, humans are formed by a multiplicity of belongings, encompassing, for instance, family, work, religion, ethnicity, local community, and nation, providing different identity categories in which combinations form one's subjectivity (Maalouf, 2000). These identity categories have different levels of importance to the subject and the relevance attached to them depending upon the circumstances in which they are involved (Sen, 2006). In different contexts, certain identity categories play a more significant role on the subject's behavior and how one is perceived by others. To a subject living abroad, nationality constitutes an identity aspect that substantially influences one's life as immigrant. It represents a difference that sets the subject on the outside of the borderline separating "us" and "them". National belonging for an immigrant influence is the subject in a variety of aspects, for instance, in regards to employment opportunities, governmental bureaucratic procedures, and social networks. If this same subject is an activist for gender equality, during a protest, gender identity might play a more relevant aspect in relation to other categories. While if this subject is an atheist who lives in a devoted religious community, one's religious identity category becomes more significant in the context of a meeting to address the role of religion in the educational curriculum of the local school.

A dialogical Cultural Diplomacy disrupts essentialized narratives, contesting the mechanism embedded in power relations involving the selection of certain experiences, standpoints and stories to integrate the nation's essence, and at the same time silence and oppress subalterns loci of enunciation. By that, Cultural Diplomacy rearticulates the perspective attempting to narrate the nation from a monologic perspective.

Cultural Diplomacy dismantles the Self's narratives deriving from a discriminatory locus of enunciation. It disturbs the illusory notion of completeness and hence the power relations it justifies. Cultural Diplomacy encompasses a self-critical practice in regard to essentialized national identities. Resistance is not a reversed performativity of the discourse of superiority, the essentialization of "our" cultural practices and "our" knowledge as superior. Neither the incorporation of an exclusionary nationalism forging a notion of "us" and "ours" in automatic rejection of "them" and "theirs". Conversely, the openness to dialogue with the Other differs from the Self assuming an inferiorized and submissive positionality towards its interlocutor. Self-criticism is crucial not to replicate the practices a dialogical approach attempts to overcome.

4.7 Cultural consciousness

Cultural Diplomacy as resistance involves cultural consciousness in the sense of the awareness of the variety of cultural expressions integrating the Self and their recognition as legitimate elements to be present in Cultural Diplomacy projects. In the absence of such awareness the different Stages of a Cultural Diplomacy cycle are damaged. As Dussel argues, “para resistir es preciso madurar¹⁰” (2005: 22). Resistance demands assertion and assertion claims for reflexion, study, analysis of the constitute elements of a culture, its symbol, myths, texts (Dussel, 2005: 22). In short, it demands cultural literacy.

Cultural consciousness is pivotal to an adequate planning process in Cultural Diplomacy. The development of this consciousness requires the dialogue between the State and a plurality of actors within different cultural sectors. It also entails the problematization and rearticulating of exclusionary discourses and practices hindering the inclusion of certain cultural expressions in the representation of the Self abroad. It involves a double transgression of international and internal coloniality and the effect it might have upon the State and the institutionalization of Cultural Diplomacy.

In Cultural Diplomacy as resistance the nation internally reaches the conscience of the Self by recognizing the complexity of parts through it is integrated. It involves the acknowledgement of the continuous possibilities of reconfiguration. It calls into question State practices that attempt to exclude subaltern cultural expressions from its narrative presented abroad. As a result of the coloniality of power exerted by a State’s ruling strata, alternative narratives might be silenced and disregarded, influencing the dynamics of selective inclusion and exclusion of the identities and cultural manifestations forged as belonging to the national memory. The same State that seeks international recognition of contests of the asymmetric power relations in the international society might carry out exclusionary actions at the domestic realm.

Exclusion involves the silencing and marginalization of those imaginaries not in tandem with the narratives the governmental decision-makers and the interests they represent attempt to display abroad. For example, when a State employs a hierarchical binary classification such as civilized and primitive, and consequently excludes from

¹⁰ In English, our own translation “in order to resist it is necessary to mature”

Cultural Diplomacy those expressions related to popular culture classified by this colonial logic as inferior, it prioritizes cultural expressions that mimic aesthetic patterns of hierarchy imposed by dominant powers.

Cultural Diplomacy dismantles essentialist attempts to represent and construct national identity. It goes beyond what Said (1994) calls “paranoid nationalism”, in which people are “taught to venerate and celebrate the uniqueness of *their* tradition” (Said, 1994: xxix). It challenges normalized definitions of what entails “our” “true” traditions. It is pertinent to be attentive to the trap in regard to the misleading idea of authenticity. A dialogical Cultural Diplomacy goes beyond the search for the representation of the Self’s supposedly pure cultural forms. The representation of what would characterize the authentic Self is embodied in the ambivalence to display as immaculate cultural expressions and practices that actually have lost their purity in the same moment of their conception. The discourse of authenticity generates an essentialized notion of national aesthetics attaching to the Self certain features that represent its genuine culture.

Cultural Diplomacy overcomes the perspective of a national aesthetic, since it acknowledges the plurality of forms its members might employ in their cultural expressions. Therefore, a Brazilian band playing flamenco, or jazz, or taiko¹¹ could be eligible like any other group from this country to integrate a Brazilian Cultural Diplomacy project. A Spanish samba band, or a rock band, as well as a variety of other music styles could also encompass, from a dialogical Cultural Diplomacy perspective, the cultural expressions supported by Spanish Cultural Diplomacy for a tour abroad. This approach does not restrict its actions based on the idea of a forged aesthetics as “the” genuine narrative of the national.

¹¹ Taiko are Japanese drums.

CHAPTER 5

CULTURAL DIPLOMACY AND METHODOLOGY

In this Chapter, initially it will be discussed the employment of statistical methodologies in International Relations in general and Cultural Diplomacy in specifics. Further, it will be proposed a model to obtain systematized statistic data in Cultural Diplomacy, named as Cultural Diplomacy Data Analysis Framework (CDDAF).

5.1 Cultural Diplomacy and quantitative method

Goertz sustains that there is an “aversion to statistical methods” in international relations (Goertz, 2003:44). Yet, this hesitation is more present within certain theoretical approaches than other, especially among the broad group within the post-positivism label. Within Postcolonialism, for example, this aversion is evident. In fact, in the extensive bibliographical review on Postcolonialism carried out in the present study, none of the scholars engage in statistic methodologies. In part it could be explained by the origin of key postcolonial authors in the field of Literary Studies, Cultural Studies and a tradition of textual analysis within this approach in International Relations. At that same time, Critical Theory, Poststructuralism and Postcolonial’s critique on Western epistemology and its assumptions of positivism, rationality and objectivity by no means are inconsistent with the employment of quantitative methods.

Despite hesitation to engage in statistical method, there are indeed areas within IR employing this method. Mandfield and Pevehouse (2010) argue that historically in the field of International Relations quantitative research has mainly focused on international security in the Cold War context within the agenda and the hypothesis from the Realist theories of International Relations. Also, they point out, quantitative studies in IR have also addressed international politics through systemic theories. According to them, more recently, from the mid-1990s onwards, it has been taking on a new trend consisting of the statistical research beyond realism, in attempt to test approaches within Neoliberal Institutionalism and even Constructivism.

The increasing statistical analysis in IR in the post-Cold War has expanded the employed theoretical framework and the research agenda, including, for instance, human rights, environment, human security, the impact of the domestic dimension and

international institutions on international affairs (Mandfield and Pevehouse, 2010). Nonetheless, culture diplomacy remains underrepresented.

Soft power is rooted in mainstream IR theorizing and thus it can fit both Neorealism and Neoliberalism premises. Research in general within these theoretical stances have employed quantitative methodologies more often than the postcolonial, critical theory and poststructuralist approaches. Still, this has not translated into a substantial disposition among academics towards the use of quantitative analysis in Cultural Diplomacy. There is a limited attempt in the use of quantitative research with Cultural Diplomacy and when it does take place, if it is grounded in any theory, it mainly occurs within epistemological perspectives outside International Relations. Also, when in existence, the measurement of initiatives focuses far more on Public Diplomacy than Cultural Diplomacy.

Consequently, topics related to media and broadcasting tend to be prioritized over a variety of other cultural domains encompassed by Cultural Diplomacy. These domains will be further presented. For instance, Signitzer and Coombs (1992) suggested the realization of empirical work in convergence between public relations theory and Public Diplomacy. Yun (2006) conducted quantitative research in which he employed a Public Relations' conceptual framework to Public Diplomacy. He applied what is called the Excellence Study model to empirical research to measure the media relations carried out by a wide range of embassies in Washington.

In the guide presented by Banks (2011) with a list of evaluation resources in PD (Public Diplomacy), he asserts that the Cultural Programs section has the least amount of publications regarding evaluation mechanisms. He argues that it is "perhaps not surprising given its reputation as one of the more difficult PD components to measure" (Banks: 2011:9). In this case, Cultural Diplomacy is considered a Public Diplomacy subcategory. However, as previously presented in chapter 1, I suggest the opposite-Public Diplomacy as Cultural Diplomacy's category. Besides the already limited amount of evaluation tools in Cultural Diplomacy, there is an imbalance regarding the countries in which experiences are analysed. This can be seen by the fact that 10 out of the 12 texts listed in Banks's guide focus not only on the United States' Cultural Diplomacy actions but they also critically reproduce the positions in tandem with this country's interests and behaviour in world affairs.

In the overall texts within the Cultural Programs entry in the mentioned guide, solely three actually engage in quantitative research, which reflects, as Banks initially suggested, that measuring Cultural Diplomacy consists of a challenging task. One of the initiatives that took this path refers to the report with the evaluation of the “Jazz Ambassadors Program” carried out by the United States, and employed online surveys, site visits and telephone interviews as the methodology in an attempt to measure the programme’s impact (U.S. Department of State, 2006: 9).

A quantitative methodology was also employed in the report regarding the evaluation of another program carried out but the United States entitled it “English Access Microscholarship.” This was used to analyse the impact the English Language courses had on its students in terms of language skills and construction or enhancement of their positive perception of U.S. American society (U.S. Department of State, 2007). Both reports are illustrative examples that matches one of the criticisms Mansfield and Pevehouse acknowledge in regard to quantitative studies in International Relations, in the sense of a low, if any, theoretical engagement (Mansfield and Pevehouse, 2010: 482).

The diversification of topics addressed by contemporary quantitative research in International Relations has not generally embraced the cultural phenomenon or the specifics of Cultural Diplomacy. At the same time, the insufficiency of statistical approaches in the study of the cultural sector is a problem that transcends the field of International Relations. The production of statistical data on culture also represents a challenge at the State’s domestic realm. Although there are countries like France with a consolidated tradition in the production of cultural statistic data about the domestic dimension, in others, such a Brazil, it entails a recent area of inquiry. Still, especially in the context of the creative economy, the cultural field gained more interests.

5.2 Culture and Statistical frameworks

Since statistical frameworks entail an underdeveloped aspect in the Cultural Diplomacy field of inquiry, the construction of the Cultural Diplomacy Framework here presented has taken current statistical classification codes into consideration and employed them when appropriately applied to the study of the cultural sector or related fields. The foremost analyzed classification systems embraced the ISIC, which is the International Standard Industrial Classification of All Economic Activities (United

nation, 2008), including the 2009 UNESCO Framework for Cultural Statistics – FCS (UNESCO, 2009); the *UNESCO Framework for Cultural Statistics Handbook n.2: Measuring cultural participation* (UNESCO, 2012); and the NACE revision 2, which is the Statistical Classification of Economic Activities in the European Community.

It was also analyzed the ESSnet-Culture, consisting of the European statistical system network on Culture (Eurostat, 2012); CNAE version 2.0, *Classificação Nacional de Atividades Econômicas*¹² (IBGE, 2007); *Cultural em números: anuário de estatísticas culturais*¹³, used by the Brazilian Ministry of Culture (Ministerio da Cultura, 2010); and the *Québec culture and communications activity classification system* (Institut De La Statistique Du Québec, 2004).

Standard statistics classifications applied to the cultural sector often derive from economic and industrial frameworks such as ISIC, CNAE and NACE. Nonetheless, despite their relevance, these frameworks are insufficient to embrace the cultural field in its complexity. As the Institut De La Statistique Du Québec argues, while these models are within the logic of goods production and profit, the cultural sector involves mainly the “production of senses” and is not entirely motivated by the profit aspect. Hence, the cultural sector faces difficulties to fit the criteria employed by the economic classification systems (Institut De La Statistique Du Québec, 2004: 8). Certainly, the cultural field also has tangible elements in terms of goods production, for example, films, DVDs, artwork, such as paintings, a sculpture and so on. Nonetheless, it considerably functions at the level of symbolic and intangible experiences beyond the economic logic, which demands its own classification mechanism.

The development of a statistical framework in the cultural field is immersed in a variety of challenges regarding the lack of consensus over the sectors that integrate the cultural variable. It is also due to the cultural field’s peculiarities, in which the symbolic and tangible, professional and amateur, economic and voluntarism are intertwined, disrupting borderlines employed in statistical classifications in other sectors. Initiatives like the Québec, UNESCO and ESSnet-Culture frameworks represented an important advancement towards the creation of statistical classifications codes adapted to the cultural field’s peculiarities. Nevertheless, a consensus over classification mechanisms in order to provide international comparative data at a global scale remains a challenge.

¹² National Classification of Economic Activities

¹³ In English, Culture in numbers: cultural statistics annuary.

There are also other approaches sensitive to the cultural symbolic dimensions carried out by Cultural Observatories with proposals of cultural mapping, such as that presented by Nuere (2010), which addressed the analysis of cultural infrastructures and events.

5.3 A methodological proposal: The Cultural Diplomacy Data Analysis Framework (CDDAF).

Although the existing cultural classification systems consist of an enormous contribution to analyze the cultural sector, their focus either relies exclusively on a State's internal dimension or the international relations dimension is limited to the economic aspect in terms of import/export of cultural goods. While this surely is relevant, it does not fulfill the demands of statistic classification necessary to engage in the Cultural Diplomacy analysis suggested in the present research. Therefore, the current research also encompassed the development of a model named Cultural Diplomacy Data Analysis Framework (CDDAF), which will be following presented as a proposal of an instrument to enable the production of statistical data in Cultural Diplomacy.

5.3.1 CDDAF and the relevance of measurement

The Cultural Diplomacy Framework entails the production of indicators in Cultural Diplomacy through a systematic analysis of statistical data which enables the identification and assessment of Cultural Diplomacy throughout time and space in regard to the characteristics of a State's Cultural Diplomacy, its regularities, transformations, achievements and limitations. The empirical analysis and statistical data structure the Framework provides is relevant in at least three interconnected dimensions: 1) academic, 2) decision-making and 3) social.

Regarding item 1, as a recent field of academic inquiry, there is indeed a necessity to construct a minimum methodological common ground in Cultural Diplomacy in order to make the realization of comparative research feasible. In the academic field, as presented above, there is an underexplored area of analysis in regard to quantitative approaches in Cultural Diplomacy. This is not solely the result of a limited interest in working with statistical information, but also refers to the deficit of available, reliable and accurate data.

Quantitative studies in International Relations go beyond the mere confirmation of theoretical assumptions, it also pushes the borderlines of theories (Manfield and Pevehouse, 2010). Thus, the Framework functions in the quantitative and qualitative analysis interplay and does not entail simply an atheoretical engagement or a means to assert the validity of epistemological approaches. Instead, it entails the possibility to carry out empirical research and data generation that collaborates to test, deconstruct, reconstruct, improve and also create epistemologies in International Relations that analyse Cultural Diplomacy. In a nutshell, its potentiality goes beyond theory asserting, since it can collaborate to theory improvement and/or building as well. By any means this consists of a claim about the Framework's supposed superiority in regard to other approaches. Also, there is no obstruction to employ it jointly with a plurality of methodological and epistemological approaches, since different methodologies might be more or less pertinent regarding the research design, objectives and challenges to obtain information.

In relation to item 2, decision-making process, considering that Cultural Diplomacy is carried out by States, even though it might integrate partnerships with a plurality of other actors, the employment of the cultural variable in Foreign Policy involves a set of stages carried out at a governmental level, as it will be presented in the next chapter in regard to Brazilian Cultural Diplomacy. The existence of a systematized data of the Cultural Diplomacy through time constitutes a pivotal resource in the decision-making process. This involves, for instance, the formulation of the State's guidelines, along with the establishment of goals and strategies to achieve them. Conversely, insufficient information on a policy area, in our case, Cultural Diplomacy, might result in an improvised behaviour, lacking clear objectives, or adequate planning and implementation. In these circumstances, the realization of Cultural Diplomacy is more likely to have suboptimum outcomes and misuse of public funds.

The development of adequate Cultural Diplomacy actions throughout its different stages, such as formulation, selection and implementation, demand the existence of consistent information. Therefore, the proposed Cultural Diplomacy Framework contributes to generate periodical, systematic and accurate evidence-based data that enhances the decision-makers' ability to identify changes, continuities, demands and tendencies within a short, mid and long-term perspective to take the conduction Cultural Diplomacy into account. The existence of precise data on Cultural Diplomacy contributes not only to understand its dynamics but also to properly

formulate the identified challenges and potentiality. It is also necessary in formulating adequate responses to present and future circumstances in relation to world order structural constraints and dialogue with actors outside the Enunciator State's public administration. In this process, the dialogue among the State's decision-making spheres with the academic sector and the society in general consists of a relevant and necessary interaction towards a Cultural Diplomacy understood as public policy.

In reference to item 3, the Framework is also relevant as a mechanism of transparency and accountability. Statistical data are relevant in order to enhance the capacity to identify and diagnose the actions carried out by the State. It provides the society with solid data regarding the characteristics of the Cultural Diplomacy carried out within its name and with public resources. The indicators the Framework contributes to strengthen the knowledge regarding this field of Foreign Policy and by that increases the resources and potentiality for a more robust public debate on Cultural Diplomacy. This translates into a decision-making process that acknowledges the diversity of voices within the society, including the subaltern, as a valid interlocutor.

5.3.2 Objectives

The present model attempts to provide a mechanism to analyze Cultural Diplomacy by generating statistical data which allows the measurement and comparability of the actions undertaken by a State in this field. It involves a framework that enables the identification of evidence about a State's Cultural Diplomacy through time and the peculiarities of each action implemented abroad in any nation. The model provides indicators to identify, compare and evaluate the characteristics, changes and continuities of the Cultural Diplomacy implemented by a State a) in one host country throughout different periods of time; and b) towards two or more countries during the same or in various periods. The possibilities of analysis and generation of comparative data are innumerable, as extensive as human creativity might reach.

Despite the possibility to construct statistical data focused on the Cultural Diplomacy behavior of a single country in relation to one or several others, the proposed framework is also meant to be applicable at a comparative level among different States. For instance, it allows a comparative analysis of the Cultural Diplomacy actions undertaken separately by a group of States towards another nation or a group of nations in a given period of time. By that, it is possible to identify the

characteristics, convergences and similarities among the Cultural Diplomacy carried by the countries assessed in the research.

In addition, the Framework also enables an inter-relational comparative analysis, meaning the study of a State in its simultaneous condition as an Enunciator and Recipient of Cultural Diplomacy. Then, the framework would be employed to generate data on the Cultural Diplomacy of State A towards B, and the other way around, from State B towards A. This can be extended to a group of States, in the sense of a comparison of the Cultural Diplomacies from State A, B and C towards each other as Enunciator and Recipient. There are endless possible combinations in regards to the number States and length of time to which the model is applicable.

5.3.3 How the Cultural Diplomacy Framework functions

Statistical unit: Cultural Diplomacy project

Cultural Diplomacy projects constitute the framework's unity of analysis. A statistical unit comprehends "the unit of observation or measurement for which data are collected or compiled" (Institut de la Statistique du Québec, 2004: 9). A project is characterized by an action embracing cultural events, goods or services. A cultural activity is formed by cultural values and/or artistic manifestations (Eurostat, 2012). Cultural diplomacy projects entail mechanisms of representation constructed by creative processes and communicated through symbolic, aesthetic and/or intellectual dimensions.

In order to be classified as a project the participation of the Enunciator State is required, but not exclusively. Projects might be formed by partnerships with several other actors, as presented below. A project entails the planned Cultural Diplomacy action, undertaken through a single or a set of activities through time. For example, a Cultural Diplomacy project might involve the realization of a single or a group of concerts abroad. A photo exhibition set in different cities will be classified as one project, the same for a project involving a monthly movie exhibition.

In the course of Cultural Diplomacy actions, a State might work with a variety of proposals which are not implemented. Since the present framework also considers the decision-making process, it embraces the analysis of the interplay between the proposed projects' characteristics and those that are actually undertaken. Projects are categorized

within a one-year period in order to enable the formation of comparable statistical data on an annual basis.

Cultural Diplomacy Indicators

The framework presents a set of indicators in order to assess Cultural Diplomacy. An indicator consists of a statistic that has been processed in order to facilitate the understanding of the information (Nuere, 2010; Pfniger, 2004). As Bonnet argues, while data enables the possibility of approximation to the cultural reality, an indicator entails a form to condense and interpret the cultural phenomenon at study (Bonnet, 2004:7). Within this perspective, to Pfniger (2004), a cultural indicator synthesizes the obtained data. It should have the possibility of a periodical updating and be accessible and comparable in time and space. An indicator exceeds the statistical data's descriptive aspect and provides tools to evaluate the cultural policy in consideration (Nuere, 2010: 197).

Within this perspective, the Framework encompasses ten Cultural Diplomacy indicators. It does not suggest that research should address all of them. The choice over the indicators analyzed depends on the design and objectives of each study. In order to clarify, in the indicators, requested and granted financial support always refers to public funds. The Cultural Diplomacy indicators are listed below and further explained together with the variables and categories employed in the classification process.

1. Number of projects

1.1. Number of proposed projects (per year)

1.1.1. Number of proposed projects that requested financial support (per year)

1.2. Number of projects implemented (per year)

1.2.1. Number of implemented projects that obtained financial support (per year)

1.3. Number of projects proposed (in total)

1.3.1. Number of projects that requested finances (in total)

1.4. Number of implemented projects (in total)

1.5. Number of implemented projects with financial support (in total)

2. Cultural Diplomacy area

2.1. Cultural Diplomacy area of proposed projects (per year)

2.2. Cultural Diplomacy area of projects that requested financial support (per year)

2.3. Cultural Diplomacy area of implemented projects (in total)

2.4. Cultural Diplomacy area of projects implemented with financial support (in total)

3. Cultural Domain

- 3.1. Cultural Diplomacy area of proposed projects (per year)
- 3.2. Cultural Diplomacy area of projects that requested financial support (per year)
- 3.3. Cultural Diplomacy area of implemented projects (in total)
- 3.4. Cultural Diplomacy area of projects implemented with financial support (in total)

4. Type of support

- 4.1. Type of support required by proposed projects (in total)
- 4.2. Type of support obtained by implemented projects (in total)

5. Budget

- 5.1. Budget requested by projects (per year)
- 5.2. Budget granted for implemented projects (per year)
- 5.3. Budget requested by projects (in total)
- 5.4. Budget granted for implemented projects (in total)

6. Partnership

- 6.1. Partners of proposed projects (per year)
- 6.2. Partners of implemented projects (per year)
- 6.3. Partners of proposed projects (in total)
- 6.4. Partners of implemented projects (in total)

7. Initiative

- 7.1. Initiative of implemented projects (per year)
- 7.2. Initiative of proposed projects (in total)
- 7.3. Initiative of implemented projects (in total)
- 7.4. Requested an implemented with financial support

8. Post's function

- 8.1. Post's function in implemented projects (in total)

9. Place of implementation

- 9.1. Place of implementation (in total)

10. Implementation city

- 10.1 Implementation city (in total)

Number of projects

This indicator refers to the total number of Cultural Diplomacy projects proposed and implemented with the Enunciator's State support during the period in analysis. The projects are classified per year. Thus, number of projects can be obtained in relation of the amount of projects in a specific year or the total number of projects in a specific number of years. In the case study, the temporal unit encompassed eleven years, from 2003 to 2013.

As it will be presented below, the Cultural Diplomacy projects demand the State's financial or institutional support. Their initiative varies within a diversity of actors inside and outside the State apparatus domestically and abroad. It is not necessarily a variable to identify the total number of proposed projects, since it is simply a matter of counting the projects classified in the database.

In order to identify in the database those projects that were implemented during the period in analysis, as the table 1 below presents, it has been set the variable "project implemented" containing the categories "1. Yes" and "2. No" (Table A).

Table A.

Project implemented
1. Yes
2. No

Cultural Diplomacy Area

The Cultural Diplomacy Area comprises the project's sector, categorized into three core Areas: 1) Cultural expressions 2) Education and 3) Public Diplomacy. The category of Cultural expressions is the broadest and refers to "forms, practices, products and process" (UNESCO, 2012:16) within the arts and other forms of cultural manifestations classified in detail through the variable Cultural Domain. For the purpose of this classification, Education is considered as the process of transference, development and critical engagement of knowledge within the academic field and language courses. Public diplomacy refers to the communication field, embracing projects related to media communication and broadcasting, such as radio or TV programs. It also includes projects involving engagement in social media.

Certainly, there are cases in which a project belongs to more than one area, like a conference about the music style Bossa Nova. This project relates to the Cultural Expressions and also the Education variables. Yet, each project can only be classified once and thus within a single Area, as a form to avoid double counting. In the contexts of Area overlapping, the classification prioritizes in consonance with the UNESCO cultural framework (UNESCO, 2012: 25), the content's cultural field rather than the format through which the action takes place. Therefore, in regard to the Area variable, the illustrative project will be categorized as "Cultural Expression" since the cultural

domain (Bossa Nova Music) is prioritized over the strategy of implementation (conference) (Table B).

Table B.

Cultural Diplomacy Area
1. Cultural expressions
2. Education
3. Public Diplomacy

Cultural Domain

Cultural domain represents a subcategory of the Cultural Diplomacy Area variable and embraces a variety of cultural fields. The Cultural expressions category is divided into 12 subcategories: Audiovisual, Capoeira, Classic music, Combined arts, Crafts, Dance, Design and Architecture, Gastronomy, Literature, Plastic Art, Popular music, Popular festivity, Photography, Theatre. The Education category is split into Academic and Language teaching, while Public Diplomacy remains as such. Combined arts refers to Cultural projects composed by more than one cultural domain in which any of them predominates, as in the case of a Cultural Festival combining plastic arts exhibitions, theatre performances and concerts.

On the other hand, when a project includes a main cultural domain and a supplementary action in another field, it will be classified in accordance to the former. Architecture can include a building design but as a Cultural Diplomacy project it is more likely to entail an exhibition or publication about the enunciator's country distinguishing aspects in this field. Craft refers to a productive activity carried out by artisans mainly by hand with a utilitarian or artistic significance (UNESCO and ITC, 1997; IBGE, 2007) (Table C).

Table C.

Cultural Domain
1. Academic
2. Audio-visual
3. Capoeira
4. Classic music

5. Combined arts
6. Crafts
7. Dance
8. Design and Architecture
9. Gastronomy
10. Literature
11. Plastic Art
12. Popular music
13. Popular festivity
14. Language course
15. Public Diplomacy
16. Photography
17. Theatre

Implementation Strategy

The Implementation Strategy encompasses the format, the structure employed to realize a Cultural Diplomacy project. The variable is divided into 8 categories: 1) Editing/publishing, 2) Educational event, 3) Exhibition 4), Performance 5) Film projection, 6) Multi-strategy, 7) Research and 8) Other. Editing/publishing includes the publishing of books, journals, event annals, magazines or any other related publication in print or in electronic format. It also covers the creation and broadcasting of radio, television or internet programmes. Educational events comprise academic activities (conference, round table, seminar, congress) in any field of knowledge and also the provisions of training in the cultural field of the theoretical and/or practical aspects, for instance, through a dance workshop involving the teaching of skills about corporal movements and consciousness. Exhibition consists of the display of art work in the cultural domains mentioned above, such as painting, drawing, sculpture, photography, and any formats, such as contemporary art installation.

Performance includes those cultural expressions which can be performed live, although the occurrence of a live event it is not a necessary condition. This domain encompasses music (classical and popular), dance, theatre, capoeira, gastronomy and popular festivities. Film projection refers to actions based on organized movie exhibitions, which can take place in a variety of formats, like a movie session at the

Enunciator’s post abroad (Embassy, Cultural Centre, Institute) or a local cultural organization. Movie festivals or any other setting are included within this domain. Multi-strategy corresponds to the combined arts cultural domain, a project by which implementation requires a combined set of strategies. Research is understood by an academic engagement in the production of knowledge about a specific issue while “other” refers to those projects that do not fit into any of the established categories (Table D).

Table D.

Implementation Strategy
1. Editing/publishing
2. Educational event
3. Exhibition
4. Performance
5. Film projection
6. Multi-strategy
7. Research
8. Other

Type of support

The realization of a Cultural Diplomacy project can rely on the Enunciator’s State’s financial or institutional/logistical support. Regarding the former, a project is implemented with the Enunciator’s State’s total or partial financial support. In the category “institutional/ logistical”, the Enunciator’s participation can involve different levels of engagement ranging from institutional support to project creation. It entails the employment of the existing State structure in the realization of Cultural Diplomacy actions, but without the disposition of additional public funds.

The fact that a project is granted the Enunciator State’s finances does not exclude the possibility to a concomitant financial and institutional/logistical. However, a project is categorized as requesting/obtained either financial or institutional/logistical as a form to identify those that exclusively require institutional/logistical support. The category of financial support encompasses both the projects that demanded/obtained only financial support and those requesting/granted financial and institutional/logistical.

Furthermore, in the indicator “Post’s function” it will be possible to address the post’s participation in the projects’ implementation in regard to the type of support granted.

For example, the Enunciator State supports a painting exhibition at its embassy abroad in partnership with other actor(s), in a way that the embassy provides the room to display the artwork and takes part in the exhibition’s organization while the financial costs (paintings transportation, advertising, etc.) are covered by the partner(s). Another example of institutional/logistical would entail a partnership between a University in the host country and the Enunciator State’s Cultural Centre regarding an academic seminar. In this case, the Centre would not provide monetary support but participate in the event’s organization. Another aspect of institutional/logistical support might involve the participation of the officers in the posts abroad as guest speakers in academic events (Table E).

Table E.

Type of support
1. Financial
2. Institutional/ logistical

Budget

The indicator encompasses two variables: “Requested Budget” and “Approved Budget”, which refer to the participation of the Enunciator State’s financial resources in order to execute a Cultural Diplomacy project. Both variables contain the same categories, employing the U.S. dollar as the standard currency: 1) No budget requested, 2) Up to US\$ 5.000, 3) From US\$5.001 to US\$10.000, 4) From 10.001 to US\$20.000, 5) From US\$20.001 to US\$40.000 and 6) More than US\$40.000. When a Cultural Diplomacy action requires the State’s participation solely at an institutional/ logistical basis, the project is categorized within the “no budget requested” category.

In the context of Brazilian Cultural Diplomacy, although U.S. dollars entail the standard currency identified in the documents regarding the communication between Itamaraty and its posts abroad, there were also circumstances in which amounts were expressed only in Euros. In those cases, the corresponding budget was converted to U.S. dollars employing the online currency converter from the Brazilian Central Bank, available at: <http://www4.bcb.gov.br/pec/conversao/conversao.asp>. The conversion was

made in accordance to the currency rate in the date in which the analyzed document was issued.

There were also cases in which the budget for plane tickets was accounted separately. For example, plane ticket to bring to a Brazilian singer for a performance in Barcelona. Documents would state something like “the budget for project X entail a total budget of U\$ X and two plane tickets from São Paulo to Barcelona. In these situations, in both variables, “Requested Budget” and “Approved Budget”, the referent amount to the plane tickets expenses in a Cultural Diplomacy project was also included in the requested and approved budget.

Table F.

Approved Budget
1. No budget requested
2. Up to US\$ 5.000
3. From US\$5.001 to US\$10.000
4. From 10.001 to US\$20.000
5. From US\$20.001 to US\$40.000
6. More than US\$40.000
Requested Budget
1. No budget requested
2. Up to US\$ 5.000
3. From US\$5.001 to US\$10.000
4. From 10.001 to US\$20.000
5. From US\$20.001 to US\$40.000
6. More than US\$40.000

The categorized amount is exclusive to the financial support requested and granted by the State, which might not necessarily embrace the project’s overall expenses. This might be the case of projects in partnerships with shared costs, such as a partnership between the Enunciator State and cultural agents abroad to carry out a literature event with the participation of a writer from the Enunciator. Then, if in the proposal, the project’s costs are divided between the Enunciator, covering the expenses of transportation, the agents in the recipient nation assume the remaining expenses (lodging, etc.). Only the expenses under the Enunciator’s responsibility, in this case

transportation, will be categorized. Exactly the same perspective is applied to categorize the implemented projects. Thus, the amount derived will be categorized from the Enunciator State, regardless of the total cost of the Cultural Diplomacy action (Table F).

Partnership

The first step regarding the Partnership indicator involves inquiring if the Cultural Diplomacy project involved any sort of partnership either at the intrastate level or between the Enunciator State and other actors. The next stage entails identifying and classifying the partner. At the intrastate level, the partner is classified as “Another public institution”. In the case study addressing the Brazilian Cultural Centre presented in Chapter 7, it was added to this category the name of the country in analysis. The result is: category 1) “Another Brazilian public institution”. The word “another” refers to the fact that partnership can take place between the organization responsible for the country’s Cultural Diplomacy and other sectors within the public administration.

A State’s Cultural Diplomacy might be under the realm of a Ministry of Foreign Affairs through its posts abroad such as Consulates, Embassies, Cultural Centres/Institutes, for example, the Brazilian Cultural Centre, Cervantes Institute, British Council, Cervantes Institutes and so on. Intrastate partnerships occurs by the implementation of Cultural Diplomacy projects in cooperation between the Ministry of Foreign Affairs (including the posts abroad) and the other public actors, such as Ministry of Culture, public cultural foundations, institutions, universities. It can also entail partnership with public organizations and governments at the subnational level. For example, in the case of a Federative Republic like Brazil, constituted of a federal government number of states, it could encompass partnership with municipal or state governments, also institution related to these subnational units, such as a public cultural institutions under the administration of one of the states in Brazil.

Inter-post partnership consists of the realization of joint Cultural Diplomacy actions among the two or more posts abroad, for example, when the Enunciator’s State embassies, consulates and/or Cultural Centres/Institutes in different countries cooperate in the conduction of projects. There is a specific variable for this case, “Inter-post cooperation” and the categories are “Yes” or “No”.

In relation to the possible partners outside the Enunciator’s State apparatus, they are classified within the following categories: 2) Enunciator’s Sate cultural agents

abroad, 3) Cultural agent in the Enunciator's State, 4) Host country cultural agent, 5) Host country's public sector and 6) Another Enunciator State's post abroad. Thus, in the case of Brazilian Cultural Diplomacy, the categories were set as the following: 2) Brazilian cultural agent abroad, 3) Cultural agent in Brazil, 4) Host country cultural agent, 5) Host country's public sector, 6) Another Brazilian post abroad.

In the analysis of public policies, Coelho argues that cultural agents refer to those engaged in the administration of the art and cultural field, whose actions provide the conditions to other actors for developing their cultural work. Cultural agents mediate between cultural production and the public, such as the organizers of conferences, exhibitions, etc. (Coelho, 2012: 51). In this author's perspective, those actors whose activity is based on seeking funds for cultural projects would enter other categories such as cultural producers (Coelho, 2012: 52). Martinell (1999) presents a broader view of cultural agents, encompassing actors from a variety of fields within and outside the public administration who take part in different stages of cultural policies.

In the suggested Cultural Diplomacy Data Analysis framework, cultural agent is perceived in an extended perspective regarding the type of activity, but limited to non-state actors, since actors within the public administration, both in Enunciator or the host State are classified in their specific categories, as presented above. Then, the cultural agent is understood as a non-governmental actor within the non-profit or the for-profit sectors, involved in the cultural field as a cultural creator, administrator or mediator, encompassing activists, artists, curators, journalists, producers, promoters, publishers, researchers or any other actor within the several cultural domains addressed in the proposed Model. A cultural agent can be either an individual/group or an institution, It encompasses, for example, both a painter and an art gallery.

Therefore, category "2" refers to the Enunciator State's diaspora in the host country or another. In order to avoid the overlapping of categories between "2" and "4" (cultural agents in the host country), the classification prioritizes the nationality dimension when the agent is a citizen or a private institution from the Enunciator State. Then, in the case study presented here, a Brazilian musician in Barcelona will be categorized as a Brazilian cultural agent abroad, independently if this artist has Spanish or any other nationality. In the research, as it will be further presented, the category "Brazilian cultural agent abroad" encompasses agents at the individual and institutionalized level.

In the case of a partnership set between Itamaraty (Brazilian Ministry of Foreign Affairs) and a professor from a Brazilian public university to conduct a training course in Barcelona targeting Portuguese Language teachers, how is the project classified in the partnership variable? If the partnership involves the professor’s university at the institutional level, for example, through an agreement between Itamaraty and the university in order to coordinate a training program for Portuguese language teachers, the project is classified within category 1 “Another Brazilian public institution”. On the other hand, if in the partnership the professor participates at a personal level, meaning that it does not involve an inter-institutional relation, the partnership is classified in category 4 “cultural agent in Brazil”. The same applies for a musician from a public institution’s symphonic orchestra who presents Itamaraty a project involving a partnership with its Ministry to carry out a series of solo concerts abroad. In this case, since the musician participates in the project at an individual basis, not representing the orchestra, the Brazilian government’s partner is also categorized as a cultural agent in Brazil.

Category 5, “host country cultural agent” encompasses a wide range of actors in the Recipient State located outside the public sphere. There is no distinction in regards to nationality, only in the case of the Enunciator diaspora, as explained above. Then, a project conducted in partnership between the Cultural Centre in Barcelona and a Spanish professor, and another in collaboration with an Argentinian photographer will be both categorized in the Partnership variable as host country cultural agent (Tables G and H).

Table G.

Project’s partnership
1. Yes
2. No

Table H.

Project’s partners
1. Another Brazilian public institution
2. Brazilian cultural agent abroad
3. Cultural agent in Brazil
4. Host country’s cultural agent
5. Host country's public sector
6. Another Brazilian post abroad

Initiative

The Initiative indicator attempts to identify the actors who took the responsibility for initiating the project, for the project's idealization. The variable "project initiative" has the following categories: 1) Another Brazilian public institution, 2) Brazilian cultural agent abroad 3) Brazilian post abroad, 4) Cultural agent in Brazil, 5) Host country cultural agent, 6) Host country's public sector, 7) Itamaraty's Cultural Department. These categories have already been explained in the previous indicator "Partnership", with the exception of "Itamaraty's Cultural Department", which is self-explanatory, and occurs when a project is proposed by the Ministry of Foreign Affairs through its Cultural Department (Table I).

Table I.

Project's Initiative
1. Another Brazilian public institution
2. Brazilian cultural agent abroad
3. Brazilian post abroad
4. Cultural agent in Brazil
5. Host country's cultural agent
6. Host country's public sector
7. Itamaraty's Cultural Department

Post's function

This indicator addresses the function carried out by the Enunciator's State post abroad (embassy, consulate, cultural centre, etc.), in relation to each project. Function is here understood as the post's level of engagement in a Cultural Diplomacy project and hence attempts to single out the stages of the project in which the post participates, ranging from its design to implementation. Then, the variable "post's function" has five categories: 1) Project design, 2) Project organization, 3) Project financing, 4) Institutional/logistic support, and 5) combined. The first category, project design, means that the post participated in the project idealization. This is the stage in which the project is elaborated and planned, but not yet implemented. The remaining categories embrace the post's type of involvement in the project's implementation. Categories

from 1 to 4 are mutually exclusive, meaning that the post took part in solely one way. Category 5, “combined” refers to the post’s participation in more than one form, in which at least two of the previous categories are combined. This is employed to categorize when a post participated, for instance, in the project’s organization and financing, or design and implementation, or any other combination (Table J).

Table J.

Post’s function
1. Project design
2. Project organization
3. Project financing
4. Institutional/logistic
5. Combined

Place of Implementation

This indicator seeks to identify the project’s cultural infrastructure, in the sense of the type of establishment where the Cultural Diplomacy action is implemented. It has been set the variable “place of implementation” and four categories: 1) post’s facility, 2) public, 3) private and 4) combined.

Item 1, Post facility, embraces to the Enunciator’s extraterritorial cultural infrastructure, meaning an Enunciator State’s international public establishment located in the host country’s territory. It includes the physical space of its Embassies, Consulates, Cultural Centres/Institution or any other structure it might have abroad. In the context of the Brazilian case, post facility includes the Brazilian Cultural Centre in Barcelona and the Brazilian Consulate in the same city.

The second category encompasses Public facilities, refers to the infrastructures belonging to the host State at any level (national, regional/provincial or municipal). It encompasses, for instance, public foundations, cultural centres, universities, theatres, auditoriums, museums parks, and any other public space where Cultural Diplomacy action might be implemented. The category “Private” includes infrastructures belonging to the non-governmental for-profit and non-profit sectors, such as private foundations, universities, companies, cultural centres, associations, non-governmental organizations, social movements, etc.

The category “combined” is employed to classify projects implemented in more than one type of place. In the present variable, the classificatory criteria are not the amount of places but rather their characteristics as a post facility, public or private. Then if a project regarding an itinerant art exhibition takes place at a host country’s public museum and at a public foundation, the project falls into the “public” category. Conversely, if this exhibition occurs at a host country’s public museum and further at the Enunciator’s cultural centre, it will be categorized in the variable Place of implementation as “combined” (Table K).

Table K.

Place of Implementation
1. Post facility
2. Public
3. Private (for-profit and non-profit)
4. Combined

Implementation City

In order to identify the cities where Cultural Diplomacy projects are implemented, the framework employs four categories, referring to: 1) the city in the host country where it is the post at study, 2) Multi-city, 3) Other city, 4) a city in the Enunciator State. Multi-city is understood as the project’s realization in two or more cities within the host country. The category “Other city” refers to a project carried out only in one city in the host country different from category 1. The last category entails a project conducted by the post abroad which implementation takes place in the country it represents. An illustrative example of category 4 refers to projects consisting of taking journalists, artists, and sector within the host country considered as opinion-makers to visit the Enunciator State.

Regarding the present case study on Brazilian Cultural Diplomacy, specifically on the Brazilian Cultural Centre in Barcelona, the mentioned categories were adapted to 1) Barcelona, 2) Multi-city, 3) Other City and 4) A city in Brazil. The first category, “Barcelona”, means that a project was implemented only in this municipality, while in category “2” the project was undertaken in more than one city (even if it included Barcelona). Category “3” embraces projects implemented in any city in Spain outside of

Barcelona. A city in Brazil is related to a Cultural Diplomacy project carried out by the Brazilian Cultural Centre in Barcelona by which implementation took place in Brazil (Table L).

Table L.

Implementation	City
1.	Barcelona
2.	Multi-city
3.	Other city
4.	A city in Brazil

CHAPTER 6

RESEARCH METHODOLOGY

As it has been discussed in the previous chapters, one dimension of this study entails the proposal of a theoretical framework. Thus, we proposed the rotational model and the typologies of monologic and dialogical Cultural Diplomacy. We have also proposed a methodological approach, the Cultural Diplomacy Data Analysis Framework (CDDAF). The next step in the study entails the application of these frameworks to the analysis of Brazilian Cultural Diplomacy, and more specifically, through a case study on the Brazilian Cultural Centre in Barcelona (BCCBcn). In this chapter it will be presented the employed methodologies and the process of data gathering regarding the qualitative and quantitative analysis employed in the conduction of this study.

6.1 Research Goals

Regarding the case study on the Brazilian Cultural Centre in Barcelona, the research's general objectives were:

1. Identify the general characteristics of the decision-making process in Brazilian Cultural Diplomacy from 2003 to 2013.
2. Analyze the Brazilian Cultural Diplomacy carried out through the Brazilian Cultural Centre in Barcelona from 2003 to 2013.

The specific objectives entailed:

1. Identify the decision-making procedures employed by the Brazilian Ministry of Foreign Affairs (Itamaray) regarding the interactions with the Brazilian posts abroad in the conduction of Cultural Diplomacy.
2. Identify the decision-making mechanisms involved in the Cultural Diplomacy actions carried by the BCCBcn along the 2003-2013 period.
3. Identify the Cultural the Diplomacy actions undertaken by the BCCBcn (2003-2013).
4. Identify the actors involved in the Cultural Diplomacy actions by the BCCBcn.
5. Identify the impact of the BCCBcn's actions on its Portuguese Language students.

One aspect of the research involved a qualitative analysis employing data obtained from primary sources through the conduction of a field research at Itamaraty, also called. The analysis employed the rotational model proposed in chapter two. The research's main focus encompassed the case-study of the Brazilian Cultural Centre in Barcelona, comprising a qualitative and quantitative approach. The former involved the application of the rotational model and the framework on Cultural Diplomacy as power and resistance. The quantitative aspect of the study entailed the application of the proposed Cultural Diplomacy Data Analysis Framework (CDDAF). Four methods were employed in the collection of information: a) a documental analysis, b) semi-structured interviews, c) survey and d) focal group discussion.

6.2 Quantitative Analysis

6.2.1 Statistical data and Brazilian Cultural Diplomacy

The Brazilian State produces systematized statistical data in a wide range of social and economic indications regarding this country, such as Education, Healthcare, Income, Social Assistance, Employment, Poverty, etc. A statistical database about these topics and many others are publically available online, for example, on the webpage of the public organizations Brazilian Institute of Geography and Statistics (IBGE)¹⁴ and the Institute for Applied Economic Research (IPEA)¹⁵. The existence of an organized system of data on the Cultural field in Brazil comprises a more recent initiative, still under construction, inaugurated with the publication of the “Sistema de Informações e Indicadores Culturais 2003-2005¹⁶” in 2007 resulting from a partnership between the Brazilian Ministry of Culture and IBGE.

Conversely, the availability of systematized data on Brazilian Foreign Policy in general is a lot more limited and still absent in regard to Cultural Diplomacy. Some statistical information regarding Brazilian Cultural Diplomacy could be found in internal reports from Itamaraty's Cultural Department reports and the reports from the

¹⁴ In Portuguese, Instituto Brasileiro de Geografia e Estatística (IBGE)

¹⁵ In Portuguese, Instituto de Pesquisa Econômica Aplicada (IPEA)

¹⁶ In English, my own translation, “System of Information and Cultural Indicators 2003-2005”

Itamaraty submitted to the Brazilian Federal Courts of Account (TCU)¹⁷, responsible to audit the use of public funds.¹⁸ Yet, they do not contain the information necessary in the current research.

These reports address Cultural Diplomacy solely from a general perspective. They lack a methodological uniformity in the collection of data necessarily to generate comparability throughout the years. Besides, the presence of cultural indicators is underdeveloped. Although these reports can entail an interesting resource for an overview on the topic, they lack the information addressing the posts in specific, and thus, it does not entail a resource where data on the Brazilian Cultural Centre is available. And even if this information were available, would still be insufficient to fulfill the present research's requirements in terms of specificity, continuity and indicators.

The employment of the proposed Cultural Diplomacy Framework requires the access to data with a higher level of specificity. And it still does not exist a publically available database where it could be obtained systematized statistical information regarding Brazilian Cultural Diplomacy necessary in the conduction of a research in accordance to the Cultural Diplomacy indicators proposed in the Framework. While a research, for instance, on poverty in Brazil in the past decade can count with the IBGE and IPEA database from which obtain statistical data on the topic, such statistical information on Cultural Diplomacy is inexistent up to the moment. Therefore, the realization of the doctoral thesis demanded the construction of a database from scratch regarding the Brazilian Cultural Centre in Barcelona (BCCBcn).

Thus, every single data on the BCCBcn presented in this doctoral research was obtained from scratch through a long and detailed data gathering process which employed three methods: a) documental analysis, b) semi-structured interviews and c) survey. The statistical unit of analysis employed in the Framework consists of the Cultural Diplomacy projects carried out with the State's financial and/or institutional support. In the research the unit of analysis entailed the Cultural Diplomacy projects undertaken by the Brazil in Spain through the BCCBcn from 2003 to 2013. As it will

¹⁷ In Portuguese, Tribunal de Contas da União (TCU)

¹⁸ More information on the TCU is available at <http://portal.tcu.gov.br/english/home.htm>.

be discussed in Chapter 7, the occurrence of these projects involves synchronization between Itamaraty's Cultural Department and the BCCBcn.

Therefore, due to the lack of systematized data, the foremost employed methodology to identify the proposed and implemented projects consisted of a documental analysis regarding the official communication between Itamaraty and its posts abroad. In specific, it entailed a meticulous examination of a large amount of official documents regarding the communication between Itamaraty's Cultural Department and its posts in Spain, especially focused on Brazilian Cultural Centre in Barcelona during the period 2003-2013.

The access to the those documents occurred through multiple forms of field research at the: a) Ministry of Foreign Affairs in Brasilia, b) Brazilian Consulate in Barcelona and c) Brazilian Cultural Centre in Barcelona. At Itamaraty, the field research regarding the documental analysis occurred from February to April 2013 mostly at its Archive, but also at the Cultural Department. The fieldwork at the Brazilian Consulate in Barcelona occurred in July 2014, while at the Brazilian Cultural Centre in Barcelona it was conducted throughout the 2013-2015 period.

6.2.2 Data analysis

Data analysis involves a process of coding, election, topics identification and associations creation in search for the answers to the research objectives (Sánchez-Zapata-Barrero and Montijano 2011: 171). The collected information through field research went through a categorization system, understood as the act of

“clasificar y ordenar la información mediante un proceso de inclusión en nociones más abstractas que ayuden al conocimiento de la realidad. Supone identificar los elementos diferenciadores de las bases de información que obtenemos y establecer clasificaciones (las propias categorías) de manera que podamos organizar toda la información que tenemos” (Sánchez-Montijano e Zapata-Barrero, 2011:172).¹⁹

¹⁹ Our own translation to English "Classify and sort the information by a process of inclusion in more abstract notions that help the understanding of reality. It involves identifying the distinctive elements of the basis of information by which we collect and establish classifications (categories themselves) so that we can organize all the information we have "(Sanchez-Montijano and Zapata-Barrero, 2011: 172).

The first step entailed the gathering of the raw data and the identification of the information relevant to the research. It consisted of locating in the documents the information about the statistic unit of analysis, meaning the proposed and implemented Cultural Diplomacy projects. This is information in the sense of a sufficient amount of content that enables the project's classification within the Framework. It was a highly challenging process, as it will be explained below. The second step involved entering the obtained information into the database from each project. The database was constructed with the software PASW statistics 18 in accordance to the variables and categories proposed in the Cultural Diplomacy Framework. The next steps entailed the data processing in tandem with the proposed indicators and finally their interpretation employing the theoretical approach presented in the previous chapter.

The Model was validated through its application to Brazilian Cultural Diplomacy, in specific, the case of the Brazilian Cultural Centre in Barcelona, a process that entailed different revisions to correct identified limitations and improve its efficacy in the production of consistent, accessible and workable information on Cultural Diplomacy.

Along the Model's process of revision, the need to reconsider the amount of categories used in certain variables was identified in order to make the analysis workable. An illustrative example refers to the Implementation Strategy indicator. Initially, the Model employed an approach comparable to 4-digit codes in relation to the Strategy indicator used by the *International Standard Industrial Classification of all Economic Activities (ISIC)*, Statistical Classification of Economic Activities in the European Community (NACE), and the *Classificação Nacional de Atividades Econômicas (CNAE)*.

The mentioned classification mechanisms address the cultural sector through one-digit level, two-digit level, three-digit level and four-digit level codes. The higher the number, the more detailed the classification code. As Table M presents, the Statistical Classification of Economic Activities in the European Community (NACE) uses a two-digit level code for "Publishing activities", which is subdivided in three and four-digit categories. The Central Product Classification (CPC 2) employs a five-digit code, even more detailed.

Table M.

NACE code		CPC code	
58.Publishing activities	58.1 Publishing of books, periodicals and other publishing activities	58.11 Book publishing	
	58.2 Software publishing	58.12 Publishing of directories and mailing lists	32210 Educational textbooks, in print
	58.12 Publishing of directories and mailing lists	58.13 Publishing of newspapers	32220 Professional, technical and scholarly books, in print
		58.14 Publishing of journals and periodicals	32292 Children's books, in print
		58.19 Other publishing activities	47691 Audio books on disk, tape or other physical media
			84311 On-line books

On one hand, a four or five-digit code enables a more detailed analysis. On the other hand, depending on the category, data under classification and the research design might result in the information's excessive divide up to the point that an analysis becomes unfeasible. This was the case of the Implementation Strategy indicator employed in the Cultural Diplomacy Framework, which at the first moment was comparable to a four-digit code. After the revision an approach for the categories was established that would be proportionate to a two-digit method, which was more adequate to obtain the data in accordance with the research objective.

The use of a two-digit approach does not exclude the possibility of working with multiple variables at different levels of specificity for the same Indicator. In the Implementation Strategy context, one could employ two variables, with one that is more general while the others are divided into subcategories. This applies for any of the Cultural Diplomacy indicators addressed in a study. Although this approach was tested, the data obtained from the subcategory classification were not sufficiently relevant to justify the necessity of their use in the mentioned Indicator.

There were also cases that the revision process indicated the need to diminish the number of categories within the same variable, once the excess in detail brought more confusion than elucidation. Therefore, there was an attempt to design categories in

balance between their capacity of allowing a precise classification and the need to be sufficiently general to enable a categorization that generated workable data.

The Model is also flexible to further enhancement of new variables and categories and to the adaptability to peculiarities of each country. At the same time, it maintains a general structure allowing the creation of comparable statistics in Cultural Diplomacy at national and cross-national aspects. In certain circumstances the documental analysis regarding the written communication between Itamaraty and its posts in Spain was insufficient to gather the necessary information to apply the classification process set in the Framework. Consequently, two other methods were employed: semi-structured interviews and the documental analysis of the post's accounting books, as will be explained next.

6.2.3 Challenges along the data collection

A considerable amount of the documents employed in the analysis were obtained during the field research in Brasilia at Itamaraty's Archives in 2013. As a result, I had access, among others, to the files regarding the official communication between Itamaraty's Cultural Department and the Brazilian Consulate in Barcelona from 2003-2013. Since the Brazilian Cultural Centre in Barcelona is subordinate to the Brazilian Consulate in that city, the Consulate mediates their official communication. For example, the proposals with Cultural Diplomacy projects the Centre annually submits to Itamaraty are first presented the Consulate, which reviews and gives the final approval and then sends to Itamaraty. Therefore, in order to obtain the information regarding the Centre's Cultural Diplomacy actions, it was necessary to analyze the overall documents about the exchange of information between Itamaraty and the Consulate and then filter those aspects related to the Cultural Centre.

The documents obtained at Itamaraty represented a core source of information regarding Brazilian Cultural Diplomacy. In fact, Itamaraty's Archive in Brasilia constitutes an inestimable source of research material in relation to Brazilian Foreign Policy's multiple aspects throughout time. The Archive has an endless record of documents embracing the periodical communication between Itamaraty and its posts abroad, which provides the researcher with important data-gathering possibilities. The Archive enables and/or enhances the research process of identification of the characteristics regarding specific elements within Brazilian Foreign Policy and

consequently entails a major contribution to the advance in the production of high quality scientific knowledge regarding this country's international affairs.

Nonetheless, at least in the context of Cultural Diplomacy, the way the documents are produced at Itamaraty and its posts abroad and further organized in the Archive makes the data collection process a substantially challenging task. That was the case in the present research. A relevant amount of the raw information necessary to reach the objectives of the thesis was indeed available at the Archive. However, the process of identifying this information was often an attempt to find and grasp some unique drops of water on a rainy fall day.

The form in which the information regarding Cultural Diplomacy is produced and gathered at Itamaraty presented a set of barriers to access the needed data in the research. The solutions employed to overcome the difficulties in data collection involved a highly time-consuming process. It was however a necessary endeavor in order to reach the study's objects and to maintain the ethical commitment towards research that could result in truthful, reliable and relevant data analysis regarding Brazilian Cultural Diplomacy. As Bravo states, “sin información, sin conocimiento, el hombre está ciego intelectualmente”²⁰ (Bravo, 2002: 169).

Itamaraty had not developed - regarding the period in analysis - neither a sufficiently adequate systematization of the information referring to Cultural Diplomacy nor a satisfactorily standardized procedure for the exchange of information between Itamaraty and its posts abroad. This made the process of identifying the proposed and implemented Cultural Diplomacy's projects and their characteristics a lot more complex and enormously tedious, which was the core of this research. Fortunately, improvements have recently been made by Itamaraty in recent years regarding the communication with the posts and evaluation, mainly after 2011, as I will present below. Yet, considering the length of time at study, 2003-2013, these initiatives contributed to the research in a minor aspect, although certainly important ones. Still, fortunately, it will facilitate further research.

Although the posts inform Itamaraty throughout the year about their Cultural Diplomacy actions, during the period investigated this occurred on a random basis, in the sense that something as simple as an annual report was basically absent, in which

²⁰ In English, our own translation, “without information, without knowledge, man is blind intellectually”.

the Consulates, Embassies or Culture Centre presented, at least minimally, a list of the projects implemented within the Cultural Diplomacy realm. It happened solely in seldom cases, yet more as a result of a post staff's individual will than an effect of Itamaraty's organizational culture.

Therefore, for example, in order to identify a proposed project and if it was implemented, it was necessary to go through a large amount of documents regarding the communication between the post and Itamaraty in attempt to obtain any reference to Cultural Diplomacy projects. Auspiciously, advances in the posts' form of communication to Itamaraty regarding the registration of Cultural Diplomacy action was identified from 2011 onwards.

The Brazilian posts abroad annually submit Itamaraty a proposal with Cultural Diplomacy projects to be implemented in their jurisdiction. Proposals are usually submitted to Itamaraty once a year, but it has also been identified that it is also common to proposals are occasionally sent to Itamaraty throughout the year, outside the submission period. The Ministry's Cultural Department, in its turn, is responsible for the approval or denial of the presented projects and for liberating the financial resources when it is the case of a monetary support.

In several situations it was noticed that a project was initially approved to receive a \$X amount of money and later on the final amount granted was \$Y, often a smaller amount. There were also cases in which previously approved projects and their budgets were entirely cancelled. In these circumstances, Itamaraty usually sustained it resulted from budget restrictions. There were also cases of cancellation due to the post's inability to implement it due to logistic issues, such as Itamaraty's delay in the liberation of the financial resources.

Consequently, in face of the absence of systematized information about the Cultural Diplomacy within the current doctoral thesis' object of study, it was developed in the research a three-step method of work to gather the attempted information. The objective was to identify the proposed and implemented Cultural Diplomacy projects by the BCCBcn. The first step consisted of identifying amongst tons of documents from an eleven-year period of communication among Itamaraty, the Brazilian Consulate in Barcelona and the BCCBcn those in which the Centre submitted a Cultural Diplomacy project to Itamaraty or if the latter proposed an action to the Centre.

The second step entailed obtaining the responses from Itamaraty regarding the proposed projects and the back and forth communication that provide further evidence if

the project had been implemented, the budget granted in the case of Itamaraty's financial support and other characteristics of the projects in accordance to a set Indicators the proposed in the Cultural Diplomacy Framework.

Despite the filtering process employed in the documental gathering during the field work at Itamaraty's Achieve in Brasilia, focused on the documents related to the cultural sector, the communication between Itamaraty and its posts encompassed a vast amount of pages encompassing issues beyond the research's scope, involving, for example, administrative matters. Thus, it was carried out another filtering process to identify the relevant information about Cultural Diplomacy projects which could be employed to categorize them into the Cultural Diplomacy Framework here propose.

In application of the mentioned three-steps procedure, the research faced some gaps either due to the lack of documents or because the post or Itamaraty were silent regarding certain projects that had requested support (financial or/and institution/logistic). This was usually in the sense, for example, of requests without any response; approval without confirmation of implementation; assurance of financial support without confirmation that the money had been transferred to the post. The main problem was uncertainty in regards to some projects mentioned in the documents: if they had actually been implemented, if there was Itamaraty's financial support, and if the amount that was finally granted by Itamaraty, was different from the proposed and initially approved, which often was the case. Therefore, the evidence of each project's implementation in the context of the Brazilian Cultural Centre in Barcelona required a meticulous examination of the different stages of communication between the Itamaraty's Cultural Department and its posts abroad.

Moreover, although Itamaraty's Cultural Department sends the posts guidelines regarding the conduction of Cultural Diplomacy, it commonly predominates the discretion of the post's chief. An example refers to the Cultural Department's orientation to the post to send reports about the implemented cultural actions. The posts do not always send such a report and the members of the Cultural Department are uncomfortable to demand it, at least in part, due to their lower hierarchical rank, in a military-style cultural organization in which hierarchy and discipline play determinant roles in the diplomat's present status and possible rising career. The function of a diplomat at a third secretary level, in this perspective, would not authorize, in principle, certain bureaucratic charges against the head of a post, or at the top of the hierarchy, such as the Ambassador.

These are details of Itamaraty's institutional routine with which, inevitably, I came across through the research and which was incurred in the process of obtaining data, thus hindering it. As a result, it was observed that in the relationship between the Brazilian Foreign Ministry and its overseas posts, a set of information concerning Cultural Diplomacy faded, which made the necessity for in loco presence indispensable in the Brazilian posts abroad under study. In order to cope with this circumstance, I carried out field research at the Brazilian Consulate and the Cultural Centre in Barcelona, as it will be presented in the next item.

Despite the mentioned difficulties to have access to information, recent initiatives from the Brazilian federal government indicate an attempt to improve the quality and management of the data produced within the public administration in general and their accessibility to the population. In November 2011 the Law of Access to Information was approved in Brazil, which entered into force in May 2012. This normative regulates the right of any person to access information regarding the public administration.²¹ Thus, the State's action towards transparency also had an effect on its Ministry of Foreign Policy. For instance, in 2011 the SIGPLAN (System of General Information and Planning) was implemented, through which the Brazilian posts abroad had to submit monthly reports regarding their activities, apart from the regular exchange of information with Itamaraty.

6.2.4 Field research at the Brazilian Consulate in Barcelona

Documental Analysis

In consequence of the meticulous revision of more than five thousand pages of documents obtained during the field work at Itamaraty's Archive regarding the communication between Itamaraty's Cultural Department and the Brazilian Consulate in Barcelona, it was possible to identify a considerable amount of information that was needed to be introduced into the database in order to carry out the analysis as proposed in the Cultural Diplomacy Framework. However, due to the reasons presented above,

²¹ In Portuguese, this law is called *Lei de acesso à informação*, Lei nº 12.527/2011. More information about it is available at <http://www.acessoainformacao.gov.br/assuntos/conheca-seu-direito/a-lei-de-acesso-a-informacao>

important gaps remained that obstructed the data analysis process. Therefore, field research was carried out at the Brazilian Consulate in Barcelona throughout the month of July 2014.

The field research at the Consulate had the purpose of elucidating uncertainties that mainly related to Itamaraty's financial support to Cultural Diplomacy projects carried out through the Centre in Barcelona. There were doubts in regard to the existence or not of Itamaraty's financial participation in certain projects. In addition, in some cases there was documental evidence of Itamaraty's financial support, but the exact amount was unclear. Let's say Itamaraty financed a concert whose approved budget included advertising, lodging and the artist's payment. Then, we would have Itamaraty's telegrams demonstrating that the advertising and the artist's payment had been transferred to the post, but no document mentioning if Itamaraty had also paid the artist's hotel, as initially approved.

The solution employed to cope with the missing information was to analyze the Cultural Centre's accounting books in attempt to confirm those projects that had actually taken place and the values employed. Nonetheless, the Brazilian Consulate in Barcelona not only mediates the Brazilian Cultural Centre's official communication with Itamaraty, but it is also responsible for the Centre's process of accounting. Since the accounting files from both posts are physically together in the same folders, the research demanded a review of the entire Consulate's accounting books from 2003 to 2013 in order to single out the information specifically related to the Cultural Centre's projects, which was a worthwhile process.

The access to the Consulate's accounting books played a pivotal role in the solution of existing questions, as it permitted to accurately pinpoint the projects granted with Itamaraty's support and the exact amount involved.

6.2.5 Field research at the Brazilian Cultural Centre in Barcelona

Survey

Despite addressing the Cultural Diplomacy projects, the field work at the BCCBcn also attempted to obtain information regarding Cultural Diplomacy aspects embracing the Portuguese language courses offered by the Centre. Therefore, besides

the employment of interviews and documental analysis, this dimension was addressed through use of a survey and focal group discussion.

The survey was created as an integrating part of the present doctoral research in attempt to evaluate the impact of Brazilian Cultural Diplomacy on the Centre's students. It also entailed a mechanism to identify among the students interests for Brazilian culture. Thus, the survey provides systematized information regarding existing demands for Brazilian cultural aspects amongst the host society. Since the identification of local interest entails a relevant dimension in the planning of the Cultural Diplomacy actions, the survey comprises a pertinent tool towards a better understanding of the Centre's interlocutors and provides data suggesting the type of projects which emphasis could improve the Centre's engagement with its students.

The survey attempted to gather information regarding a variety of aspects, such as: student's profile, their perceptions about the language course; their engagement in the Centre's activities; their image of Brazil; interest for Brazilian culture; their cultural habits; their contact with Brazilians. It was personally applied to the Centre's students throughout a two weeks period during their language courses. The survey was handed to the students in a written paper format in Spanish. Each student received their own brochure with the question to answer anonymously.

It was possible to count with the participation of all the students from the totality of the Portuguese courses offered by the Centre who were present in the classroom during the course period in which the survey was conducted. The information gathered through the survey was introduced in the database created in the software PASW statistics 18 specifically for this purpose. Further, the data was processed and analyzed. The results will be further addressed in chapter 8.

6.3 Qualitative Analysis

Besides its quantitative aspect, the present study is also integrated by a qualitative dimension which objectively entailed the analysis of the decision-making process involved in Brazilian Cultural Diplomacy. The research attempted to analyze the Cultural decision-making process taking place at Itamaraty and at the Brazilian Cultural Centre in Barcelona. It entailed qualitative field work derived from primary sources at Itamaraty and at the Brazilian Cultural Centre in Barcelona. Two

methodologies were employed in the collection of information: a) a documental analysis and b) semi-structured interviews.

6.3.1 Field research at Itamaraty

Documental Analysis

The documents were collected during the field research at Itamaraty's Archive and Cultural Department in the same period of the previously mentioned field work (February-April 2013). Apart from the attempt to single out the proposed and implemented Cultural Diplomacy projects related to the Brazilian Cultural Centre in Barcelona, the field research at Itamaraty also sought to obtain information about Itamaraty's procedures involved in the decision-making process on Brazilian Cultural Diplomacy. It mainly attempted to have access to the instructions Itamaraty annually submits to its posts abroad (Embassies, Consulates and Cultural Centres) in relation to their Cultural Diplomacy actions.

Each Division within Itamaraty's Cultural Department manages their own Cultural Diplomacy Programs and sends their respective guidelines to the posts. Depending on the post's characteristics, it might receive the guidelines from one or various Programs. For example, the Brazilian Cultural Centre in Barcelona abroad receives the guidelines from the Division of the Portuguese Language (DPLP). In order to provide a comprehensive analysis in the different aspects of Cultural Diplomacy carried out by Itamaraty, it was necessary to examine the instructions regarding the variety Cultural Diplomacy Programs conducted by Itamaraty's Cultural Department. The process to obtain these documents entailed the review of the communication between Itamaraty and three posts in Spain from 2003 to 2013: the Brazilian Consulate and the Cultural Centre in Barcelona. Some of the documents were also identified in the communication between Itamaraty and the Brazilian Embassy in Madrid.

Semi-structured Interviews

The study of the Brazilian Cultural Diplomacy decision-making process also employed the use of semi-structured interviews as a methodology. They took place

during the already mentioned field research at Itamaraty and at the Cultural Centre in Barcelona.

The use of interviews in the data collection process is one of the most direct means of obtaining information on qualitative research and it enables access to information which would not have been acquired by other primary or secondary sources. Interviews contribute to data collection process and they make it possible to understand the influences of subjective aspects in the policy-making process. They also assist in understanding the motivations, preferences, desires, and perceptions of those involved in decision-making, along with the structural causes and circumstances in which the decision took place, and the role of the agency in the context of analysis (Rathburn, 2008: 685-691).

Interviews often entail the most appropriate method in establishing the importance of agency and ideational factors, especially when the results for which research is concerned are the effect of a process restricted to a limited number of decision-makers (Aberbach and Rock 2002: 673, Mishler 1986:279; Rubin and Rubin 1995:19, cited in Rathburn 2008: 690), which is the case of Brazilian Cultural Diplomacy. During the research, it was carried out "elite interviews" in reference to those respondents with disproportionate power of influence over the outcome of events and policies, Pierce, 2008: 119). In addition to elite interviews, exploratory interviews within lower hierarchical rank practitioners were carried out at Itamaraty's Cultural Department. As McCrackren (1988) argues, in those instances in which research is being undertaken in a new area without a significant paper trail, a political scientist might consider a set of exploratory interviews to get a better sense of the interesting theoretical issue (McCrackren 1988, 48 quoted in Rathbun, 698). This certainly applies to Brazil's Cultural Diplomacy as still an underexplored field of inquiry. Besides, exploratory interviews, in addition to enabling the acquisition of information on the subject under study, it may also help to identify other actors involved in the process in question (Rathbun, 695).

The interviews were in-person, in-depth and semi-structured. They embraced mainly members of the Brazilian Foreign Ministry involved in the conduction of Brazilian Cultural Diplomacy. We interviewed the director of the Cultural Department, as well as the heads and other officers working in the following Divisions within the Cultural Department: Division of Cultural Operations Diffusion (DODC), Division of Audio-Visual Promotion (DAV), Division of Agreements and Multilateral Cultural

Affairs (DAMC), Division of the Portuguese Language Promotion (DPLP), Division of Educational Themes (DCE) and Coordination of Promotion (DIVULG)

In addition, we interviewed the director of the Ministry of Culture's Department of International Relations and the Ambassador Celso Amorim, who in the period of the interview (2013) was the Minister of Defense. Amorim was the Minister of Foreign Affairs during Lula's government (2003-2010) and in the 1980s was the Chief of Itamaraty's Cultural Department.

6.3.2 Field research at the Brazilian Cultural Centre in Barcelona

The field research at the BCCBcn encompassed the employment of the following methods: a) semi-structured interviews b) documental analysis, c) survey and d) focal group discussion. All the interviews occurred at the Centre and were personally and individually conducted. It was interviewed the Centre's director, the Centre's three language teachers and the two administrative staff regarding their respective roles and experiences at the BCCBcn. In relation to the documental analysis, the field work at the Centre was complementary to the field research carried out in Brasilia at Itamaraty and at the Brazilian Consulate in Barcelona. It aimed to obtain information regarding the Centre's proposed and implemented Cultural Diplomacy project.

The interviews and the documental analysis entailed a pivotal dimension in the research that enabled to elucidate existing gaps regarding the documents gathered at Itamaraty and the Consulate in Barcelona. In addition, it constituted an essential source of information regarding the Centre's organizational dynamics and the identification of Cultural Diplomacy aspects that considerably transcended the content of the documents accessed in the others mentioned field researches. The combination of these field works allowed to obtain the necessary information to the application of the Cultural Diplomacy Data Analysis Framework (CDDAF).

Focal Group Discussion (FGD) entailed the fourth method employed at the field research at the BCCBcn. It was carried out with the Centre's students and aimed to obtain complementary information to the survey findings. The discussion focused on three major aspects: the student's motivation to learn Portuguese, their perceptions of Brazil and their interest for Brazilian culture. The FGD occurred in the Centre's classroom during language class period. It was conducted a Focal Group Discussion in

each of the Portuguese courses taken place at the BCCBcn and encompassed the participation of the all the students attending classes in the period of realization of the FGD.

CHAPTER 7

BRAZILIAN CULTURAL DIPLOMACY AND DECISION-MAKING PROCESS

Initially, the current debate regarding Brazilian Foreign Policy decision making will be presented. Then, we will contextualize the institutionalization of Brazilian Cultural Diplomacy. Further, the present chapter aims to bring the results regarding the decision-making process regarding Brazilian Cultural Diplomacy in the 2003-2013 period. It will involve the application of the proposed rotational model to the context of the Ministry of Foreign Affairs. In this process we have highlighted the identification of the Stages forming a Cultural Diplomacy Cycle. The agent-structure interplay will be addressed basically in regard to Stage one. The analysis of agential and structural factors in the remaining Stages demands concrete interactions, which will be assessed in the next chapters regarding the case study on the Brazilian Cultural Centre in Barcelona.

7.1 Brazilian Foreign Policy and decision-making

A current debate in the analysis of the decision-making process in Brazilian Foreign Policy refers to the role played by the Brazilian Ministry of Foreign Affairs. Itamaraty is widely considered among researchers as historically exerting a considerable autonomy-also presented as insulation-from other sectors within Brazilian public administration and the society in general in regard to the formulation and execution of Brazilian Foreign Policy (Cheibub, 1985; Cheibub 1989; Lima, 2000; Hurrell, 2004; Pinheiro, Nogueira, and Macedo, 2007; Pinheiro, 2009; Cason and Power, 2009; Figueira, 2010; Faria, 2012; Almeida, 2012).

Nonetheless, most of these scholars have been arguing that Brazilian Foreign Policy is experiencing a new configuration in its decision-making process in a way that Itamaraty's exclusivity in matters of Foreign Affairs has been undermined. Consequently, Brazilian Foreign Policy would be moving from Itamaraty's previous insulation towards a new and ongoing context of change involving the participation of other actors in Brazilian Foreign Policy decision-making, what has been called by politicization (Lima, 2000), decentralization (Spécie, 2008), decapsulation (Faria, 2008), horizontal decentralization (Pinheiro, 2009; Silva, Spécie and Vitale 2010),

pluralisation (Cason and Power, 2009; Hist, Lima and Pinheiro, 2010; Milani and Pinheiro, 2013) and also horizontalization (Figueira 2011).

In an influential text, Lima (2000) sustains the international scenario of economic globalization, combined with Brazil's domestic context of democratization²² and economic opening since the late 1980s and thorough the 1990s, having contributed to the decrease of Itamaraty's previous autonomy in the Foreign Policy decision-making. She continues by arguing that political and economic liberalization brought a new arrangement in Brazilian Foreign Policy since its conduction demanded the negotiation among the interests of different sectors in Brazil, which consequently influenced the deterioration of Itamaraty's insulation (Lima, 1990: 295). Drawing on this perspective, Pinheiro (2009) sustains that Brazilian Foreign Policy is undergoing a Horizontal Decentralization of its decision-making process, marked by the participation in Foreign Policy of other actors beyond Itamaraty. A situation that would entail a movement from the vertical decision-making process centred at Itamaraty towards a horizontal arrangement involving actors such as other ministries, sub-national unities and civil society. Cason and Power (2009) argue that in the mid-1990s an interruption in Itamaraty's historical quasi monopoly in Brazilian Foreign Policy took place, and since then there is a trend characterized by the pluralisation of actors in the decision-making process.

Silva, Spécie and Vitale (2010) carried out an analysis of normative aspects in attempt to identify organizations at the Brazilian Federal level with competence to take part in decision-making in International affairs. They sustain that the creation, mainly in the past decade, of normatively regulating the participation of other Ministries to engage in international behaviour indicates the rupture of Itamaraty's insulation and thus the process of Foreign Policy's horizontal decentralization. In a similar perspective, França and Badin (2010) analysed the constitutionally guaranteed prerogatives assigned to other organizations in the Executive and also the Legislative to take part in Brazilian Foreign Policy. Diniz and Ribeiro (2008) focus on the role of the Congress in Foreign Policy, while Figueira (2010) argues that Itamaraty's previous isolation has given place

²² Brazil was ruled by a military dictatorship from 1964 to 1985. The first direct presidential elections since 1960 occurred in 1989.

to a modification in the decision-making process in Foreign Policy, resulting from the increasing participation of other actors.

Case studies of the decision-making process in Brazilian Foreign Policy have also addressed, for instance, international negotiations in environmental issues, such as the work of Figueira (2011), in which she reiterates the horizontalization argument in her study of the participation of other governmental actors regarding the Brazilian position in the World Summit on Sustainable Development in Johannesburg in 2002. The environmental field was highlighted by Vieira's (2013) as well, in his analysis of Brazilian negotiations on climate change. Another example would refer to the discussion presented by Bezerra (2015) on the decision-making process regarding Brazilian foreign trade policy. Both analyses corroborate with the perspective of Itamaraty's decentralization and hence the pluralisation of actors influencing Brazilian Foreign Policy. The role of subnational units, encompassing unities such as municipal and regional governments have been addressed in the work, for example, of Salomón (2012), Kleiman and Cezario (2012) as another aspect regarding the plurality of participant actors in the decisions in Brazilian Foreign Policy.

Farias and Ramanzini Júnior (2015) problematize the current debate regarding the argument of horizontalization in the decision-making process in the Brazilian Foreign Policy. They sustain that the horizontalization perspective is vague in regard to the means through which the new actors participate in the Foreign Policy. Besides, these scholars stress the lack of empirical evidence on which the horizontalization/pluralization argument is based, which weakens the assumptions it presents. In order to confirm the rupture from insulation to horizontalization it would be necessary to carry out an analysis involving the comparison in time of the decision-making process (Farias and Ramanzini Júnior, 2015:16).

Although the study of the decision-making process in Brazilian Foreign Policy is promising and has been increasing, it is still in a process of consolidation (Salomón and Pinheiro, 2013:42). Therefore, at the same time that there are relevant gaps to be discussed and improved, it also entails, as these scholars highlight, a field of analysis open to diversity and new approaches (Salomón and Pinheiro, 2013: 54). As Milani and Pinheiro stress, there is a demand for interpretational parameters that contribute to acknowledge the plurality of actors involved in the decision-making process in Foreign Policy (Milani and Pinheiro, 2013:12). A need for renovation and development of new theoretical approaches can be observed to provide tools that enhance the possibilities of

analysis and comprehension of the decision-making process in Foreign Policy (2013:16).

The debate about the decision-making process in Brazilian Foreign Policy has so far basically left Cultural Diplomacy as an underexplored area of analysis. An attempt entails the text by Lessa, Saraiva and Mappa (2012), which contributes to the discussion of Brazilian Cultural Diplomacy, among other aspects, by bringing the cultural variable of Foreign Policy into conversation and also in its attempt to address the formulation of Cultural Diplomacy. In tune with the pluralization-horizontalization stance, these authors argue that the formulation of Brazilian Cultural Diplomacy used to be under the exclusive realm of Itamaraty.

In the mentioned study, it is argued that the pluralisation of actors taking part in this in field has been occurring since 2003, a process in which the Brazilian Ministry of Culture stands out as a partner of Itamaraty in the formulation and implementation of Cultural Diplomacy (Lessa, Saraiva and Mappa, 2012:96-104). Nonetheless, the article does not examine the mechanisms through which decision-making in Foreign Policy occurs. Besides, the authors also do not engage in the conduction of empirical research in order to test their assumption of change in the formulation, execution and actors in Brazilian Cultural Diplomacy. In this context, the rotational model as well as the CDDAF we propose can contribute to complement the effort by other researchers in the study of Brazilian Cultural Diplomacy by providing an a theoretical and methodological mechanism to engage in empical analysis of concrete cases in Cultural Diplomacy.

7.2 Brazilian Cultural Diplomacy

The institutionalization of Brazilian Cultural Diplomacy can be traced to the president Getulio Vargas era (1930-1945). In previous periods - from the last quarter of the nineteenth century to the two initial decades in the twentieth century - there were some Cultural Diplomacy actions involving the participation of Brazilian embassies, such as concerts of the Brazilian composers Carlos Gomes in 1870s in Italy, the concerts of the group *Os Oito Batutas* in 1920s in France. In the 1920s the Brazilian actions abroad regarding the culture field were officially set to the realm of Itamaraty (Dummond and Fléchet, 2014: 3). Yet, until the 1930s these actions related to Cultural Diplomacy derived basically from the personal and sporadic initiative of officers at the Brazilian posts abroad rather than the existence of an established policy at Itamaraty or

another public organization at the Brazilian State (Fléchet, 2012:147; Dummond and Fléchet, 2014: 3).

Cultural Diplomacy emerged in a period where Brazil already had an institutionalized Foreign Policy, in which the organizational structure was going through changes. The origin of the institutionalization of Brazilian Foreign Policy goes back to the transfer of the Lusitanian court to Rio de Janeiro in 1808, escaping from Napoleon's armed occupation of Portugal. Thus, the Secretary of State of Foreign Affairs and War was created in Brazil, following the bureaucratic structure of the colonizer country. As Cheibub (1985) argues, along the imperial period, the diplomatic activity was characterized by a low level of professionalization, nepotism and composed by elite members who managed national affairs in an unclear manner of distinguishing between national and their personal interests. This perception of the public administration as an extension of an elite family business persisted after the Republican regime was instituted in 1889.

At the dawn of the 20th century, under the leadership of the chancellor José Maria Da Silva Paranhos Junior, the Barão do Rio Branco, from 1902 to 1912, Brazilian diplomacy was able to peacefully solve its historical territorial disputes with several neighbouring countries. The success attributed to the diplomacy on the consolidation of the country's frontiers has been a fundamental element in the construction of the prestige of the Ministry of Foreign Affairs among the public administration and the population (Cheibub, 1985:121).

A turning point in the relation between the State and the cultural sector occurred during the Vargas Era. It was a period in which there was a manifested effort from the State to develop cultural policies alongside its attempt to forge a national identity capable of representing the supposedly new nation under construction. The institutionalization of Cultural Diplomacy reflected the extensive reforms that occurred in the public administration in the 1930s, which also encompassed reforms at the Ministry of Foreign Affairs that impacted the emerging and also the mechanisms through which Cultural Diplomacy has been conducted up to the period at study (2003-2013).

The Vargas government (1930-1945) carried out a centralist approach combined with the institutionalization and reform of public administration. It was an attempt to renovate the country's bureaucratic structure supposedly based on the efficiency and rationality principles, in tune with the regime's modernization project. For example, the

Ministry of Work and the Ministry of Education and Public Health were created in 1930, and the Public Service Administrative Department (DASP)²³ in 1938. These policies, Romero (1951) argues, also influenced reforms at Itamaraty's organizational structure. For instance, a training course for the Diplomacy and Consular services²⁴ was established, under the responsibility of the Ministry of Foreign Affairs,.

In fact, the institutionalization of Cultural Diplomacy occurred through the creation of the Intellectual Expansion Service in 1934, which changed to the Service of Intellectual Cooperation in 1937, and further to the Intellectual Cooperation Division in 1938 within the Ministry of Foreign Affairs (Dummond, 2012; Fléchet, 2012; Crespo, 2012; Dummond and Fléchet, 2014). It reflected the domestic context in which the dictatorial period of Vargas' administration, known as a New State (1937-1945). It was characterized by the emergence of a systematized cultural policy. It involved the creation of a variety of public cultural institutions, such as the National Book Institute²⁵, National Theatre Service, Indian Protection National Council²⁶, Culture National Council, Educative Radio Fusion Service and the National Historical and Artistic Patrimony (SPHAN)²⁷.

The regime counted on modernist intellectuals to implement its cultural policy, who participated in these governmental cultural institutions at the municipal, regional and national level (Velloso, 2003). Mario de Andrade, for instance, a central figure in the 1922's Modern Art Week, was invited by the Minister of Education, Gustavo Capanema, to prepare the draft bill that would create the SPHAN. The author of *Macunaíma*²⁸ was the founding director of São Paulo's Department of Culture as well (Cury, 2002: 40). The acclaimed poet Carlos Drummond de Andrade, who published *Arosa do povo*, was Capanema's chief minister officer (Gomes, 2000). Intellectuals like Gilberto Freyre in the anthropology field, Lucio Costa and Oscar Niemeyer in Architecture, Candido Portinari in painting, Villa-Lobos in erudite music, among many others, also contributed with the State projection as the culture's manager (Dória,

²³ In Portuguese, Departamento Administrativo do Serviço Público

²⁴ Decree n° 24.486, from June 28th, 1934.

²⁵ In Portuguese, Instituto Nacional do Livro

²⁶ In Portuguese, Conselho Nacional de Proteção ao Índio (CNPI)

²⁷ In Portuguese Serviço do Patrimônio Histórico e Artístico Nacional (SPHAN)

²⁸ This novel by Mario de Andrade was published in 1928.

2007:1). Nonetheless, the participation of these intellectuals did not comprise the existence of a homogenous perspective regarding cultural policies.

The Vargas administration institutionalized censorship, setting the Official Publicity Department in 1931, and three years later, the Propaganda and Cultural Diffusion Department within the Ministry of Justice. Censorship was intensified along the New State period (1937-1945), when the Press and Propaganda Department (DIP) was created in 1939, integrating the Presidential Office. DIP's remit was extensive; it controlled theatre, cinema, press, music, literature and radio. In addition, it was responsible for the *Hora do Brasil's* broadcasting, a daily radio program used as governmental propaganda. Also, the regime banned publications considered "pernicious to the Brazilians interests" from entering the country (Fausto,2000: 207-208).

During the New State, several actors took part in the conduction of Brazilian Cultural Diplomacy, encompassing different public organizations such as Itamaraty, DIP, as well as the Ministry of Culture and Health (Dummond and Fléchet, 2014: 5), which limited Itamaraty's behaviour (Crespo, 2012:115; Fléchet, 2012:149). In this period, the Cultural Diplomacy carried out by Itamaraty, through its Intellectual Cooperation Division, involved scholarships for academic exchange programs, scientific congresses, publications about Brazil, the production of music albums and sending Brazilian musicians abroad to present their concerts (Fléchet, 2012; Crespo, 2012; Dummond and Fléchet, 2014). The end of the Vargas regime in 1945, which included the closure of DIP, inaugurated a new phase in Brazilian Cultural Diplomacy in which a substantial constraint over Itamaraty was suspended. In 1945 Itamaraty went through a reform in its organizational structure, setting the Cultural Division in place the following year, which replaced the Intellectual Cooperation Division. Itamaraty became the main actor in the conduction of Brazilian Cultural Diplomacy. According to Crespo, this process would also rely on the Ministry of Education, but mainly in terms of academic exchange (Crespo, 2012:117).

The creation of the Institute Rio Branco in 1945, a diplomatic academy under the responsibility of the Ministry of Foreign Affairs, has played an important role to increase Itamaraty's agency within the State bureaucracy in regard to Foreign Policy. It brought this ministry the prerogative to carry out the selection process to enter the diplomatic career and the training of the new members, a mechanism that has contributed to the socialization and creation of a *spirit de corps* within the Ministry (Cheibub, 1985). As a result of a reform at Itamaraty in 1961, the agency of Itamaraty

affiliated with the Executive branch was enhanced. There was an increase in the attributions of the Secretary General at Itamaraty, a function occupied by a career diplomat, as a main actor in the Brazilian Foreign Policy (Puntigliano, 2008:32). By this reform, the role of Itamaraty as the central actor responsible for Cultural Diplomacy was strengthened with the creation of the Cultural Department, which encompassed the the Division of Cultural Diffusion(DDC), the Division of Intellectual Cooperation (DCint), and the Division of Information (DI). In 1978, the Division of Diffusion (DDI) was created (Fléchet, 2012:150-151).

In the wake of the Cold War ending, new topics pertaining to neoliberalism expansion and globalization intensification emerged or gained more attention in the international agenda, such as human rights, migration, culture, poverty, disarmament, environment, development, etc. The international agenda diversification and Brazil's attempt to incorporate it has brought the country the necessity to adapt its State apparatus in order to have the human and structural resources to enhance its capabilities to engage into the emerging debates. Thus, Itamaraty's organizational structure was rearranged in adaptation to the changing context. Thus, in the following years, the Divisions of Itamaraty's Cultural Department were restructured, reaching the begging of our analysed period, 2003, in the following setting: the Division of Cultural Operations Diffusion (DODC), the Division of Agreements and Multilateral Cultural Affairs (DAMC), the Division of Educational Themes (DCE) and the Coordination of Diffusion (DIVULG).

7.3 Results and Discussion

The application of the rotational model to the analysis of Brazilian Cultural Diplomacy from 2003 to 2013 enabled the identification of five stages within each Cultural Diplomacy cycle. It has been found that there is a new cycle on a yearly basis and thus, the research involved the analysis of eleven continuous cycles composed by the following five sages: 1) formulation, 2) planning, 3) selection, 4) implementation and 5) monitoring.

7.3.1 Stage One- Formulation

As presented above, in the current debate regarding the decision-making in Brazilian Foreign Policy, it has predominantly been argued that there is an ongoing rupture in the decision-making. At the same time, there is also an insufficiency of clarity in such debate regarding which aspects are in fact under change or continuation. Cultural Diplomacy remains a basically untouched field in this debate in terms of concrete empirical research. The debate demands a clarification regarding the aspects considered as formulation. Stage one encompasses the elaboration of guidelines on Brazilian Cultural Diplomacy. In one perspective, there is indeed the participation of different actors in the public administration that elaborates their own instructions and priorities for Cultural Diplomacy actions. For instance, the Ministry of Culture and the Ministry of Education set their own Cultural Diplomacy programs.

Structure

The rotational model suggests that an actor can be both an agent and a structure within the same Cultural Diplomacy cycle, which consists of what we call the double identity of actors. A situation observed in the case of Itamaraty, which exerts its feature of agent in the interactions with the Executive branch, while of structure in regard its Cultural Department.

Brazil has a presidential system of government according to which the Executive branch is led by the President of the Republic, democratically and directly elected by popular vote. In this system, the Brazilian President is both the head of state and the head of government. In the interactions between Itamaraty and the Executive regarding Cultural Diplomacy, the former entails the agent while the Executive the structure. The conduction of Brazilian Foreign Policy has been guaranteed by the 1988 Constitution, a predominant role to the Executive, leaving the Legislative a complementary one. The article 84 in the Brazilian constitution provides the President's exclusive competence in the relations with other States and the establishment of diplomatic representation.

At the same time, the structure's organizational culture resource, such as through its normative aspect, enables a considerable possibility of agency to Itamaraty in the conduction of Foreign Policy in General and Cultural Diplomacy in specific. As stated in the Decree n° 5976/2006, article one, Itamaraty is responsible for assisting the

President in the formulation and implementation of Brazilian Foreign Policy. The considerable possibility of agency Itamaraty has acquired in the Foreign Policy formulation and implementation reflects the Presidential authorization to do so, either through delegation (Lima, 2000: 282) or omission (Pinheiro, 2009: 17). As Lima points out, delegation entails a necessary aspect in Foreign Policy and refers to the assignment of the responsibility to decide (Lima, 2000:282).

In relation to the Itamaraty's attribute as structure, a structural constraint to the agency of the agents at its Cultural Department refers to this Ministry's hierarchy. Itamaraty comprises a highly bureaucratic institution with a military-like hierarchical and disciplinary structure (Almeida, 2012:26), which also extends to its Cultural Diplomacy practice. The available budget for Cultural Diplomacy also entails a restriction in the Cultural Department's agency. Another structural constraint this Department faces in the formulation Stage refers to the general priorities of Brazilian Foreign Policy, established at higher levels in the Ministry and the Executive.

Agency

Normative such as the Decree n° 5976/2006, article one and Decree n.º 7.304/2010, article one comprise structural resources that bring the possibility of agency to Itamaraty as an agent in relation to the Brazilian Executive. These norms set Itamaraty participation in the support of the Executive Foreign in Foreign Policy formulation. The mentioned Decree from 2010, in its article 43, entitles Itamaraty to propose Foreign Policy guidelines on cultural and educational relations, Portuguese language promotion, and the negotiation of cultural agreements and guidelines in Cultural Diplomacy.

In Itamaraty's condition as an agent in regard to the interactions with the Executive as the structure, the Ministry of Foreign Affairs has a considerable level of agency in the formulation of the Cultural Diplomacy programmes and guidelines sent to the posts, which are carried out by Itamaraty's Cultural Department. The direct involvement in Cultural Diplomacy actions of the Brazilian Foreign Affair Minister himself may occur occasionally in terms of presenting instructions regarding a specific aspect.

In the interview with ambassador Celso Amorim, he mentioned examples of his "direct interference," as he puts it, while Chancellor during the Lula da Silva

administration (2003-2010), included, for instance, the opening of new Brazilian Cultural Centres in Africa and the restructuring of others on that continent (Mozambique) and in Central America, together with the creation of Lectureships²⁹ in the Caribbean. These actions did not originate from the chancellor himself, but he asserted in our conversation that he had a strong influence in their development³⁰.

Cultural Diplomacy Guidelines

Each of the Cultural Department's Divisions set their own guideline in consonance with the instructions presented by the Cultural Department Direction. Thus, there is a different guideline for each of the programmes run by the Divisions: the Division of Cultural Operations Diffusion (DODC), the Division of Audio-Visual Promotion (DAV), the Division of Agreements and Multilateral Cultural Affairs (DAMC), the Division of the Portuguese Language Promotion (DPLP), the Division of Educational Themes (DCE) and the Coordination of Diffusion (DIVULG)³¹

Itamaraty's Cultural Department, through its Divisions, sends the posts abroad their respective instructions on a yearly basis. Yet, the Cultural Department does not send the Cultural Diplomacy guidelines to the totality of the posts. One aspect depends on the programme's characteristic. The instructions from DAMC, by the Division's nature, are sent to the Brazilian missions in International Organizations and Embassies in specific countries, regarding the negotiation of bilateral cultural agreements. Guidelines from the DCE focus on posts in developing countries participating in the Brazilian government scholarship programme. But since 2012 the Division of Educational Themes has also established instructions to the posts in countries in the North hosting Brazilian students from the Science Without Borders programme, for example, at the Brazilian Embassies in Washington, Madrid, and Rome.

²⁹ Lectorship entails a programme managed in partnership between Itamaraty and CAPES with scholarships for Brazilian professors to teach at universities abroad content regarding Brazilian cultural and linguistic aspects.

³¹ In the acronyms related to the Itamaraty's Cultural Department Divisions and programs, the initials were maintained in the Portuguese language. For instance, regarding the Division of Cultural Operations Diffusion, we kept the acronym in Portuguese, DODC, which stands for *Divisão de Operações de Difusão Cultural*.

Consulates and Embassies, depending on their context, might receive guidelines from the variety of Divisions at the Cultural Department, which means that these posts have the possibility to take part in the Cultural Diplomacy programmes managed by such Divisions. Regarding the posts in Spain, for example, the Brazilian Embassy in Madrid and the Consulate in Barcelona, they received guidelines from at least three Divisions (DODC, DAV, DIVULG) during most of the 2003-2013 period. While the Brazilian Cultural Centres abroad only receive the guidelines from the Division of the Portuguese Language Promotion (DPLP) in regard to its Programme for the Brazilian Cultural Centres abroad (PCCB).

The guidelines are supposed to instruct the post's general behaviour in the Cultural Diplomacy field. The information we identified in the analysis of the guidelines from the 2003-2013 basically refer to a short set of prioritized aspects the post should consider at Stage two, the elaboration and/or pre-selection of projects the post's attempt to support, and thus, their proposal to Itamaraty, where the final selection takes place at Stage three. Aiming to untangle the collected data, the found priorities have been classified into three types: a) *Cultural domain*, b) *Implementation strategy* and c) *default*.

Cultural domain priorities refer to the different cultural fields covered by the Cultural Diplomacy programmes, such as music, literature, plastic arts, audio-visual, etc. The *implementation strategy* priorities entail the content in the guidelines suggesting the form through which a project within a certain cultural domain could be executed. As previously presented in the Cultural Diplomacy Data Analysis Framework (CDDAF), while music is part of a cultural domain, an implementation strategy could be a concert. Other implementation strategies might be a conference, performance or festival. The *Default* priorities gather other aspects set in the guidelines beyond the project's cultural domain and implementation strategy.

These three priorities' categories were irregularly present in the guidelines, varying and depending on the Cultural Diplomacy programme and the year. Some guidelines may contain only one element out of these three (cultural domain, implementation strategy and default), while others may include all of them. In some cases a novel terminology has been proposed in relation to the identified priorities in the Cultural Diplomacy instructions. The reason for modifying an already existing term relied on the necessity to apply a nomenclature which could provide a more accurate

understanding of the priority. The terminology guidelines were maintained in a few cases when considered adequate, such as the “local interest” explained below.

A few priorities have been identified and included in the guidelines from all the Cultural Diplomacy programmes analysed. We call them transversal priorities. Apart from these, there were several priorities that were included in the guidelines from the different programmes analysed, but not all. The presence of the transversal priorities in the guidelines was fluctuant, varying in accordance to the year and the Cultural Department Division that they came from. Within the *Cultural domain* category, there was one transversal priority, *Cultural diversity*, while in the *default* category, the transversal priorities were *Inter-programme complementarity* and *Inter-post cooperation*, the transversal priority. No criteria has been found in the guidelines addressing the implementation strategy that was shared by all the programmes examined.

The Cultural Diversity priority constitutes an attempt to foster the elaboration of Cultural Diplomacy proposals that acknowledge the diversity of cultural manifestations existing in Brazil, both in terms of the variety of cultural fields, as well as the country’s regional diversity and the cultural agents and practices particular to each region. *Inter-programme complementarity* refers to the submission of projects by a Brazilian post abroad in a way that the projects sent by the same post to Different Cultural Diplomacy programmes managed by Itamaraty’s Cultural Department are complementary to each other.

The priority *Inter-post cooperation* comprises the execution of projects in collaboration amongst Brazilian posts abroad, especially in regards to those in the same region. The cooperation dimension is present, for instance, in projects which implementation takes place in the jurisdiction of more than one post. A hypothetical example would be a photography exhibition proposed as a result of a partnership among the Brazilian Cultural Centre in Barcelona, the Brazilian Embassy in London, the Embassy in Madrid and the Cultural Centre in Rome, and which implementation would take place in these four countries where the mentioned posts are located.

Division of Cultural Operations Diffusion (DODC)

The DODC at the Itamaraty's Cultural Department manages the Cultural Diffusion Programme (PDC)³². Despite the meticulous documental search, the existence of DODC's guidelines have not been identified for the years 2003 and 2004. It has been found that the DODC formulated and submitted guidelines to the posts from 2003 to 2013 within the three types of priorities previously mentioned: a) *Cultural domain* b) *Implementation strategy* and c) *Default*.

Regarding *Cultural domain*, as displayed below in Figure 1, the *Cultural Diversity* was present in the instructions uninterrupted as a Cultural Diplomacy priority. The yearly guidelines present in each Cultural Diplomacy cycle contained a general statement about the post's possibility to submit projects within a wide range of possible cultural fields. Yet, since 2006 some areas have been highlighted. There is a group of cultural domains continuously mentioned as covered by the programme (2006-2013), encompassing architecture, dance, photography, literature, music, plastic arts and theatre. Capoeira was mentioned in solely two occasions (2010 and 2011).

The inclusion of more cultural fields (contemporary art, design, fashion, gastronomy and handcraft) was noticed towards the end of the studied period (2012-2013), except for gastronomy that had already been mentioned in 2007, but not again until 2012. Thus, a gradual increase could be observed in the diversity of cultural fields contemplated by the Cultural Promotion Programme. In 2013, visual arts was highlighted in the PDC guideline under the circumstance that Itamaraty would prioritize those visual arts projects that included the donation of the art work to the Consulate or Embassy that submitted the proposal to Itamaraty.

Regarding priorities related to the *implementation strategy*, the PDC guidelines have indicated as priorities 1) *translation and publishing of Brazilian authors abroad*, 2) *Literary events*, and 3) *exhibition*. All these three priorities were only added to the PDC's guidelines in 2013. In the priority *translation and publishing of Brazilian authors abroad*, Itamaraty encouraged Brazilian Embassies and Consulates to actively contact local publishers to propose the possibility to obtain the Brazilian government's

³² The acronym regarding the name of the Cultural Diplomacy programmes run by Itamaraty's Cultural Department were also maintained in its initials in Portuguese. For example, the PDC acronym was maintained regarding the Cultural Diffusion Programme, which refers in Portuguese to *Programa de Difusão Cultural*.

grant to translate and publish Brazilian authors abroad. The posts were supposed to suggest a selection to the publishers of Brazilian books (including youth literature) based on the abstracts of the books. In addition, Itamaraty sent a list of authors who had been awarded *Prêmio Jabuti*³³ as potential writers to be translated.

Another prioritized aspect in that year, *Literary events*, related to the organization of events to release and promote new publications of Brazilian literature, translated into the host country's language. In relation to implementation strategy *exhibition* also included in the PDC guideline for 2013, it referred to Itamaraty's preference to support exhibitions in the visual arts field that involved the donation of the displayed art work to the Brazilian Embassy or Consulate that supported the project.

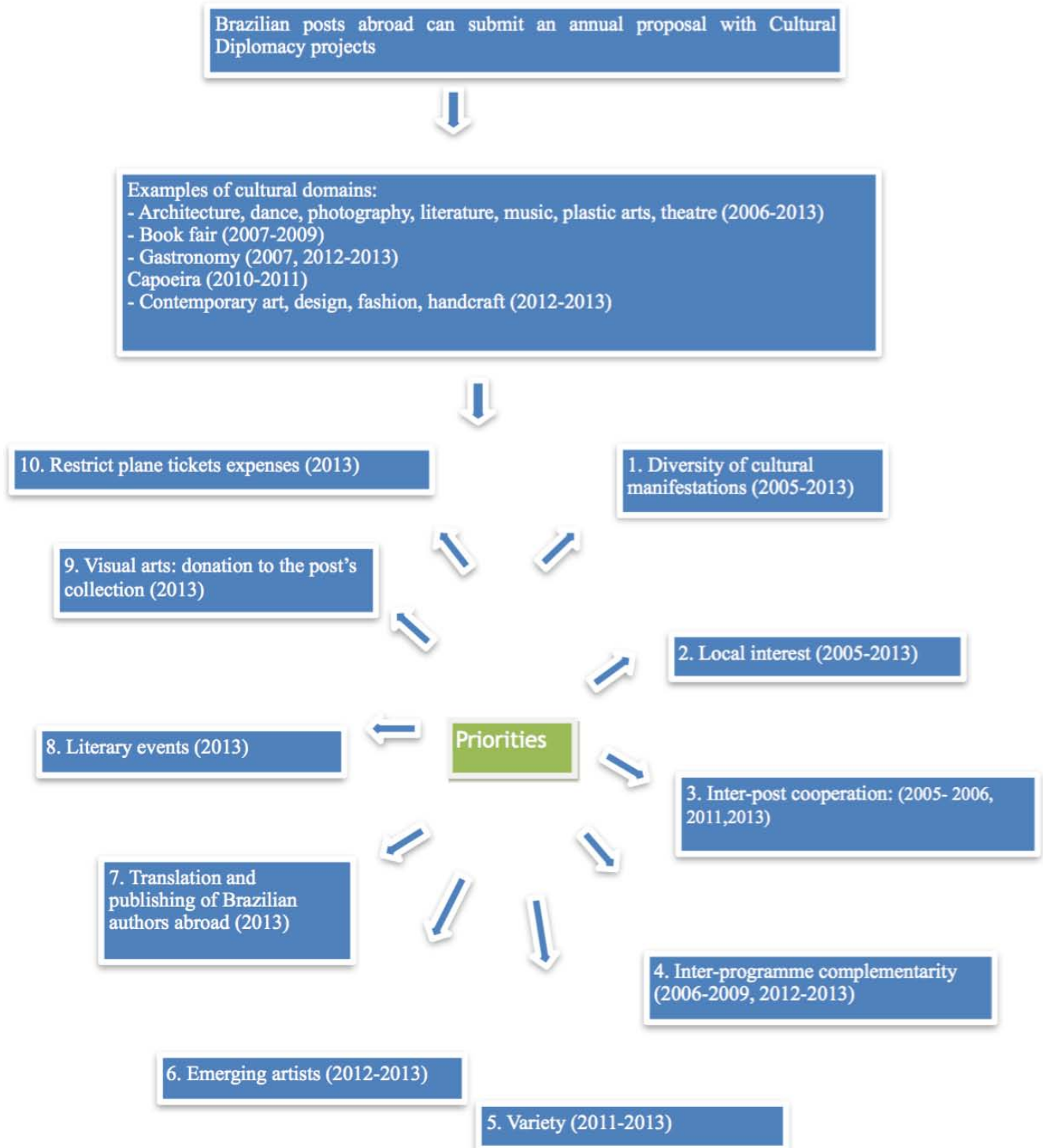
Within the Default category, the guidelines contained the following priorities: 1) *Inter-post cooperation*, 2) *Local interest*, 3) *Inter-programme Complementarity*, 4) *Variety*, 5) *Contemporaneity* 6) *Emerging artists* and 7) *Restricted plane ticket expenses*. *Local interest* refers to the concern to carry out Cultural Diplomacy projects in consonance with the recipient public's characteristics, in the sense of taking into account the interests and expectations from the public reached by the project and the actors with which the post establishes relationships. The priority *Variety* regards a preference to diversify the Cultural Diplomacy actions carried out by a post in order to avoid the proposition of projects previously granted with Itamaraty's support, or a different project involving the participation of the same artists benefitted in earlier years.

Emerging artists stressed that the posts should avoid proposals including Brazilian artists with consolidated international careers and rather emphasize the realization of projects involving the participation of emerging Brazilian artists who are unknown or scarcely known abroad. Itamaraty's instructions in 2013 suggested the posts should try to identify potential Brazilian emerging artists in several cultural fields by searching for those recognized in the general or specialized press. Another standard to be employed included the identification of emerging artists who had received national or international prestigious prizes. One example refers to the project "Novas Vozes". In

³³ Prêmio Jabuti is a renowned literary prize in Brazil, established in 1958. For more information, see <http://premiojabuti.com.br/>.

the instructions, the Cultural Department presented a list of emerging singers from which the posts could choose and propose a project with their participation.

Figure 1: Cultural Promotion Programme: Guidelines (2003-2013).



It is common for the posts abroad to include requests for plane tickets in the proposals sent to Itamaraty at Stage two regarding the Program for Cultural Diffusion (PDC). It is usually a ticket from Brazil to another country, but also might account for internal transportation. A typical case involves a project proposing, for example, a concert of a Brazilian musician abroad, which required budget including the plane tickets from Brazil to the country where the event will take place. In this context, the priority regarding *Restricted plane ticket expenses* included in the PDC guidelines for 2013 as its self-explicative nomenclature suggests, represents an attempt to reduce Itamaraty's financial support for Cultural Diplomacy actions encompassing expenditures with airplane transport.

Division of Audio-Visual Promotion (DAV)

The Division of Audio-visual Promotion (DAV) belongs to Itamaraty's Cultural Department and is responsible for the Brazilian Audio-visual Promotion Programme (PPAB). DAV was created in 2007 and the PPAB started in 2008. Previously, the audio-visual field was under the realm of the DIVULG³⁴. Thus, the analysis presented here encompasses the annual guidelines DAV sent to the posts during the period 2008-2013.

In relation to *Cultural domain* priorities, cinema stands out as the prioritized field. Regarding *Implementation strategy's* realm, DAV's guidelines consisted of a continuation of those previously mentioned in the DIVULG's guidelines until 2007, when the Audio-visual area gained its own Division. As Figure 2 displays, the same implementation strategies were suggested continuously in all guidelines throughout the studied period, and they encompass a) Organization of Brazilian movies projection/festival; b) Participation in international movie festival, fair, series; c) Promotion of events for opinion makers; d) Movie release event; e) Special Brazilian movie sessions for invited groups; and e) Production of advertising material (catalogues, leaflets).

The Default priority types encompassed 1) *Local interest*, 2) *Inter-post cooperation*, 3) *Inter-programme complementarity*, 4) *Contemporaneity*, 5) *Local*

³⁴ DIVULG (Promotion Coordination) corresponds to another Division within Itamaraty's Cultural Department.

interest, and 6) *Restricted plane ticket expenses* and programme's specific priorities, 7) *Transport movies in DVD format*, and 8) *Purchase of material to set a projection room in the posts*. One of the forms employed by Itamaraty in support of audio-visual projects includes the covering of the costs to transport a Brazilian movie abroad in order to participate in a movie festival. From 2010 onwards prioritized projects involved the transport of movies in a DVD format instead of film, as long as it does not damage the participation in the event.

The priority in the item "8" mentioned above refers to projects in which a post requested financial support for permanent material acquisition. In those cases, DAV guidelines set a preference for projects requesting Itamaraty's financial support to the purchase of materials to establish a room in the post abroad where movies could be exhibited. Regarding other priorities, although PDC's guidelines contained *Local interest* since 2005, the instructions from the Audio-visual Programme only adopted this element in 2013. *Contemporaneity* was also recently included (2013), but in this case, it constitutes a tendency also presently identified in the guidelines from DIVULG.

In the PPAB's context, *Contemporaneity* entails the prioritization of projects involving the diffusion abroad of recent Brazilian movies, specifically those released in the past five years, regardless of the Brazilian movie director's international career level. Differently from the *Emerging artist* priority present in PDC's instructions, the focus in the contemporaneity relies on the quality and novelty of a movie, either from a consolidated or an emerging director. In fact, neither *Emerging artist* nor *Variety* constituted a prioritized aspect addressed in the PPAB's guidelines.

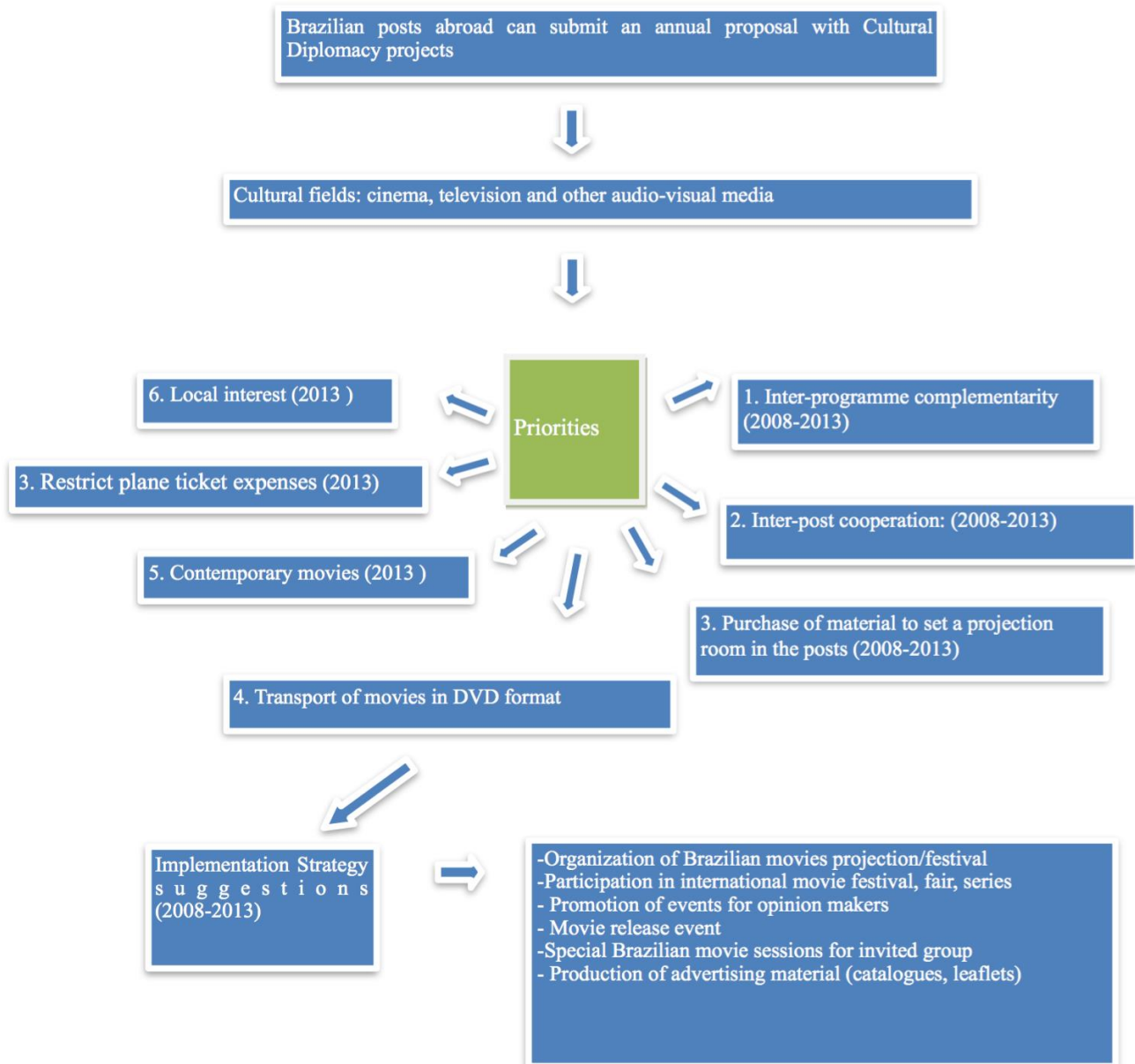
Division of Coordination of Diffusion (DIVULG)

Itamaraty's Division of Coordination of Promotion (DIVULG) is in charge of the Programme for Brazilian Reality Promotion (PDRB). The documents examined embrace the guidelines DIVULG annually submitted to Brazilian posts from 2004 to 2013. Instructions for 2003 have not been identified DIVULG .

In the Cultural Domain's aspect, as presented in Figure 3, Cinema and Television were among the highlighted fields until 2007, when a specific Division was created in the Cultural Department responsible for the Audio-visual area. At the beginning of the studied period, PDRB's guidelines presented a list of prioritized topics within Brazilian reality, embracing Social inclusion programmes; Human rights and

democracy; South American integration; Economy and trade; and Environment and sustainable development.

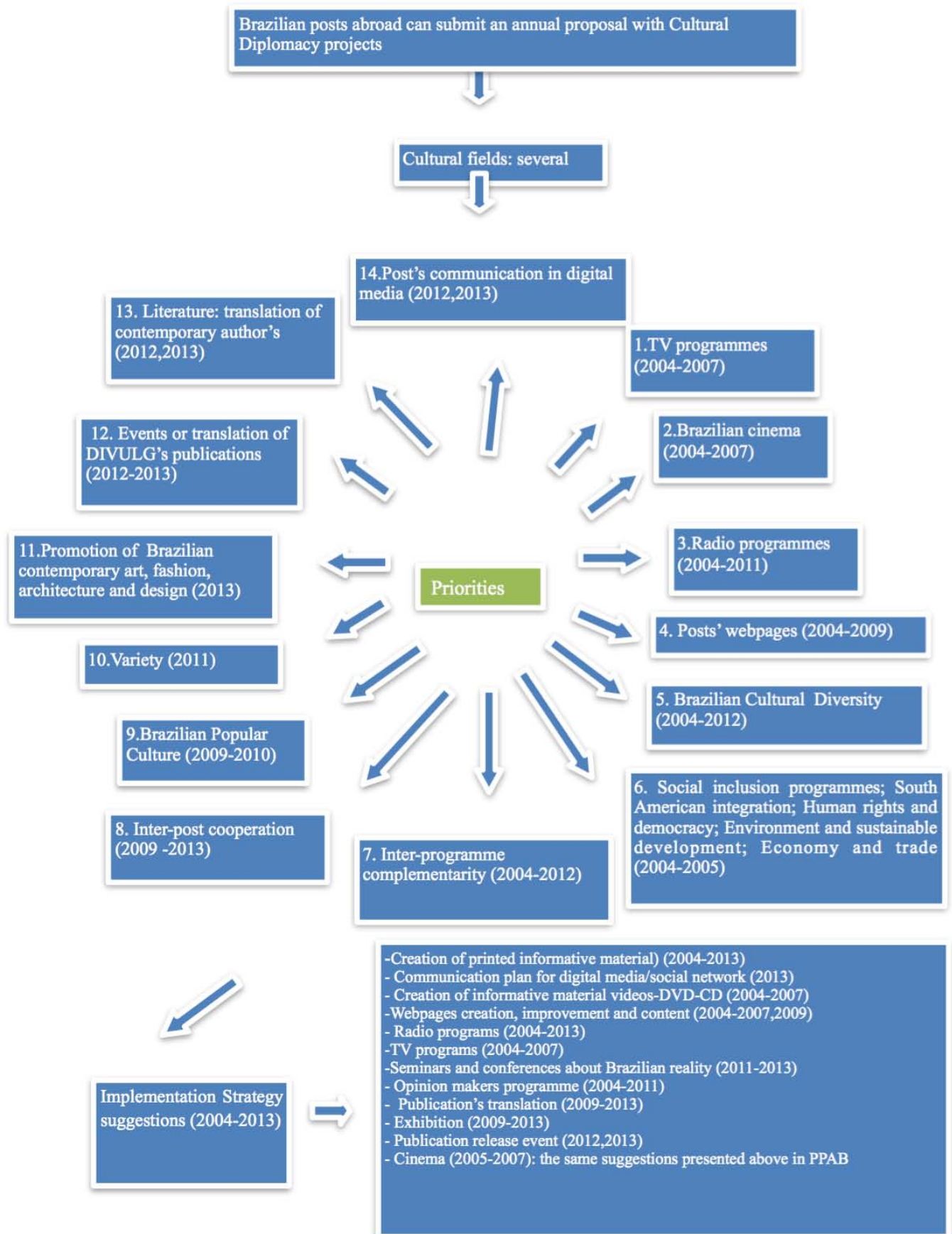
Figure 2: Audio-visual Promotion Programme guidelines (2008-2013).



Brazilian popular cultural was mentioned only during two years as prioritized areas. Brazilian cultural diversity, radio and digital communication were prioritized throughout most of the period in analysis. The promotion of actions employing social media through digital communication was emphasized in recent years, especially Facebook and Twitter. From 2012 onwards the instructions included new cultural fields

encompassing literature, contemporary art, fashion, architecture, design and digital communication.

Figure 3: Programme for Brazilian Reality Promotion: Guidelines (2004-2013).



In respect to the project's *implementation strategy*, as presented below in Figure 4, PDRB guidelines contained a series of suggestions to a considerable extent within Public Diplomacy, such as local radio programs as well as TV, and also a continuous emphasis toward online content through the post's webpage and more recently, social media. While the audio-visual sector was under the DIVULG's realm, the instructions addressed this field with the same suggestions further continued by DAV. Another identified aspect refers to the recommendation of projects encompassing academic events about Brazil, the translation of the publications produced or supported by the Cultural Department - such as the collection *Textos do Brasil* - and events in which these publications are presented abroad. In addition, another possibility of a project involved the Opinion maker programme, an Itamaraty initiative to organize visits of opinion makers to Brazil.

The priorities within the Default category were: 1) *Inter-post cooperation*, 2) *Inter-programme complementarity*, 3) *Contemporaneity* and 4) *Variety*. Contemporaneity, in the PDRB's context, addressed projects about the translation of literature books from living Brazilian authors. It does not necessarily imply recent writers, which would otherwise fit the emerging artists' priority. The contemporary aspect in 2007 also referred to recent audio-visual production, an approach continued by the Audio-visual Programme (PPAB) in the succeeding years, as addressed above in the DAV item.

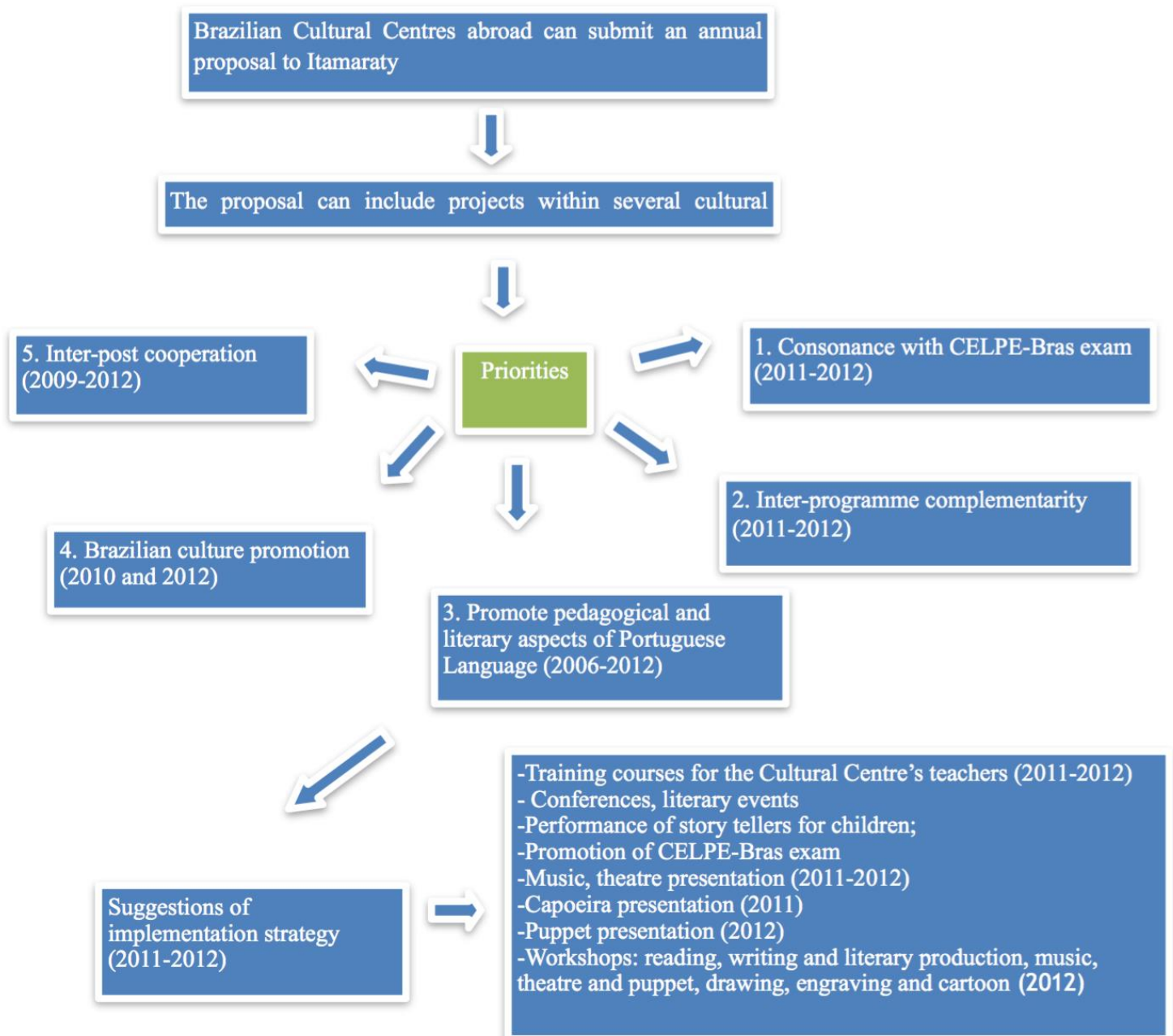
Division of the Portuguese Language Promotion (DPLP)

The Division of the Portuguese Language (DPLP) at Itamaraty's Cultural Department was created in 2003. DPLP is responsible for the Programme of the Brazilian Cultural Centres abroad (PCCB), which started in 2006. The guidelines from Itamaraty were delivered to its Cultural Centres for the first time in December 2005, bringing the possibility for the Centre to elaborate a Cultural proposal in various fields seeking Itamaraty's support for projects to carry out during the following year.

In terms of *Cultural domain* priority type, from the beginning the instructions stressed that the Programme for the Cultural Centres prioritized the promotion of the Portuguese Language spoken in Brazil. Even though the proposals presented by the Centres could address a variety of cultural fields, Itamaraty would give preference to those projects promoting pedagogical and literary aspects of the Portuguese Language.

For the first three years³⁵ these were the only contents in the instructions that the Cultural Centres received from Itamaraty regarding the PCCB programme.

Figure 4: Programme for the Brazilian Cultural Centres Abroad: Guidelines (2006-2012).



³⁵ From 2006 onwards, when PCCB was established.

Furthermore, the promotion of Brazilian Culture was included as a priority. In 2011 the CELPE-Bras exam was mentioned for the first time in the guidelines, in the sense that the Centre's projects should be in harmony with the promotion of this Portuguese Language proficiency certificate. Celp-Bras is developed by the Brazilian Ministry of Education and implemented abroad in partnership with Itamaraty.

More recently, as pointed out in Figure 4, the guidelines included examples of *Implementation strategies* within several cultural fields, such as 1) training courses for the Cultural Centre's teachers; 2) conferences, literary events; 3) storytelling performances for children; 4) the promotion of the CELPE-Bras exam; and 5) music, theatre, capoeira or puppet presentations. In addition, the organization of workshops was suggested in a diversity of cultural domains, including: reading, writing and literary production, music, theatre, puppet, drawing, engraving and cartoons. It was highlighted that any of the proposed performances or workshops should employ the Portuguese Language.

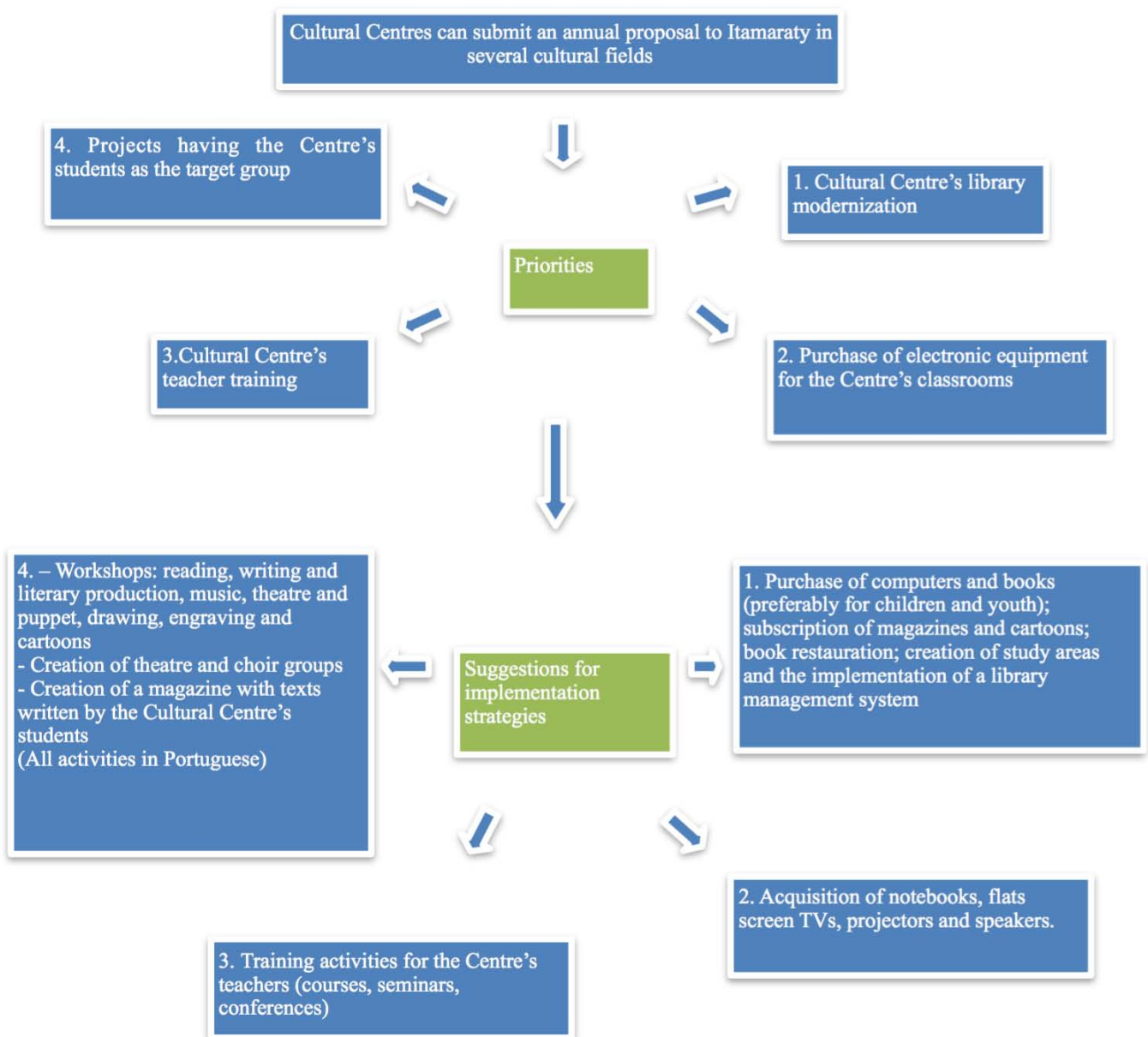
The priorities within the *Default* group were included in the PCCB's guidelines from 2009 onwards and encompassed *Inter-post cooperation*, and in the last years, *Inter-programme complementarity* was mentioned as well. Figure 4 above refers to the PCCB's guidelines from 2006 to 2012. Due to the 2013's instruction characteristics, they were analysed in a separate Figure presented next.

PCCB's guidelines for Cultural Diplomacy actions in 2013 presented a higher level of specificity. The Figure 5 we elaborated, demonstrates that Itamaraty's guidelines to the Brazilian Cultural Centres abroad prioritized four aspects: 1) modernization of the Cultural Centre's libraries, 2) the purchase of electronic equipment, 3) teacher training, and 4) the participation of the Centre's students in cultural activities.

The priorities in the items one and two mentioned above could be classified within the Default category. For the item "1", library modernization, it was suggested that the Centre's proposals could include the purchase of materials and improvement in the library's physical infrastructure. For instance, this may include the creation of study areas and the implementation of a library management system, which provides the tools to administrate the library's functioning. The acquisition of new materials may include, computers, new books (principally for children and youth), as well as the subscription to magazines and comics in Portuguese. Likewise, it also encompasses the restoration of reference items within the collection, such as dictionaries and teaching materials.

Another priority entailed the Centres' modernization by providing the classrooms with electronic equipment such as notebooks, flat screen TVs, projectors and speakers. Therefore, the demand for this type of equipment could be in the proposals submitted to Itamaraty by the Cultural Centres. In addition, the realization of projects targeting the Cultural Centre's language students was also prioritized.

Figure 5: Programme for the Brazilian Cultural Centres Abroad: Guidelines (2013)



In relation to Cultural Domain priorities, the 2013 guidelines suggested courses in Portuguese such as Foreign Language, targeting the Centres' teachers. Also, as Figure 5 indicates, a set of cultural domains were suggested. Regarding *Implementation strategy*, the guidelines suggest the organization of the training courses at the Centre's installations. The organization of workshops was also suggested as an example of an implementation strategy, along with the creation of a theatre and a choir group, and also the publication of a magazine with texts written by the Cultural Centre's students about Brazilian culture.

7.3.2 Stage Two: Planning

The subsequent stage entails a Planning process regarding possible projects to undertake during the year, within the same Cultural Diplomacy cycle. This stage can take place both in Brazil and abroad. Under Itamaraty's coordination, it encompasses the participation of a variety of actors in the governmental and private sectors (profit and non-profit). The Planning Stage takes place annually in two settings, at the posts abroad or at Itamaraty, which we call Procedures A and B respectively.

Stage Two: Procedure A

Procedure A within Stage 2 occurs at the Brazilian posts abroad in the process of planning and submitting Itamaraty Cultural Diplomacy proposals. The Brazilian posts abroad usually receive Itamaraty's guidelines at the end of the year (November-December), indicating to submit a proposal at the beginning of the next year (January-February), with projects to be implemented during that same year. Despite this procedure, it has also been identified that posts occasionally present projects throughout the year outside the established period.

The project's initiative results from the post or a diversity of other actors in Brazil and abroad. In this case, the post incorporates those projects presented by third parties in its proposal, seeking the post's financial and/or institutional support. Cultural Diplomacy actions are implemented by the post itself or in partnership with a diversity of actors in Brazil and in the host country. The identified participant actors were categorized as following:

- a) Brazilian post abroad
- b) Cultural agent in Brazil
- c) Host country's public sector
- d) Host country's cultural agent
- e) Brazilian cultural agent in the host country
- f) Itamaraty
- g) Another Ministry or institution within Brazilian public administration

The actors that take part in this Stage can vary enormously, depending on the context of a specific post in a concrete period. The participation of these actors at Stage two involves the proposal of Cultural Diplomacy projects to the posts. Thus, the identification of the concrete actors within the categories suggested above demands a systematic empirical research, as it will be presented in the next chapters regarding the case of the Brazilian Cultural Centre in Barcelona.

Despite the Brazilian post itself, a project can be proposed by another Brazilian post abroad through a process of inter-post cooperation. A hypothetical example would be if the Brazilian Embassy in Madrid was planning to bring a Brazilian musician for a concert in the Spanish capital. In this process, the Embassy could present the project to posts nearby - the Brazilian Cultural Centre in Barcelona, the Brazilian Embassies in Lisbon and Paris - in order to set a partnership to extend the project into a tour through different cities in Europe.

Another actor in this process might involve the cultural agents in Brazil, encompassing members of the Brazilian society engaged in the cultural field, mainly artists, academics, producers, etc. These cultural agents belong to the private sector, here broadly considered in order to differentiate from the public administration. The "private sector" category embraces non-profit (NGOS, social movements, and other collectives) and for-profit fields.

It has been found that this stage might also include the participation of the host country's public sector at the local, regional and national level, in their attempt to carry out actions focused on Brazilian culture. The host country's private sector (for-profit and non-profit) also entails a proponent of initiatives seeking to obtain Brazilian government support. It involves, for example, the directors of a Film Festival aiming to include the participation of Brazilian movies, a non-governmental organization that assumes a series of activities dedicated to Brazilian culture, a cultural producer attempting to bring a Brazilian singer for a series of concerts, a publishing company

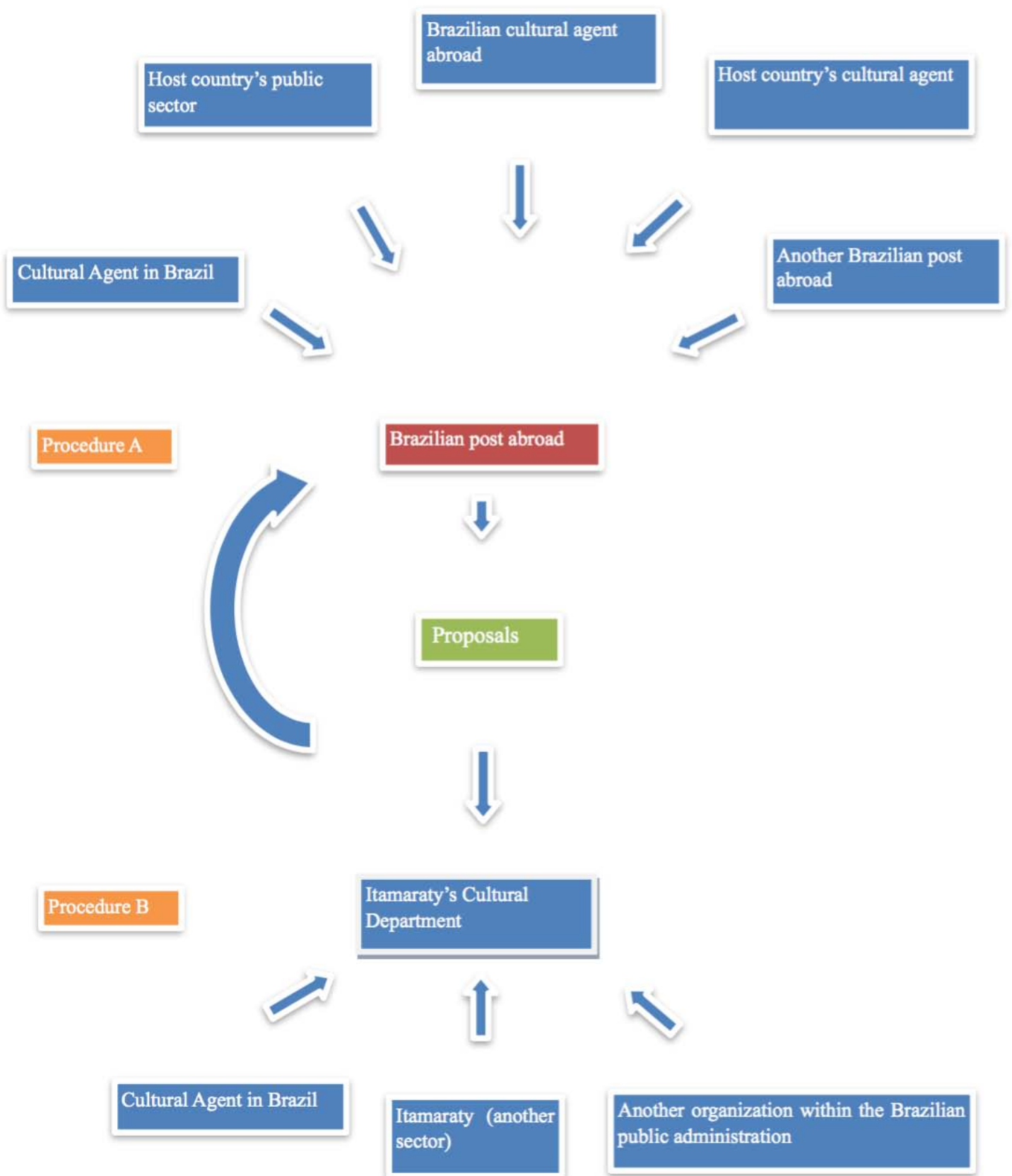
willing to translate and publish a Brazilian author, a gallery planning to exhibit a Brazilian artist's paintings, and so on.

The Brazilian community abroad, depending on the case, also constitutes an interlocutor to the posts abroad regarding the initiatives of cultural projects and was categorized as a "Brazilian cultural agent abroad," embracing different groups within Brazilian diaspora occupied in the cultural field. It accounts mainly for Brazilian artists, academics, teachers, activists, and entrepreneurs attempted to carry out projects in their host country. We reiterate that the number and category of actors participating at this Stage depends on each concrete circumstance involving one or more posts in a given period of time. It might be the case that no actor beyond a Brazilian post has taken part at Stage two in a certain Cultural Diplomacy cycle, while in another context a wide variety of actors might be identified. Therefore, the conduction of in-depth research and adequate tools is pivotal to comprehend the dynamics of Brazilian Cultural Diplomacy. We hope that the Cultural Diplomacy Data Analysis Framework (CDDAF) and the Rotational model we suggest can assist researchers in this endeavour.

At Stage two, procedure A, the posts can submit from one to several projects to Itamaraty's Cultural Department. The Division within the Department to which the project is submitted depends on the projects and post's characteristics. The Cultural Centres abroad, for instance, submit their projects to DPLP. The posts have agency to decide over the projects that will encompass the post's proposal submitted to Itamaraty. In the case of Embassies and Consulates, the decision is initially made through their cultural sectors, with further participation and approval of the post's chief. Regarding the Brazilian Cultural Centres abroad, the projects are chosen by their respective directors and go through a final approval of the chief from the Consulate or Embassy to which the post is subordinated.

The possibilities of agency for a Consulate, Embassy, and Cultural Centre at this Stage, involve, for instance, the planning of Cultural Diplomacy projects, which implicates a project creation process for the post, as well as the selection of initiatives presented by third actors. In this case, the post's agency can be employed in the conduction of a pre-selection process through which those that will be included in the proposal submitted Itamaraty are chosen. It calls for a pre-selection once the final decision takes place at Itamaraty during Stage Three, as it will be analysed in the following item. In Figure 6 presented below, we attempted to summarize Stage Two by including both Proceeding A and B.

Figure 6: Brazilian Cultural Diplomacy: Stage 2



Stage Two: Procedure B

Procedure B at Stage Two encompasses the procedure through which Itamaraty submits Cultural Diplomacy projects to its posts abroad. It might entail a suggestion for the post to include one or more projects on its annual proposal that will be submitted to Itamaraty. But it might also directly involve the request for the posts' support in the implementation (Stage Four) of certain projects. It is pertinent to clarify that these projects are not necessarily formulated at Itamaraty. This is one among various possibilities. As Figure 6 displays, a variety of other actors within and outside the Brazilian State apparatus might be responsible for the formulation of the Cultural Diplomacy actions presented to the posts through procedure B. At the same time, Itamaraty, through its Cultural Department, centralizes the communication between the Brazilian public sector and the posts abroad.

Therefore, the projects from other public Brazilian organizations which also have the prerogative to carry out Cultural Diplomacy projects, such as the Ministry of Culture, are mediated by the Itamaraty's Cultural Department in order to reach the posts abroad. Nevertheless, Stage Two, Procedure B, also encompasses Itamaraty's submission to the posts of projects involving partnership with other actors. It does not mean that the organizations at the federal, regional and municipal levels do not have the possibility to exert agency and set a direct channel of interactions with the posts abroad and by which establish partnerships in the planning of Cultural Diplomacy action. Furthermore, it does not signify that these actors in the Brazilian public sphere do not have the possibility to exert agency to plan Cultural Diplomacy projects and set partnerships abroad without the participation of Itamaraty and the Brazilian posts. Yet, it does not mean it would entail the most adequate performativity.

The institutionalized procedure involving the interactions between public administration and the Brazilian consulates, Cultural Centres and Embassies regarding Cultural Diplomacy actions remain under Itamaraty's coordination. On the other hand, the form through which the partnerships between Itamaraty and other actors for Cultural Diplomacy actions are set at Stage two and the way this reflects on the interactions with the posts depends on each concrete case regarding one or a set of posts abroad in a given period.

In the case of proposals from Itamaraty, a project might result from its Cultural Department, and also from the initiative of other departments at a horizontal level or by

hierarchical superior spheres in the Ministry up to the chancellor's direct involvement. For instance, in the interview we carried out with Brazilian former Foreign Minister Celso Amorim³⁶, he mentioned having proposed the exhibition "Encounter and Reencounter in Naif Art: Brazil/Haiti" in 2005, an exhibition that combined paintings within Art Naif from Brazilian and also from Haitian artists. By showing pieces of art from both countries, the exhibition presented Art Naif as a convergent aspect between Brazil and Haiti.

Also, in the interview with the chief of Itamaraty's Cultural Department, Minister George Torquato Firmeza, he stated that the suggestion to publish an edition dedicated to Indigenous Cultures in 2012 within the collection "*Textos do Brasil*"³⁷ was presented by Antonio Patriota, Brazilian foreign minister (2011-2013) during Dilma's administration³⁸. "*Textos do Brasil*" is a series of publications organized by DIVULG, the Division of Promotion Coordination in the Cultural Department.

This Stage might involve partnerships encompassing Itamaraty and other Ministries and public cultural institutions, such as the Ministry of Culture and institutions within its realm (FUNART, National Library, etc.). The Brazilian year in France that took place in 2005 and the series of cultural events occurred during the Football World Cup in Germany in 2006³⁹. as forms of partnership between Itamaraty and the Ministry of Culture. Together with the collaboration of other actors, they developed Cultural Diplomacy actions.

Another example of collaboration between Itamaraty and other actors encompassed the Brazilian National Library Foundation, bonded to the Ministry of Culture, in regard to projects to foster the translation and publishing of Brazilian authors abroad through a special fund from this public foundation. Partnership between Itamaraty and the Ministry of Education and bonded institutions like CAPES, can be found, for instance, in relation to the Exchange programme Science Without Borders.

Regarding Itamaraty's reactive or active Cultural Diplomacy performativity, the Ministry of Foreign Affairs exerts an Active *Cultural Diplomacy* when it participates in

³⁶ The interview with Celso Amorim occurred in Brasilia in 2013, when he was the Minister of Defence during president Dilma's Rousseff first term (2011-2014).

³⁷ In English, Brazilian Texts.

³⁸ We interviewed Minister George Torquato Firmeza in Brasilia on March 25th, 2013.

³⁹ For an analysis of the Brazilian Year in France in 2005, see the work of Amaral (2008). The context of world Culture in 2006 was analysed in the book by Lima (2013).

the creation of Cultural Diplomacy projects. A *Reactive Cultural Diplomacy* occurs when the projects result from initiatives proposed by actors outside Itamaraty and its posts abroad. In this case, instead of a proponent of Cultural Diplomacy projects, the Ministry behaves in reaction to the demands presented by a variety of actors attempting to take part in this field of action. A reactive and active Cultural Diplomacy do not have either a positive or a negative connotation *per se*.

Itamaraty's *Active Cultural Diplomacy* performativity includes initiatives such as the photographic exhibitions "AMIRK: Arabic presence in South America" in 2005. In the following years, this itinerant exhibition acknowledging the influence of Arabic cultural aspects in South America was displayed in a variety of countries. Other examples encompass the exhibition of South American cartoonists in 2006, the publication of *Textos do Brazil* and the project *Novas Vozes do Brasil*⁴⁰. The former was created in 2011, aiming to promote emerging Brazilian musicians abroad within the Brazilian Popular Music cultural field. In this case, Itamaraty's Cultural Department presented the *Novas Vozes do Brasil* project to some posts abroad with a list of emerging singers the post could choose from and hence present a project encompassing the concert with one or more of those suggested artists in its proposal.

7.3.3 Stages Three, Four and Five: Selection, Implementation and Monitoring

For now, just a brief overview of stages three, four and five will be presented. Since their features can vary substantially depending on the interactions between Itamaraty and specific posts abroad, these Stages will be further accessed in more detail in the case study on the Brazilian Cultural Centre. Thus, for the time being, it is suffice to mention that Stage Three comprehends the analysis at the Itamaraty's Cultural Department of the projects proposed in the previous stage, and consequently the decision on those that will receive Itamaraty's support.

Stage four consists of the implementation of the Cultural Diplomacy projects, a process that is under the realm of the Brazilian posts abroad (Embassies, Consulates and Cultural Centres). The manner by which Stage Four is conducted can significantly differ regarding the post, project and period. One identified form entails the implementation of

⁴⁰ In English, "New Voices from Brazil".

a project by the posts itself, a context in which the post is responsible for all the aspects encompassing the project's materialization. Another possibility refers to the project's implementation involving partnerships with different actors. The last Stage regards the evaluation of the Cultural Diplomacy projects. Evaluation comprises the assessment of the project, a programme that is either ongoing or that has already been finalized.

CHAPTER 8

THE BRAZILIAN CULTURAL CENTRE IN BARCELONA

In this chapter, we will initially bring a brief history of the Brazilian Cultural Centre in Barcelona (BCCBcn). Having in mind that this is the first research to analyze the BCCBcn, all the information here presented derives from a combination of primary sources, as explained in detail in chapter six, combining documental analysis, semi-structured interviews and a survey.

Further in the chapter it will be presented the results derived from the application of the Cultural Diplomacy Data Analysis Framework (CDDAF), proposed in chapter 5, to the context of the BCCBcn from 2003 to 2013. Subsequently it will be presented the results of the survey we designed and applied to the students of the BCCBcn's Portuguese language courses.

8.1 Historical context⁴¹

The Brazilian Cultural Centre in Barcelona has been a mechanism to promote Brazilian cultural diplomacy for more than half a century, since its foundation in 1963 as a Brazilian Study Centre (CEB). Initially installed within the Brazilian General-Consulate under the post's chief direct responsibility, its activity concentrated entirely on Portuguese courses taught by the Consulate staff, engaged as volunteer language teachers until 1970 as a complementary activity. It consisted of an informal setting in the sense that the CEB did not have a juridical personality.

In 1975 the Brazilian Cultural Centre was granted a physical infrastructure separated from the Consulate as a result of a renting contract signed by the latter. Since then, the Centre has been located at Casa Amatller, a famous building distinguished by its unique modernist style. Despite the new space, this institution's administration continued within the General-Consul direct remit and its staff belonged to the Consulate. Only after two decades since its creation the Cultural Centre had for the first time a Director, who would be exclusively in charge to manage this institution. The Chancellery Official sent by Itamaraty, Gilda Oswaldo Cruz, assumed the position in late 1984. With this organizational change, although the Cultural Centre stayed

⁴¹ Based on a variety of documental analysis: Telegrams from Brazilian Consulate Nr.341 from October 14th 2003; Nr. 00384 from November 08th 2005.

subordinate to the Consulate, it reached considerable administrative autonomy, as will be presented further.

Once Gilda Cruz left in 1990, Professor Wagner dos Reis Novaes became the Centre's second director in the following year. The Consulate resumed the Cultural Centre direct administration during the 15 months between the former director's departure and Mr. Novaes arrival. He had previously been the director of the Brazilian Cultural Centres in Rome (1976-1983) and Buenos Aires (1984-1991), as well as a professor of Brazilian and Portuguese Literature at Universities in both cities as well. In Barcelona he has combined his position at the Cultural Centre with teaching activities as the head of the Brazilian Literature course at the University of Barcelona, from which he has retired. At the Centre, Mr. Novaes has been holding his position uninterruptedly as its director since 1991 up to date⁴².

8.2 Results of the application of the Cultural Diplomacy Data Analysis Framework

The data was collected through a very meticulous revision of all projects presented by the Post to Itamaraty during the 2003 – 2013 period. All the information was introduced to a single database created in PASW 18 software and divided into a series of variables and categories, as previously explained in Chapter 3. The quantitative analysis included mainly the exploration of frequencies and tendencies of the variables throughout the analysed 11 years in order to study Brazilian Cultural Diplomacy with a focus on the case of the Brazilian Cultural Centre in Barcelona.

The analysis of data for each post was performed in 8 steps:

1. Analysis of the Cultural Diplomacy Domain variable (in total and per year) of proposed and implemented projects.
2. Analysis of the Cultural Domain Subcategory variable (in total and per year) of proposed and implemented projects.
3. Analysis of the Implementation Strategy variable (in total and per year) of implemented projects.

⁴² May, 2016.

4. Analysis of the Type of Support and Budget variables (in total and per year) of proposed and implemented projects.
5. Analysis of the Partnership variable (in total and per year) of proposed and implemented projects.
6. Analysis of the Initiative variable (in total) of projects submitted and implemented.
7. Analysis of the Function of the Post variable (in total) of implemented projects.
8. Analysis of the Place of Implementation variable (in total) of implemented projects.

8.2.1 Brazilian Cultural Centre in Barcelona (BCCBcn)

During the studied period (2003-2013), the Brazilian Cultural Centre in Barcelona (BCCBcn) proposed in total 79 projects in a variety of cultural fields, seeking Itamaraty's approval and support, either financial and/or institutional. Out of these, 45 projects (57%) were implemented. A considerable amount of projects asked for Itamaraty's financial support, 60 in total that represented 76% of the overall submitted proposals. However, the Brazilian Ministry of Foreign Affairs provided financial assistance to only 22 Cultural Diplomacy actions, encompassing 37% of those projects that requested this sort of support (Table 1).

Below, I will present a detailed analysis of the application of Cultural Diplomacy by the Brazilian Cultural Centre in Barcelona, as a result of implementation of the model presented in previous chapter.

Analysis of the Cultural Diplomacy Area

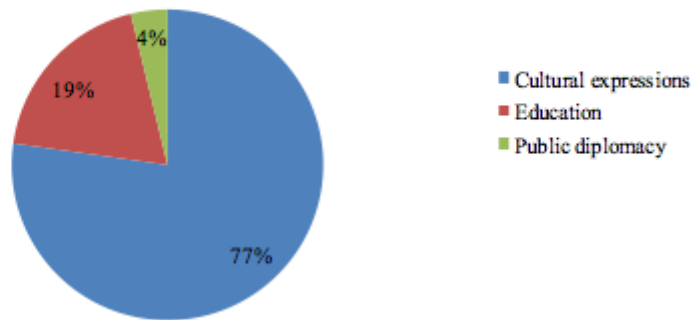
A fundamental element of the research consisted of determining the main domains covered by the Brazilian Cultural Diplomacy (BCD). Therefore, there have been identified three foremost areas of action through which Brazil carries out its Cultural Diplomacy: Cultural expressions, Education and Public Diplomacy.

Table 1. Cultural Diplomacy of projects submitted, requesting financial support and implemented per year by the Brazilian Cultural Centre Barcelona (2003-2013).

		2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	Total	
Projects submitted	Cultural expressions	1	2	3	10	5	7	10	8	5	6	4	61	77%
	Education	1	0	1	2	2	0	3	1	3	1	1	15	19%
	Public diplomacy	0	0	0	0	0	0	1	1	0	0	1	3	4%
	Total	2	2	4	12	7	7	14	10	8	7	6	79	100%
Projects that asked for financial support	Cultural expressions	0	0	1	8	3	6	8	8	5	3	3	45	75%
	Education	0	0	0	1	2	0	3	1	3	1	1	12	20%
	Public diplomacy	0	0	0	0	0	0	1	1	0	0	1	3	5%
	Total	0	0	1	9	5	6	12	10	8	4	5	60	100%
Projects implemented	Cultural expressions	1	2	3	4	4	4	7	1	3	6	1	36	80%
	Education	1	0	1	1	0	0	1	1	2	1	0	8	18%
	Public diplomacy	0	0	0	0	0	0	0	1	0	0	0	1	2%
	Total	2	2	4	5	4	4	8	3	5	7	1	45	100%
Projects implemented with financial support	Cultural expressions	0	0	1	1	1	3	5	0	3	2	0	16	73%
	Education	0	0	0	0	0	0	1	1	2	1	0	5	23%
	Public diplomacy	0	0	0	0	0	0	0	1	0	0	0	1	5%
	Total	0	0	1	1	1	3	6	2	5	3	0	22	100%

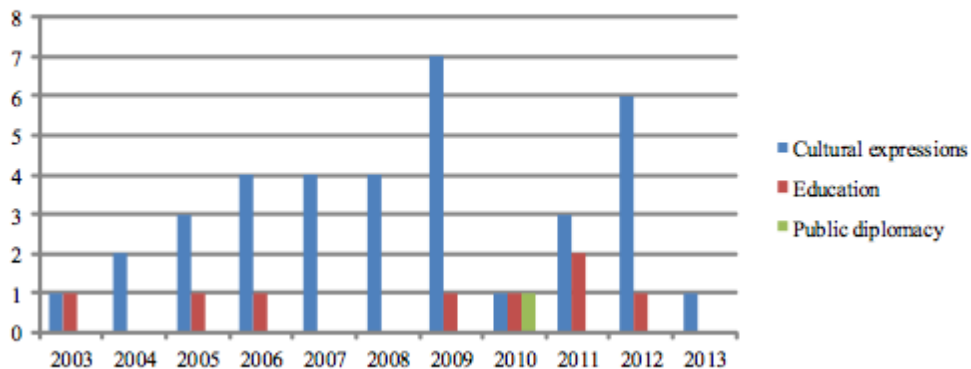
Table 1 presents a detailed analysis of the distribution per year and per each of the Cultural Domains in regard to the totality of proposed projects, those that requested financial support, the overall implemented projects and those implemented with Itamaraty's financial support. As Table 1 and Graph 1 (below) demonstrate, the majority (77%) of the projects proposed by CCB belonged to the Cultural expression area, with 19% from the Education field and only 3 projects belonging to the Public Diplomacy field. In 2004 and 2008 exclusively, Cultural expression projects were submitted and the first Public Diplomacy action was proposed in 2009. A certain growth can be observed in the number of projects presented per year with a peak of 14 projects in 2009.

Graph 1. Cultural Diplomacy Domain of projects submitted by the Brazilian Cultural Centre in Barcelona 2003-2013 (79)



It is interesting to notice that in 2006, out of 12 projects proposed in total, 9 of them (75%) requested financial support, 5 were implemented and only one of them (11% of those that requested this kind of support) obtained Itamaraty’s monetary assistance. A similar pattern of high support demand and low support received could be observed in 2010, when 10 projects in total were proposed, all requesting financial support, with only 3 being implemented within which 2 (20%) were financed. Along the studied period, out of 61 projects proposed from the Cultural expression area, only 59% were executed. Regarding the Education area, a bit more than half of the 15 proposed actions were realized, and it could be observed that only the projects that obtained Itamaraty’s financial support have been implemented. As for Public Diplomacy, only one project, which requested and obtained financial support, was undertaken.

Graph 2. Cultural Diplomacy Domain of projects implemented by the Brazilian Cultural Centre in Barcelona per year (45)



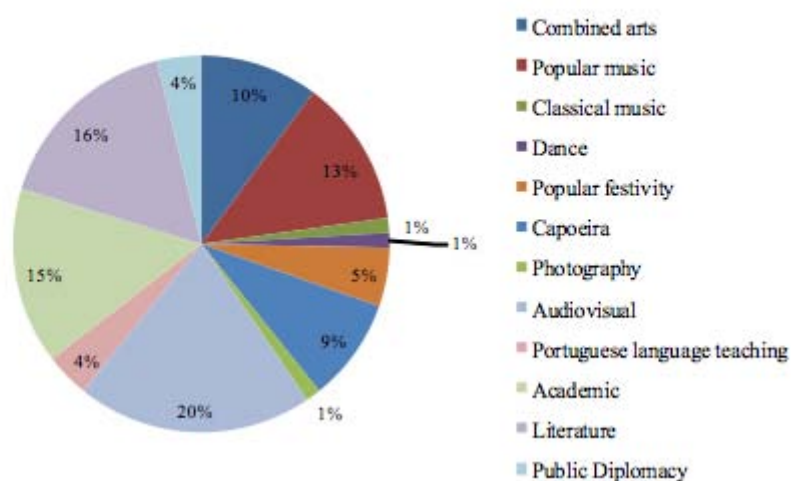
Graph 2 presents the Cultural Diplomacy area of all implemented projects. A prevalence (80%) of Cultural expression-related actions can be observed, as would be

expected, due to the majority of projects proposed in this field. 18% belonged to the Education area and only a single project within Public Diplomacy was implemented in 2010.

Analysis of Cultural Domain

As it has been presented above, the Cultural Diplomacy Area variable encompasses three broad categories: Cultural expressions, Education and Public Diplomacy. In order to achieve a more precise classification and more accurate identification of the cultural manifestations supported by Brazilian Cultural Diplomacy, the model employs a Cultural Domain variable that is divided into 17 categories⁴³. During the studied period (2003-2013) BCCBcn submitted projects within 12 Cultural Domains: Popular music, Classical music, Popular festivity, Capoeira, Dance, Photography, Audiovisual, Literature and Combined arts that belong to the broad Cultural expressions area; and Academic and Portuguese language teaching belonging to the Education Area and Public Diplomacy Domain. No projects were proposed within the Theatre, Plastic Art, Art Crafts, Design and Architecture, and Gastronomy fields.

Graph 3. Cultural Domain of projects submitted by the Brazilian Cultural Centre in Barcelona 2003-2013 (79)



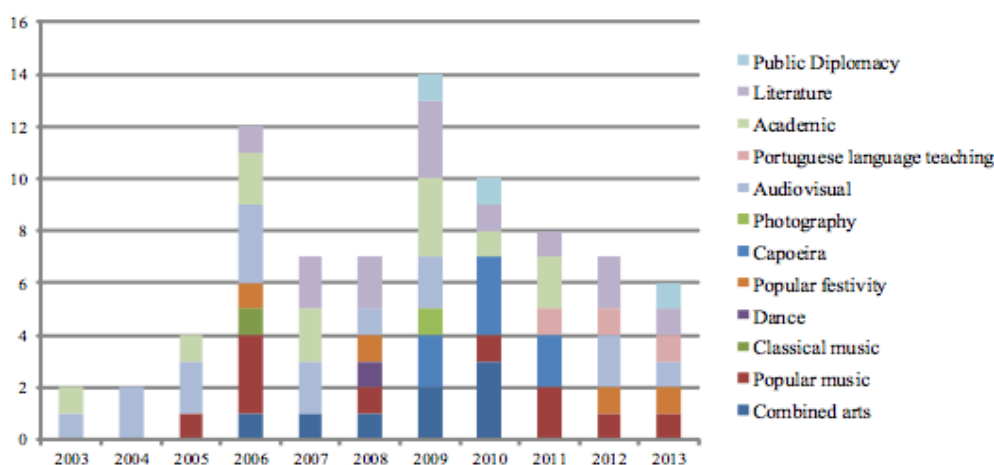
On Graph 3, it can be seen that there were 5 main cultural manifestations that prevailed within the submitted projects. These were: Audiovisual (20%), Literature

⁴³ A detailed explanation of the variables and categories was presented in Chapter 5 in the present thesis.

(16%), Academic fields (15%) and Popular music (12%), as well as projects that combined at least two kinds of arts (10%). Less frequent were Capoeira and Popular festivity actions, as well as Portuguese language teaching and Public Diplomacy projects. Photography, Classical music and Dance activities, were being represented by only one project each throughout the studied period.

More detailed analysis (Graph 4), allows inferring about the dynamics of the actions proposed. BCCBcn presented on average projects within 5 different Cultural Domains per year. It has been identified that the most constant one, proposed in 9 out of 11 analysed years, belongs to the Audiovisual field. Literature (8/11), Academic (7/11) and Popular music (7/11) activities were also relatively frequent. Throughout the years, an increasing diversification could be observed of the Cultural Domains contemplated in the proposals, with 2006 and 2009 being the most diverse years. Although the general tendency was to increase the number of projects proposed, in the past 4 years a certain tendency of decline could be observed in the number of action the Cultural Centre in Barcelona planned to support.

Graph 4. Cultural Domain of projects submitted by the Brazilian Cultural Centre in Barcelona 2003-2013 (79)

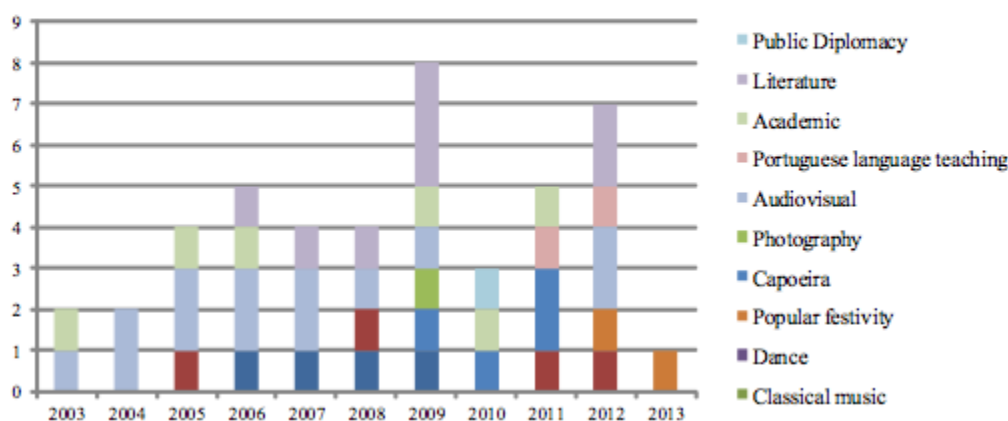


As it was mentioned before, out of 60 projects that requested financial support only 37% (22 projects) received funds and consequently have been implemented. On average 7 projects were submitted per year out of which 5.4 asked for a financial support from Itamaraty. On average, only 4 projects were implemented per year, and from these 2 projects per year were financed by the Brazilian government.

Apart from projects executed with Itamaraty's financial support, there was also a noticeable amount of actions undertaken (23) that did not request funds and the Centre's

participation consisted of institutional or logistic support. Also, there were four projects, which occurred even though the Ministry did not approve any of the requested grants. Graphs 5 and 6 represent the Cultural Domain of the total number of projects implemented (45) and those that received governmental funding⁴⁴ (22), respectively. Graph 5 clearly shows that the Audiovisual field entails the most frequent type of implemented projects (29% of all). It has been found that in general, there is an average of basically one implemented project per Cultural Domain each year, with the exception of three events related to Literature in 2009 and two in 2012, two Audiovisual projects realized in 2004-2007 and 2012, and two Capoeira activities in 2011. The highest number of projects was implemented in 2009, being 8 in total.

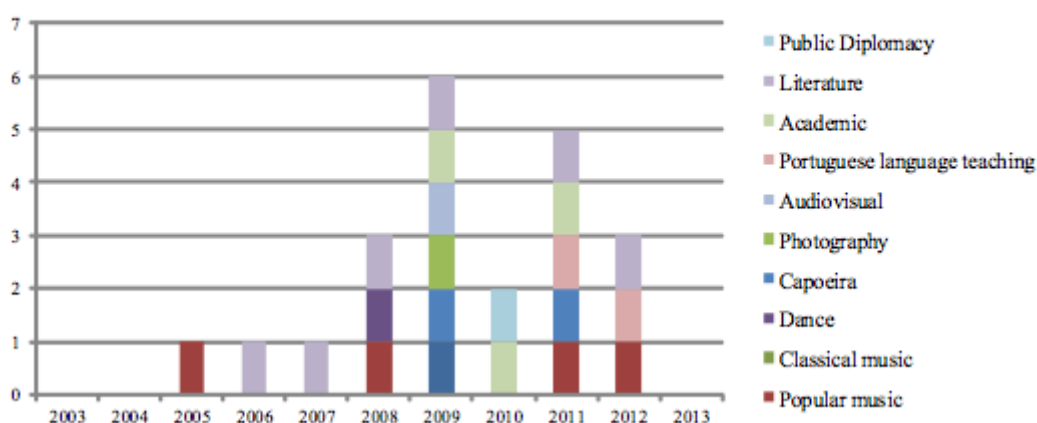
Graph 5. Cultural Domain of projects implemented by the Brazilian Cultural Centre in Barcelona 2003-2013 (45)



Regarding the actions that were realized with governmental financial support (Graph 6) it is interesting to mention that the Literature domain received the highest funding throughout the investigated period of time (23%) and Popular music being the second prioritized field with 18% of all projects that received financial assistance. Years 2009 and 2011 stand out as those had the highest number of projects subsidized by the government (6 and 5, respectively). The resting sponsored proposals are found within the Academic, Capoeira, Portuguese language teaching, Dance, Audiovisual, Photography and Public Diplomacy fields.

⁴⁴ As a clarification, all the times we mention governmental founding's, we refer to the Brazilian government. Otherwise, it will be specified.

Graph 6. Cultural Domain of projects implemented by the Brazilian Cultural Centre in Barcelona with financial support 2003-2013 (22)



When analysing the most frequent domains separately (Table 2), we can observe that out of 16 Audiovisual projects proposed in total, only one received governmental funds, but still 13 (81%) were implemented. Regarding Popular music, it is worth mentioning that solely the projects that received Itamaraty’s financial support were implemented (4 out of 10). In the Academic field, half of the planned projects were executed. In total, the BCCBcn requested financial assistance for nine academic projects, yet it received it only for a third of them, which were consequently carried out. As it was mentioned before, the findings show that Literature is the area that obtained the highest governmental support, since 60% of the projects that asked for financing received it. Conversely, Audiovisual still has the highest rate of implementation, despite the almost non-existent financial support from Itamaraty.

Table 2. Analysis of the most represented Cultural Domains

	Audiovisual	Literature	Academic	Popular music
Projects proposed	16	13	12	10
Projects that requested financial support	5 (31%)	10 (77%)	9 (75%)	10 (100%)
Projects implemented	13 (81%)	8 (62%)	6 (50%)	4 (40%)
Projects that received financial support	1 (20%)	6 (60%)	3 (33%)	4 (40%)

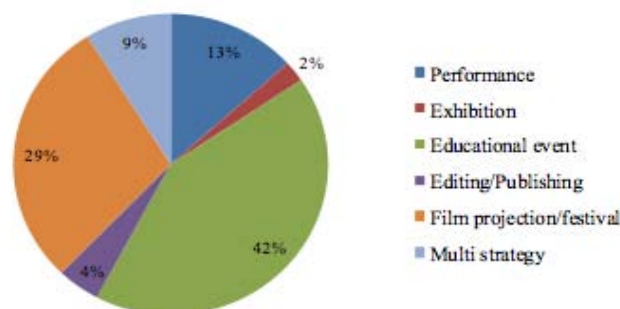
Analysis of Implementation Strategy

The Implementation Strategy variable seeks to identify the mechanism through which the Brazilian government undertakes its cultural diplomacy. The variable is divided into 8 categories: 1) Performance, 2) Exhibition, 3) Educational event, 4) Editing/publishing, 5) Research, 6) Film projection, 7) Multi-strategy and 8) Other.

The analysis focused exclusively on the strategy of projects implemented by BCCBcn in the period of 2003-2013, initially considering all the projects (those that counted with the post's financial and institutional support) and further only the ones financed by Itamaraty.

As Graph 7 displays, the most applied strategy was educational events that accounted for 42% of all projects carried out. The educational events embrace primarily academic actions such as conferences and seminars, but also different kinds of workshops involving practical aspects, within for example dance and capoeira fields. The second most employed cultural diplomacy tool was the realization of movie projections, which represents almost 30% of all executed projects. Performance constituted the implementation strategy in 13% of the cases, embracing 6 projects.

Graph 7. Implementation strategy of projects implemented by the Brazilian Cultural Centre in Barcelona 2003-2013 (45)



Less frequent (9%) were multi-strategic actions, such as the “Brazil No Ar” festival that included a variety of cultural domains (music, dance, and photography) and consequently consisted of multiple implementation strategies (concerts, movie exhibitions, workshops, etc.). Another implementation strategy also used by the Centre entailed the Editing/publication category, financed by Itamaraty in 2008 and 2009 (see Table 3).

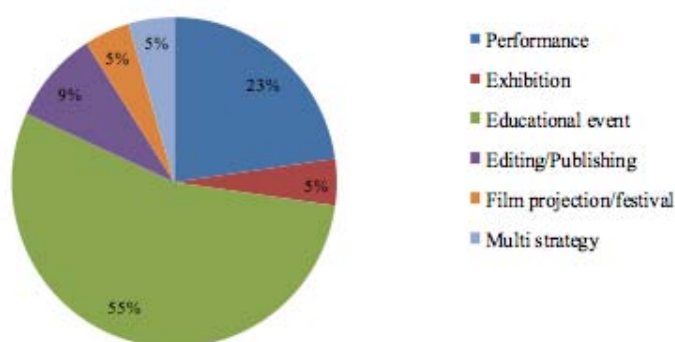
Table 3. Analysis of the Implementation Strategy of projects submitted, requesting financial support, executed and granted.

		2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	Total	
Projects submitted	Performance	0	0	1	5	0	3	0	3	2	2	2	18	23%
	Exhibition	0	0	0	0	0	0	1	1	0	0	0	2	3%
	Educational event	1	0	1	3	3	1	7	4	6	3	0	29	37%
	Editing/Publishing	0	0	0	1	0	1	3	2	0	0	3	10	13%
	Research	0	0	0	0	1	0	0	0	0	0	0	1	1%
	Film projection/festival	1	2	2	2	2	1	1	0	0	2	1	14	18%
	Multi strategy	0	0	0	1	1	1	2	0	0	0	0	5	6%
	other	0	0	0	0	0	0	0	0	0	0	0	0	0%
	Total	2	2	4	12	7	7	14	10	8	7	6	79	100%
Projects that asked for financial support	Performance	0	0	1	5	0	3	0	3	2	1	1	16	27%
	Exhibition	0	0	0	0	0	0	1	1	0	0	0	2	3%
	Educational event	0	0	0	2	3	1	5	4	6	2	0	23	38%
	Editing/Publishing	0	0	0	1	0	1	3	2	0	0	3	10	17%
	Research	0	0	0	0	1	0	0	0	0	0	0	1	2%
	Film projection/festival	0	0	0	0	0	0	1	0	0	1	1	3	5%
	Multi strategy	0	0	0	1	1	1	2	0	0	0	0	5	8%
	other	0	0	0	0	0	0	0	0	0	0	0	0	0%
	Total	0	0	1	9	5	6	12	10	8	4	5	60	100%
Projects implemented	Performance	0	0	1	0	0	1	0	0	1	2	1	6	13%
	Exhibition	0	0	0	0	0	0	1	0	0	0	0	1	2%
	Educational event	1	0	1	2	1	0	5	2	4	3	0	19	42%
	Editing/Publishing	0	0	0	0	0	1	0	1	0	0	0	2	4%
	Research	0	0	0	0	0	0	0	0	0	0	0	0	0%
	Film projection/festival	1	2	2	2	2	1	1	0	0	2	0	13	29%
	Multi strategy	0	0	0	1	1	1	1	0	0	0	0	4	9%
	other	0	0	0	0	0	0	0	0	0	0	0	0	0%
	Total	2	2	4	5	4	4	8	3	5	7	1	45	100%
Projects implemented with financial support	Performance	0	0	1	0	0	2	0	0	1	1	0	5	23%
	Exhibition	0	0	0	0	0	0	1	0	0	0	0	1	5%
	Educational event	0	0	0	1	1	0	3	1	4	2	0	12	55%
	Editing/Publishing	0	0	0	0	0	1	0	1	0	0	0	2	9%
	Research	0	0	0	0	0	0	0	0	0	0	0	0	0%
	Film projection/festival	0	0	0	0	0	0	1	0	0	0	0	1	5%
	Multi strategy	0	0	0	0	0	0	1	0	0	0	0	1	5%
	other	0	0	0	0	0	0	0	0	0	0	0	0	0%
	Total	0	0	1	1	1	3	6	2	5	3	0	22	100%

As Table 3 also demonstrates, despite the Centre’s attempt to carry out a project involving research in 2007 the initiative was not implemented since Itamaraty did not approve the funds. That was the only year in which this strategy was considered.

If we consider exclusively the projects granted with Itamaraty’s financial support (Graph 8), slightly beyond half (12 out of 22) were implemented in the form of educational events. The second highest strategy supported by the Brazilian government was performance, with 5 projects. It is interesting to notice that although movie exhibition was the one of the most employed strategy from 2003 to 2013, the Brazilian Cultural Centre in Barcelona was granted funds in this area on only one occasion, in 2009. The remaining movie exhibitions the Centre organized did not involve any sort of monetary assistance from the Ministry.

Graph 8. Implementation strategy of projects implemented with financial support by the Brazilian Cultural Centre in Barcelona 2003-2013 (22)



Type of support and budget

Two main types of support have been identified requested to Itamaraty by the BCCBcn: institutional/ logistic and financial. Only financial support will be analysed in detail further on.

We can observe that the majority (76%) of the projects submitted to Itamaraty by the post requested financial assistance (Graph 9). The remaining 24% asked solely for institutional or logistical support, with no money involved. When we consider the implemented projects only (45 in total), the proportion is considerably different. Only half of the projects carried out by the Brazilian Cultural Centre in Barcelona (2003-

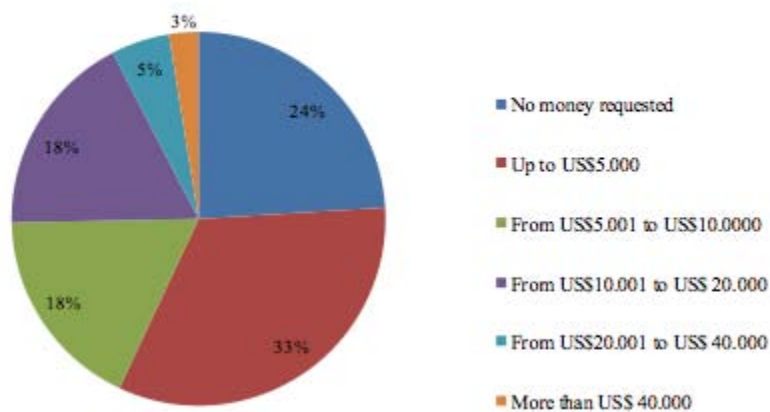
2013) relied on the Brazilian government for financial support. In the remaining twenty-three implemented actions, the Centre’s participation was exclusively in the form of institutional or logistical support.

Graph 9. Type of support requested in the projects submitted (79 - left) and implemented (45 - right) by the Brazilian Cultural Centre in Barcelona 2003-2013



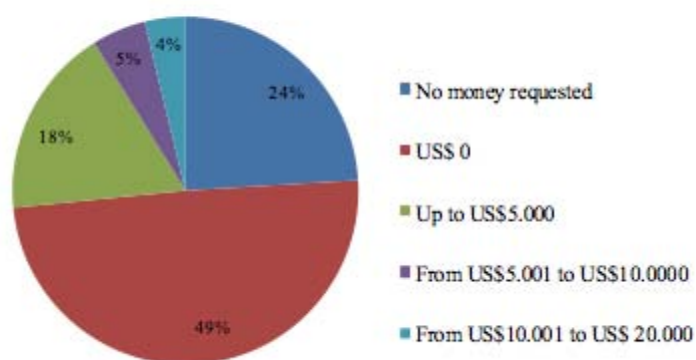
Considering the budget for Cultural Diplomacy requested by the BCCBcn to Itamaraty we can observe a tendency towards rather low budget actions, since a substantial amount of the projects (33%) requested only up to US\$5,000 (Graph 10). Regarding more expensive proposals, 14 projects (18%) requested a budget that ranged between US\$5,001 and US\$10,000 and the same number of projects required US\$10,001-20,000. Four projects (5%) asked for US\$20,000-40,000 and only 2 projects (3%) presented Itamaraty a budget higher than US\$ 40,000.

Graph 10. Budget requested for projects submitted by the Brazilian Cultural Centre in Barcelona 2003-2013 (79)



As we already know, during the studied period, only 22 projects undertaken by the BCCBcn obtained Itamaraty's financial help. If we have a look at the budget distribution among them (Graph 11), we can clearly see an even higher tendency regarding the Cultural Diplomacy implemented by the Cultural centre in Barcelona, to be characterized by a continuous restricted availability of financial sources. The majority (49%) of all projects (65% of those that requested) did not receive any financial support. 18% of the projects received only up to US \$5,000. Solely three projects received between US\$5,000 and 10,000, and another 3 were granted from US \$10,000 to 20,000. No project received financial support of more than US \$20,000. Although, as previously mentioned, only 37% of projects requesting funds were approved by Itamaraty, usually (in the case of 25% of those that requested financial support) the total amount of money was granted (mostly projects that asked for up to US \$ 5,000) and 10% of the initiatives received a partial amount. Half of those partially subsidized projects had asked for a budget up to US \$5,000 and the other half, from US \$5,000 to US \$10,000.

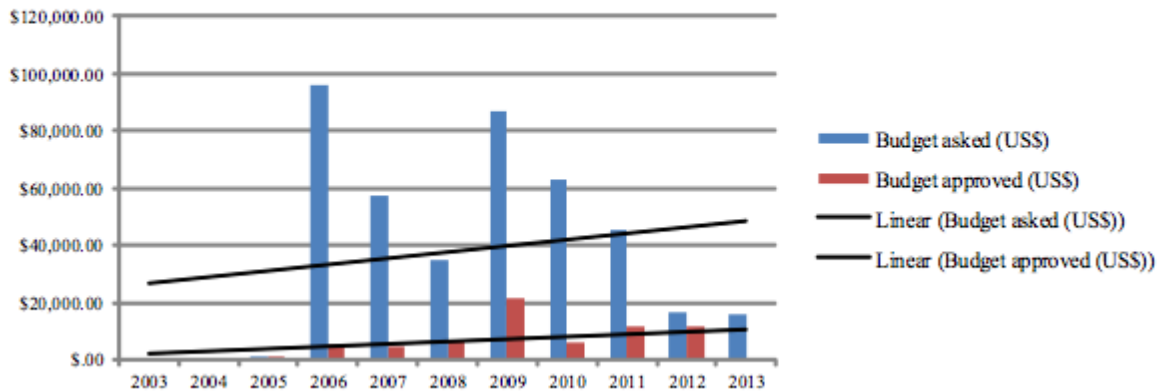
Graph 11. Budget approved for projects submitted by the Brazilian Cultural Centre in Barcelona 2003-2013 (79)



As Graph 12 displays, there is a great disproportion between the funds requested by the Cultural Centre in order to conduct the proposed projects and the financing provided by the Itamaraty (red versus blue bars, respectively). Table 4 presents a detailed insight into the disproportion between the demand and Itamaraty's actual response. It can be seen that in 2003 and 2004, the post did not request financial support for any project and only two projects were submitted to Itamaraty and carried out by the Post each year. In the following year, 2005, 100% of financial demand was covered by

Itamaraty, although we should keep in mind that the amount requested was very low (US \$738.00). Conversely, in 2006 Itamaraty approved only 5% of the budget the BCCBcn required for its Cultural Diplomacy projects (US \$108,788.40 requested versus US \$5,243.40 received).

*Graph 12. Total amount of budget asked and received per year 2003-2013
(Brazilian Cultural Centre in Barcelona)*



As it was mentioned before, this enormous disproportion can be clearly seen in Table 4. From 2007 onwards the total amount of money provided by Itamaraty averaged per year to about 27% of the requested amount, with the highest cover in 2012 (64%). Although the highest proportion of the amount financed was in 2012, the largest quantity of money that Itamaraty released for the Post's projects occurred in 2009 (US\$21.705). Nevertheless, it covered only 32% of this year's demand. Even though the overall tendency is still positive (Graph 12, upper black line), after 2009, there can be observed an important decline in the amount of money requested by the Post. Considering the whole period analysed (2003-2013), the Brazilian Cultural Centre in Barcelona has received only 16% of the total amount requested Itamaraty to carry out cultural diplomacy projects. This result brings concerns regarding the attention dedicated to this field of Foreign Policy, especially if we consider that the requested budget per projects was already limited. Moreover, in 2013 no project was financed, even though 5 projects had requested financial support.

Table 4. Total budget requested and received per year

	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	Total
Budget requested (US\$)	0.00	0.00	738.00	95,788.40	57,611.00	34,757.58	87,046.00	62,596.28	45,110.00	16,658.00	15,866.07	416,171.33
Budget approved (US\$)	0.00	0.00	738.00	5,243.40	4,755.00	6,400.00	21,705.00	6,154.28	11,490.78	11,550.00	0.00	68,036.46
Percentage of budget requested	-	-	100%	5%	8%	18%	25%	10%	25%	69%	0%	16%

Partnership

Table 5 shows that a great majority of the proposed projects (76%) and of those implemented (67%) in the 2003-2013 period were presented in partnership between BCCBcn and other actors⁴⁵. Out of the 60 projects involving partnership that the Post presented to Itamaraty, only half of them were implemented. As low as five of the overall proposed projects⁴⁶ involved an intra-State cooperation, in the sense of a collaboration between the BCCBcn and another post abroad or with another Brazilian public institution other than Itamaraty. It mainly referred to the Brazilian Embassy in Madrid. There was also a project that encompassing collaboration with the Brazilian Ministry of Education, but it was not implemented.

It was interesting to notice that although the number of proposed initiatives that did not entail partnership was relatively small, the proportion of these actions that were implemented was perceptually higher than those proposals involving collaboration with other actors. As much as 79% of the proposed actions with the exclusive participation of the Centre have been carried out, while only 50% of those proposed in partnership. Yet, as table five indicates, the number of projects implemented in partnership between the BCCBcn and another actor was twice as big in regard those projects in which cooperation did not take place.

Regarding the implemented projects, if we have a look at a more detailed analysis (Graph 13), the most frequent partner of the BCCBcn was the Brazilian diaspora, categorized as a Brazilian cultural agent abroad, present in 14 projects from 2003 to 2013. Another important partner for the BCCBcn was the host country's public sector, which participated with the Centre in 11 projects. There were 4 projects undertaken in cooperation with the host country's cultural agent. Only 2 projects were implemented in partnership with another Brazilian post abroad, in both cases it involved the Brazilian Embassy in Madrid.

The year of 2009 was identified with the highest amount of projects implemented in cooperation between the Centre and other actors. And together with 2005, 2006 and 2012 these years had the highest diversification of BCCBcn's partners.

⁴⁵ See in this thesis chapter 5, item Stage 2, for explanation on the different categories of partners in regard to Brazilian Cultural Diplomacy.

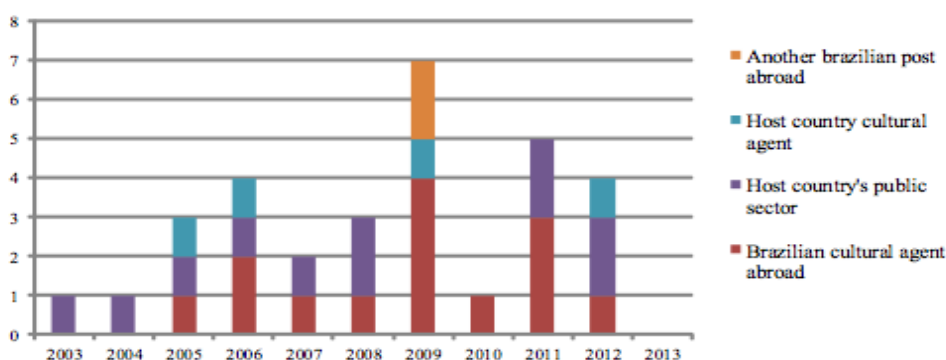
⁴⁶ Considering all the 79 proposed projects with and without partnership.

A period in which the post carried out joint activities with a total of at least three partners per year.

Table 5. Analysis of the Partnership variable

		Projects Proposed	Projects implemented	Percentage
Partnership	Yes	60	30	50%
	No	19	15	79%
TOTAL		76%	67%	-
		79	45	57%

Graph 13. Partners of projects implemented by the Brazilian Cultural Centre in Barcelona 2003-2013 (45)



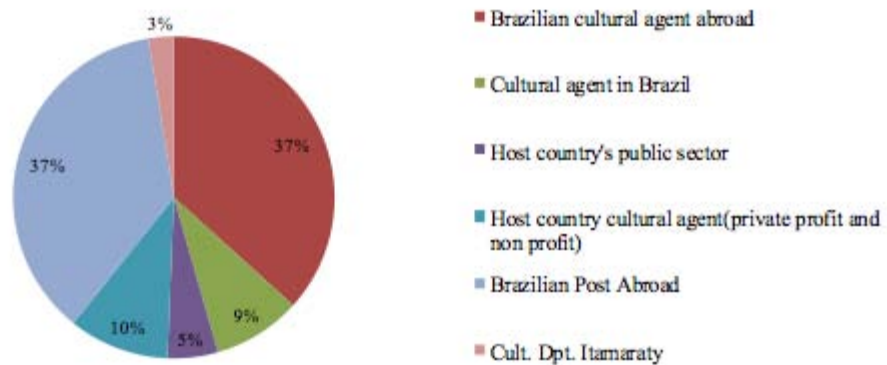
Initiative

The proposed model has also attempted to identify the actors responsible for the initiative of Cultural Diplomacy projects implemented with the Cultural Centre's participation. 8 categories have been established regarding the project's initiative. The graphs 14, 15 and 16 respectively present the initiative of the projects proposed, the ones implemented and those that requested financial support during the analyzed period.

The results show that the Brazilian cultural centre in Barcelona and the Brazilian diaspora were the most active proponents of projects during the period analyzed. Together their initiatives represented three-fourth of all projects the Post submitted to Itamaraty. Both were responsible for the initiative of exactly the same number of projects. Each of these actors initiated 29 projects, hence the Centre accounts for 37%

of all proposed initiatives and Brazilian cultural agents as well. The host country's cultural agents also had a relevant participation in the project's initiative, responsible for 8 projects (10% of the total proposed), while cultural agents in Brazil had a slightly smaller participation by proposing 7 actions (9%). The host country's public sector took the initiative to establish a partnership with the Centre through the presentation of 4 projects (5%). Among the identified actors, Itamaraty constituted the least participant actor in terms of the project's proposition, since it only presented the Cultural Department two projects in the period between 2003 and 2013 to be carried out by the BCCBcn, accounting for 3% of the total amount of projects included in the Centre's proposal.

Graph 14. Initiative of projects submitted by the Brazilian Cultural Centre in Barcelona 2003-2013 (79)



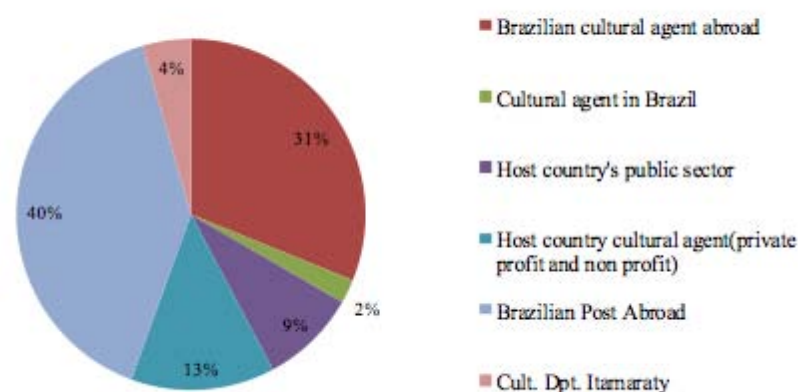
When we consider the overall amount of implemented projects in which the Centre took part either through institutional or financial support (provided by Itamaraty), the proportion slightly changes in favour of the Post, which has been responsible for the initiative in 40% of all the projects carried out from 2003 to 2013 (Graph 15). Thus, out of the 29 projects the Centre designed and submitted to Itamaraty along this time, 18 have been implemented. The remaining projects did not obtain Itamaraty's financial support and hence did not occur.

The Brazilian diaspora was the second most relevant participant, since 31% of all the projects carried out by the Centre have been proposed by Brazilian cultural agents in Spain. As it was mentioned before, during the period at study, the Post submitted 29 projects to Itamaraty designed by Brazilians abroad, and half of those ended up obtaining support from the Brazilian government, being it institutional or

financial. In addition, 13% of the Cultural Diplomacy actions the Post has participated in have been proposed by local cultural agents.

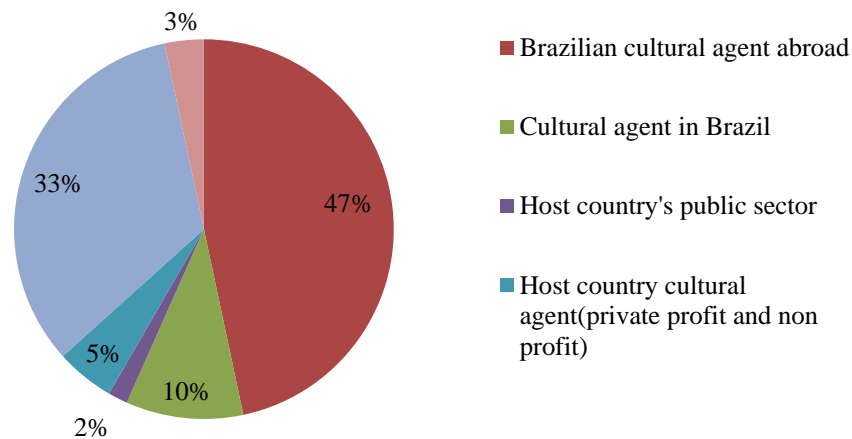
Cultural agents in Brazil also attempted to obtain the Cultural Centre's support, and this Post pre-selected seven projects and submitted them to Itamaraty. Yet, the result was very limited, once only one of these initiatives was implemented with the CCBBcn's participation. Thus, merely 2% of the Cultural Diplomacy actions carried out by the Post have been proposed by cultural agents in Brazil. On the other hand, all the projects in which the initiative was either from the Spanish public sector or from Itamaraty have been implemented.

Graph 15. Initiative of projects implemented by the Brazilian Cultural Centre in Barcelona 2003-2013 (45)



As presented above, the projects the Cultural Centre participated in, and which have been proposed by a variety of actors, counted on the Brazilian government's institutional or financial support. Considering the limitations to obtain project financing, the following lines will address the actors responsible for the initiatives requesting Itamaraty's funding and consequently those that obtained such restricted resources. The obtained results indicate that the most representative actor in terms of financial support demand were the members of the Brazilian community in Spain, mainly in Barcelona, responsible for almost half of the projects (47%) the Brazilian Cultural Centre in Barcelona submitted to Itamaraty (Graph 16).

Graph 16. Initiative of projects submitted by the Brazilian Cultural Center in Barcelona that asked for financial support 2003-2013 (45)

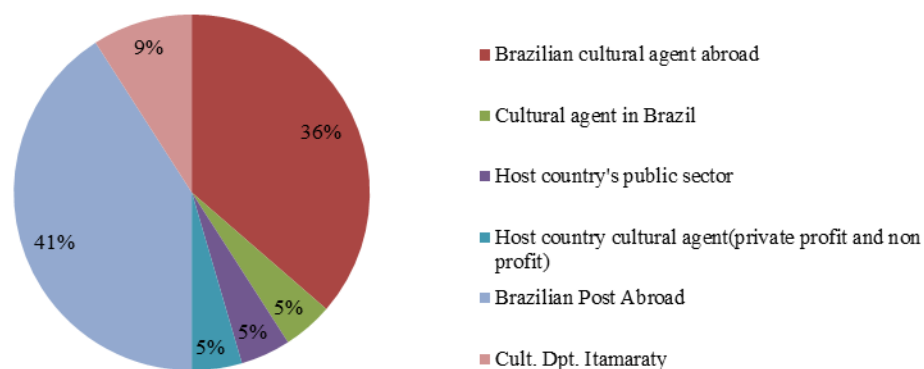


Nearly all the initiatives (28 of 29) presented by these Brazilian cultural agents abroad included the attempt to obtain monetary support, and only a single project from this group demanded solely an institutional support.

The Brazilian Cultural Centre in Barcelona took the initiative in 33% of the projects submitted to Itamaraty requesting funds, in a total of 20 projects along 2003-2013, while it has also designed nine actions that did not implicate a demand for monetary assistance. The initiatives from cultural agents in Brazil encompassed 10% of the total. Most of the projects local cultural agents and the Spanish public sector proposed to the BCCBcn entailed solely the request for institutional support. Only 3 out of 8 of the projects created by the host cultural agents, and 1 out of 4 initiatives from the host country's public sector required the Post's financial support. Both projects suggested by Itamaraty's Cultural Department implicated the possibility of funds to carry them out (3% of all projects that asked for financing).

When we have a look at the initiative of the Cultural Diplomacy projects implemented with the participation of the BCCBcn and Itamaraty's financial assistance (Graph 17), we can observe that there is an almost equal distribution of funds between the projects created by the Centre (41% of the total number of implemented project) and those designed by Brazilian cultural agents abroad, encompassing 36% of the actions undertaken from 2003 to 2013. Although the number of projects subsidized by Itamaraty that were created by the BCCBcn or the Brazilian diaspora are similar, it has been found that projects in which the Post was part of the initiative are more likely to be approved by Itamaraty.

Graph 17. Initiative of projects implemented by the Brazilian Cultural Centre in Barcelona that received financial support 2003-2013 (22)



Nearly half (45%) of the projects created by the centre obtained Itamaraty's funds. While 97% of the projects proposed by the Brazilian diaspora requested financial support, only 28% (8 out of 28) obtained it from the Brazilian government. Consequently, it can be stated that although the Brazilian cultural agents in the host country were more active in the creation of projects, the Brazilian Cultural Centre was more effective in getting its proposal approved by Itamaraty, or it could be assumed that the Ministry of Foreign Affairs has given a preference, conscientious or not, for those actions designed by the Centre.

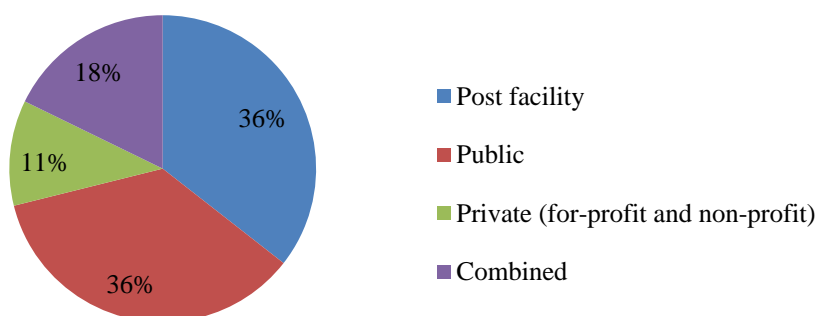
Both projects proposed by Itamaraty obtained funds, as well as the only one presented by the host country's public sector. In addition, Itamaraty solely financed one of the projects created by cultural agents in Brazil (out of 6) and the same number regarding the actions proposed by the host country cultural agent (out of 3).

Function of the Post

It was considered important to also acknowledge the function of the Post, as an organ of Cultural Diplomacy, in the analysed projects. There were five selected categories regarding the function that the post employed within each of implemented projects: 1) Project design, 2) Project organization, 3) Project financing, 4) Institutional/logistic support, 5) combined function that encompassed two or more of those previously mentioned.

During the analysed period (2003-2013) the BCCBcn most often (55%) had a multiple function in the implemented projects. The combined function most frequently included all: design, organization and financing of the project (12 out of 23). 31% of all realized projects relied only on institutional or logistic support of the Post. 11% were only financed by BCCBcn and only 1 project (2%) was solely organized by the Post (Graph 18).

Graph 18. Implementation type of place of projects implemented by the Brazilian Cultural Center in Barcelona 2003-2013 (45)



Place of implementation

The proposed model also seeks to identify the physical spaces where the Cultural Diplomacy actions have been implemented. Thus, for this reason, four categories have been established: 1) Post's facility, 2) public, 3) private and 4) combined. The latter refers to those projects which occurred in two or more places, for example, a seminar that included an event at the Brazilian consulate and other conferences at the University of Barcelona. As graph 19 presents, among the projects carried out within the Centre's realm during the period 2003-2013, there was an equal distribution of those conducted inside the Post's facility and in public spaces (16 projects of each). The post facility includes the Brazilian Cultural Centre in Barcelona and the Brazilian Consulate in the same city. The implementation of almost one-fifth of the actions involved a combination of places, while a minority of the projects (5) occurred in private settings.

Regarding the city of implementation, 91% (41 projects) were conducted within the borders of the Barcelona municipality (Table 6). Only three projects took place in another city and one in Brazil.

Graph 19. Implementation type of place of projects implemented by the Brazilian Cultural Centre in Barcelona 2003-2013 (45)

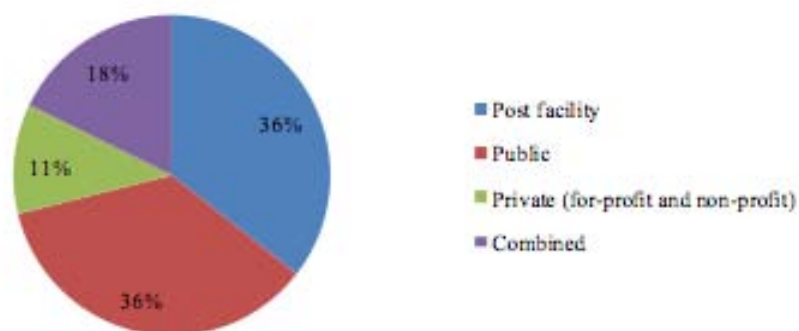


Table 6. Analysis of the implementation city.

		Count	Total N %
Projects submitted	Barcelona	72	91%
	Multi city	2	3%
	Other city	4	5%
	In Brazil	1	1%
	Total	79	100%
Projects implemented	Barcelona	41	91%
	Multi city	0	0%
	Other city	3	7%
	In Brazil	1	2%
	Total	45	100%

8.2.2 Brazilian Cultural Centre: Survey with the Portuguese language students

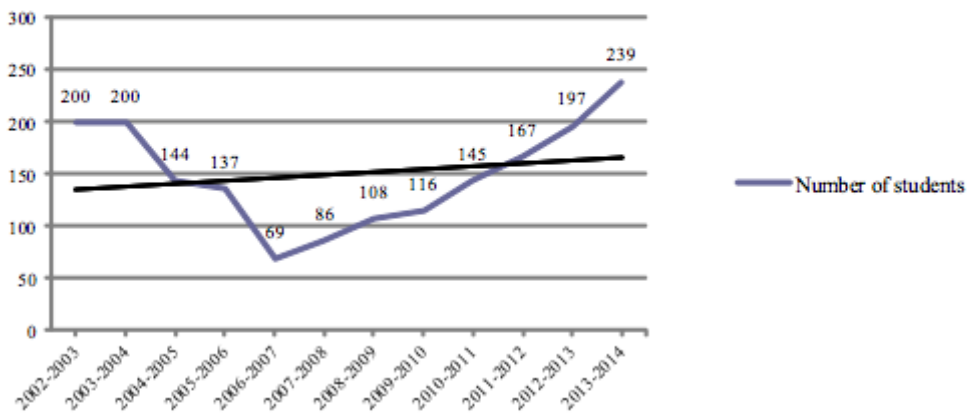
Another dimension of the Cultural Diplomacy carried out by the Brazilian Cultural Centre in Barcelona refers to the promotion of Portuguese language, in its Brazilian variation, through language courses. Therefore, apart from the in depth analysis regarding the realization of Cultural Diplomacy projects presented in the

previous chapter, the research also encompassed the application of a comprehensive, anonymous survey to the students of the Cultural Centre’s Portuguese Language courses. The survey constituted another instrument in attempt to measure and understands Brazilian Cultural Diplomacy undertaken through its Cultural Centre in Barcelona.

More specifically, the survey aimed to evaluate the effects of the Cultural Diplomacy action carried by this post and identify elements that could contribute to improve its performance. The survey addressed the student’s profile, their opinion of and relation with the Cultural Centre, the student’s cultural practices and interests, and their imaginaries about Brazil and its people.

As Graph 20 shows, during the 2003-2013 period a very subtle linear tendency can be observed of the increase in the number of enrolled students. It can be seen that after an initial decrease, from 2006 onwards there was a continuous growth in the number of students enrolled in the Portuguese language courses offered by the Centre.

Graph 20. Number of students enrolled in the Portuguese language course offered by the Brazilian Cultural Centre in Barcelona 2003-2013



The Portuguese language courses offered by the Cultural Centre are the source of so called Cultural revenue that is transferred directly from the Centre to the Brazilian State. A part of this data was already presented in the previous chapter when analysing the budget variable, but here I would like to focus on the relation of the budget with the Cultural revenue received each year by the Centre. As the Graph 21 shows, the obtained income (green bars) is quite substantial and could cover a great part of the financial request (blue bars) to conduct the cultural projects proposed by the BCCBcn. The disproportion of the amount of money received (red bars) by the Centre versus money

transferred back to Brazilian State (Cultural revenue) is striking. At least in four years, 2008, 2011, 2012 and 2013 Cultural revenue could easily cover all the expenses needed for carrying out all the projects proposed by the Centre. Three last years of the studied period (2011, 2012 and 2013) stand out exceptionally as the years of the greatest disproportion between the Cultural revenue and the money received by the BCCBcn. Especially in 2013, the Centre's demand was the lowest and the Cultural revenue the highest, yet the Centre received no money at all to conduct its planned Diplomacy projects.

Graph 21. Total amount of budget asked and received per year in relation to Cultural revenue of the BCCBcn

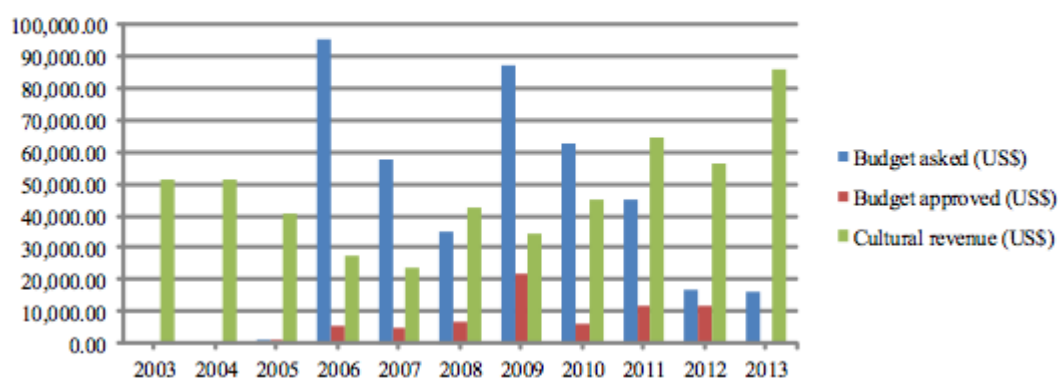


Table 7 provides a more direct insight into the financial situation of the BCCBcn. As we can see, the total Cultural revenue obtained by the Brazilian Cultural Centre in Barcelona during the period 2003-2013 equals US \$ 472,455.73 what represents 88% of the total budget requested by BCCBcn during this years. This clearly confirms that the Centre could easily subsidize its Cultural Diplomacy projects with the resources obtained solely from the Portuguese course inscriptions.

If we have a look at the proportion of the budget approved and transferred by Itamaraty to BCCBcn in relation to the amount of money that has been sent back to Brazil by the Cultural Centre, in majority of the years it does not exceed 20%. Only in 2009 Itamaraty approved as much as 63% of the value of the Cultural revenue to be reverted in cultural actions carried out by the Post. This allowed for the implementation of a total 8 projects during that year, out of which 6 were dependent on the financial support from Itamaraty. 2009 was also the year of the highest amount of projects implemented throughout the studied period, what can point toward the crucial role the Itamaraty's financial support plays in the realization of the Centre's cultural agenda.

As it was mentioned above, in 2013 the BCCBcn contributed with the highest amount of the Cultural revenue (US \$ 85,777.22), yet no money was released by Itamaraty, even though only 18% of the mentioned amount would be sufficient to implement all the planned cultural actions. As a result, only one single project was carried out that in year from a total of 6 projects that had been proposed (see Table 1 in previous chapter).

Apart from offering courses of all levels of Portuguese language, Brazilian Cultural Centre is one of the three places in Spain where the exam for the Certificate of Proficiency in Portuguese for Foreigners (CELPE-Bras) can be taken. On the Graph 22, a clear linear tendency of the increase of the number of people taking the exam each year can be observed. Along the studied period, the number of participants that took the test increased by 814%. An especially evident rise started in 2011 and the number of participants kept growing during the following years. This indicates that the general interest in Portuguese language is constantly increasing, what can serve as a prevision for the future demand and consequently the possible Cultural revenue income.

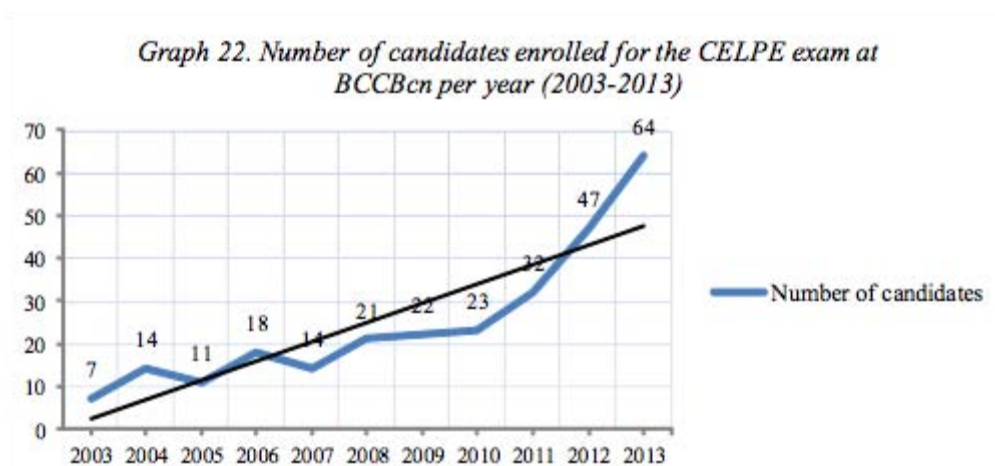


Table. 7. Analysis of the financial aspects of Brazilian Cultural Centre in Barcelona.

	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	Total
Budget requested(US\$)	0.00	0.00	738.00	95,788.40	57,611.00	34,757.58	87,046.00	62,596.28	45,110.00	16,658.00	15,866.07	416,171.33
Budget approved (US\$)	0.00	0.00	738.00	5,243.40	4,755.00	6,400.00	21,705.00	6,154.28	11,490.78	11,550.00	0.00	68,036.46
Cultural revenue (US\$)	51,320.50	51,405.66	40,991.82	27,689.36	23,636.06	42,294.66	34,260.18	45,220.12	64,687.70	56,492.95	85,777.22	472,455.73
% of budget approved/budget requested	-	-	100%	5%	8%	18%	25%	10%	25%	69%	-	16%
% of budget approved/cultural revenue	0%	0%	2%	19%	20%	15%	63%	14%	18%	20%	0%	14%
% of cultural revenue requested	0%	0%	2%	346%	244%	82%	254%	138%	70%	29%	18%	88%

8.2.3 Results of the survey applied to the students of the BCCBcn

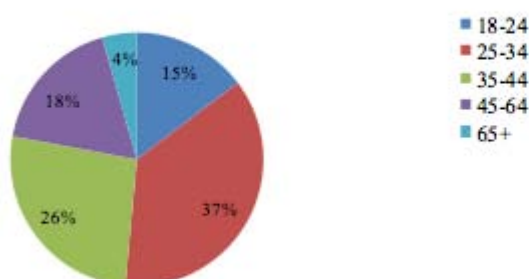
The survey was applied in the academic year 2013-2014 and consisted of a total of 66 questions divided in 5 parts: I - Student's profile, II – Perceptions about the Brazilian Cultural Centre, III – Access to cultural activities, IV – Perceptions about Brazil, and V – Contact with Brazilians. The surveys were conducted during a period of two weeks, and it was possible to count with the availability of all the students present in the classroom throughout that period within every single classroom from all the courses offered (Beginner, Intermediate and Advanced). At the Centre, the academic year is divided by semester, which is the length of each course. The survey occurred in the second semester and counted on the participation of all the students attending the courses during the two week application period, which included 68 out of 102 registered students, resulting in a sample that embraces 66.6% of all students enrolled in the courses in that semester of the survey.

Student's profile

The age profile of the students (Graph 23) encompasses a majority (52%) of young adults (18-34), 26% of people in the age-range 35-44, 18% of students between 45 and 64 years old and only 4% of people over 65 year old. The most numerous age group is from 25 to 34 years old, accounting for 37% of the students. There were no underage students.

In relation to sex, females entail a more represented group embracing 60% of the students.

Graph 23. Student's profile: age (68)



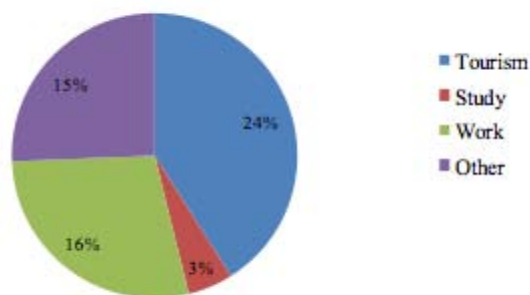
The surveyed sample consisted of a highly qualified public, since almost all (94%) had access to a university degree. Among those, 38% reached a master

programme while 4 (6%) had a PhD degree. 88% of all respondents considered themselves as middle-class members. 44% revealed their monthly income to be between 1,501€ and 5,000€, 35% below 1,500€, and 15% were students with no income. Half of the students were employed in the private sector, and among the other half were students, as well as employees of the public sector, both retired and unemployed.

Regarding nationality, notwithstanding the predominance of the host country's nationals, Spaniards represents three-fourths of the total. The Cultural Centre in Barcelona also counts on students from several other countries chiefly from Europe and South America, yet Asia is represented as well. Therefore, 25% of students are foreigners who came from Argentina, Brazil, China, England, France, Germany, Italy, Israel, Mexico, Peru, Poland, Sweden, Ukraine and Venezuela. It was rather unforeseen to meet a Brazilian having Portuguese classes at the BCCBcn, which was the case of one of the students, whom we had the opportunity to talk to in the focal-group discussion. He mentioned that he was born in Brazil and moved to a Spain at a very young age, where he did not have contact with his mother tongue, which motivated him take the course.

A majority of the students (60%) have already been to Brazil, either as a tourist or lived there for some time, and a similar proportion (57%) had the intention to visit the country within the next 12 months. The motives were various and included tourism, work and other reasons than mainly included visiting family members (Graph 24).

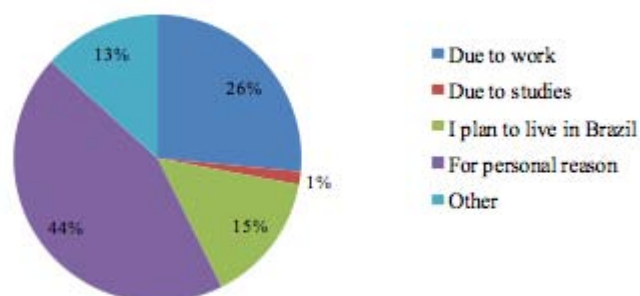
Graph 24. Motives to visit Brazil in the next 12 months (68)



The results of the survey demonstrate that people started studying Portuguese at the BCCBcn for different reasons, including personal satisfaction, professional perspectives, intention to live in Brazil and family relations. As can be seen in Graph 25, 44% claimed they are taking the language course for personal reasons, while 26%

answered that it is due to work. 15% of the students enrolled in the course plan to move to Brazil and 13% marked the option “other”. All of them, later on, specified that their motivation to learn this language is because they have Brazilian family members. In the focal-group interviews it was possible to strengthen the understanding of the reasons that lead such a multicultural group of people to enroll in the BCC’s course.

Graph 25. Motives to study Portuguese language (68)



Perceptions about Brazilian Cultural Centre in Barcelona

After the first assessment of the students’ profile, the survey aimed to identify their perception of the centre and their interest for Brazilian culture.

Regarding the course, 99% of the students are either very satisfied or satisfied with the language course and all claimed they are interested in learning more about Brazilian culture beyond the linguistic aspect. All of the respondents consider the infrastructure of the Centre to be sufficient for carrying out the tasks of Portuguese language teaching. However, regarding the possibility of undertaking cultural activities, almost half of the surveyed students (47%) consider the infrastructure to be inadequate.

In order to identify the students’ cultural fields of interests, the survey contained a list of 12 cultural fields and the respondents could mark specifically their interest in each of them by marking “very interested”, “interested” or the “not interested” option in each case (Table 8). The participants demonstrated a special interest in activities of various domains, especially movies, popular music and somehow surprisingly, gastronomy (54% marked to be “very interested” in this option). Gastronomy was also emphasized in most of the focal group interviews. On the other hand, classical music stood out as the field with the greatest disinterest, with 46% of the students saying that they are not interested at all in this kind of cultural event.

Despite the high interest for Brazilian culture expressed by the students, their participation has been found to be very low in cultural projects carried out by the Post. Only 15% of the students have ever been to any cultural event/activity organized by the Centre.

Table 8. Cultural interest of the students of the Portuguese language in the Brazilian Cultural Centre in Barcelona (68).

	very interested	interested	not interested	no answer
Movie exhibition	51%	40%	4%	4%
Concerts	46%	35%	4%	15%
Classical music	9%	28%	46%	18%
Popular music	49%	34%	4%	13%
Exhibition	37%	32%	19%	12%
Conferences	38%	40%	7%	15%
Literary events	21%	46%	18%	16%
Theatre	28%	40%	15%	18%
Dance	40%	31%	15%	15%
Gastronomy	54%	29%	7%	9%
Popular culture	43%	35%	4%	18%
Workshops	40%	34%	9%	16%

Perceptions about Brazil

The results of the questionnaire indicate that the Centre has positively contributed to the improvement of the students' opinion about Brazil. 54% of the students have a better opinion about this country since they started taking the Portuguese classes, while 46% of the students have maintained the same opinion they previously had. Yet, none of the respondents have claimed that their opinion about the country has become worse. A great majority of the participants (75%) also talk more about Brazil and topics related with the country since they started the Portuguese classes.

At the same time, typical stereotypes attached to Brazil are still present in the imaginary of the students. The image the majority of the students have about Brazil refers to a country of inequality, poverty and violence, but with happy and cordial people in an environment of natural beauty, festivity and football. For instance, 84% of the students consider Brazil to be a very unequal country. Poverty is considered much related to Brazil by 62% of the students, while 38% and 37% consider violence and corruption to be highly typical for this country (Table 9). Very little students, only 3%, related Brazil as a highly xenophobic or racist country.

Table 9. Stereotypes in the perception of the students of the Portuguese language course in the Brazilian Cultural Centre in Barcelona (68).

	a lot	regular	little	nothing	I don't know	no answer
Violence	38%	51%	9%	0%	1%	0%
Corruption	37%	53%	3%	0%	7%	0%
Inequality	84%	15%	0%	0%	0%	1%
Poverty	62%	31%	4%	0%	1%	1%
Unemployment	15%	47%	21%	4%	10%	3%
Racism/xenophobia	3%	40%	28%	13%	15%	1%

On the other hand, regarding positive stereotypes, the most representative characteristics related to Brazil are football and natural beauty (in the sense of landscapes) (Table 10). 99% of the respondents identified these two options as strongly related to the country, followed by the image of festivity and carnival (96%). Happiness and cordiality strongly characterizes the Brazilian population in the view of 94% and 87% of the respondents, respectively. A majority of the surveyed students also have a solid image of Brazil as a highly culturally diverse country. Yet, only 29% of the students relate the country with good universities and research, while the same figure (29%) of the respondents actually revealed that they do not have any knowledge about the quality of the universities and research conducted in Brazil.

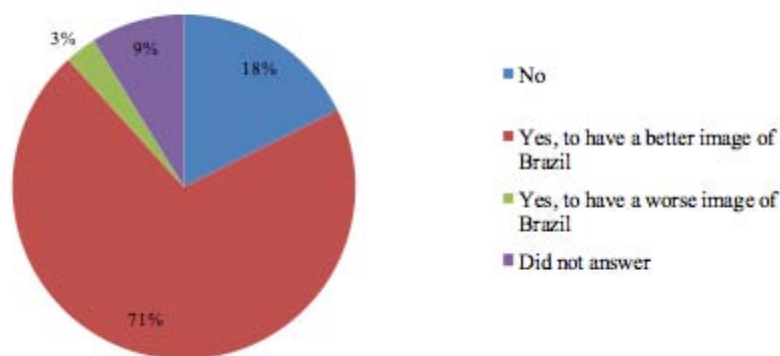
Table 10. Stereotypes in the perception of the students of the Portuguese language course in Brazilian Cultural Centre in Barcelona (68).

	a lot	regular	little	nothing	I don't know
happiness	94%	6%	0%	0%	0%
Natural beauty/biodiversity	99%	1%	0%	0%	0%
Good universities/research	29%	29%	12%	0%	29%
Festivities/carnaval	96%	4%	0%	0%	0%
Hospitality/cordiality	87%	9%	0%	0%	4%
Cultural diversity	82%	15%	0%	1%	1%
Football	99%	1%	0%	0%	0%
Sensuality	68%	25%	0%	1%	6%

Contact with Brazilians

The Majority of the surveyed students (85%) have or had contact with Brazilians outside the classroom. In most of the cases (71%) of this contact resulted in changing the opinion of the country for better. Only 2 (3%) respondents indicated that their opinion changed for worse after having contact with Brazilians beyond the Cultural Centre (Graph 26). 88% of the students indicated that they would like to have more contact with the representatives of Brazilian culture, while none of them answered that they would clearly not wish to have such opportunity.

Graph 26. Did your opinion about Brazil change after contact with Brazilians?



CHAPTER 9

THE BRAZILIAN CULTURAL CENTRE IN THE AGENT-STRUCTURE INTERPLAY

The present chapter aims to apply the suggested Rotational model in order to discuss the results presented above regarding the Brazilian Cultural Centre in Barcelona (BCC-Bcn). As previously debated in chapter 2, we propose the Rotational model as a suggestion of framework in the study of Cultural Diplomacy. Its application to the empirical research conducted at the BCC-Bcn seeks to analyse the structural and agential aspects present in the decision-making process regarding the Cultural Diplomacy carried out by the Centre.

The rotational framework suggests that the conduction of Cultural Diplomacy by a State encompasses a cyclical process and within each cycle there are a set of sequential stages. Every stage in a Cultural Diplomacy cycle has its own agent-structure dynamics and interactions among actors. The application of the model involves the selection of a concrete case regarding the Cultural Diplomacy of one or more States in a specific location in time and space. Hence, the present research comprises the study of the Brazilian Cultural Diplomacy, with a focus on the case of the Brazilian Cultural Centre in Barcelona.

Agents and structures refer to different types of actors depending on the dimensions, stages, cycles and interactions within the specific contexts of Cultural Diplomacy addressed in each research design. As explained in the framework, the double identity status of actors enables their possibility to be an agent and a structure, but in different interactions within a cycle. In the current research, different agents and structures were addressed throughout the phases of the Brazilian Cultural Diplomacy cycles. Nevertheless, structure mainly entails the Brazilian Ministry of Foreign Affairs (Itamaraty) while agent principally encompass the BCC-Bcn, although the Centre also comprises a structure in one of the phases. A variety of agents beyond the Centre also integrate the cycles analysed.

Once the case and interactions regarding the Brazilian Cultural Centre and the Itamaraty that will be highlighted in the analysis have been selected, a pivotal step in the application of the model entails the identification of the stages within the Cultural Diplomacy cycles studied. It has been identified that along the period under study, the conduction of Brazilian Cultural Diplomacy encompassed cycles with the duration of a year, containing five stages within each cycle: 1) formulation, 2) planning, 3) selection,

4) Implementation and 5) evaluation. Although the last stage, evaluation, was not regularly present. Furthermore, the framework application to our case study involves the analysis of agential and structural factors in each of the phases regarding the Centre's Cultural Diplomacy throughout a period of eleven years, as it will be discussed in the following lines.

9.1 Stage One

The analysis of stage one focuses on dimension two, regarding the interactions involving the Enunciator State's public administration and its posts in the host society abroad. Thus, the dimension examined refers to the interactions between the Brazilian Cultural Centre in Barcelona (BCCBcn) and Itamaraty. Stage one has its own agent-structure dynamics and within the dimension encompassing the interactions between Itamaraty and the Centre, the former is the structure while the latter the agent. In the condition of a structure, Itamaraty both constrains and enables the Centre's agency in Cultural Diplomacy actions, while the Centre also has the possibility of agency. Amongst Itamaraty's structural resources, organizational culture stands out at this stage, especially in relation to its normative aspect, mainly involving the guidelines Itamaraty submits to its posts abroad.

Itamaraty started submitting the BCCBcn guidelines for actions beyond the post's Portuguese language courses with the beginning of the Programme of the Brazilian Cultural Centres abroad (PCCB) in 2006. During the studied period, the guidelines basically comprised the presentation of priorities the Centre should take into account at Stage two, the planning and pre-selection of Cultural Diplomacy projects. In the discourse of Itamaraty, these priorities are also considered at Stage three, the final selection process, in which the Ministry of Foreign Affairs decides upon the projects the BCCBcn will be supported to undertake and the amount involved, when it is the case.

The Cultural Diplomacy guidelines sent to the BCC-Bcn contained priorities within the three classification categories presented in chapter 6 and employed in this research: 1) *Procedure*, 2) *Cultural Domain* and 3) *Implementation strategy*. The *Procedure* priority embraced a) Inter-post cooperation, present in the guidelines from 2009 to 2012, and b) Inter-program complementarity (2011-2012). During most of the analysed period the *Cultural Domain* priority included a single element: a) Promotion of the pedagogical aspect of Portuguese language (2006-2012). Since 2011 other

cultural domains have been mentioned as suggestions of fields to be addressed by the Centre's projects, encompassing b) Celpe-Bras exam (2011-2012), c) music (2011-2012), d) theatre (2011-2012), e) capoeira (2012), f) drawing (2012), g) puppet (2012), h) academic and i) literature.

Implementation strategy priorities were added to the guidelines from 2011 onwards and involved suggestions within the Cultural Domains mentioned above. Thus, examples of implementation strategies encompassed a) performance, in the contexts of music, theatre, capoeira, and puppet cultural domains b) workshops (reading, writing, music, theatre, drawing, and puppet) and c) courses, targeting the Centre's teachers.

Until 2005, the Centre did not receive instruction from Itamaraty specifically targeting the Brazilian Cultural Centres abroad regarding Cultural Diplomacy projects. This does not refer to the regular Portuguese language classes, by which the Centre maintained a continuous communication with Itamaraty along the mentioned period. For the year 2003, no instructions have been identified as available to the post to conduct Stage 2. In the following year the instructions were accessible that Itamaraty sent the Brazilian Consulate in Barcelona concerning the Programme for Brazilian Reality Promotion (PDRB)⁴⁷. In 2005 the BCC-Bcn could have the guidelines as a reference sent by the Consulate for the PDRB and the Cultural Promotion Programme (PDC) as well.

For three years since the beginning of the Cultural Programme for the Brazilian Cultural Centres abroad (2006-2008) the only orientation Itamaraty included in the guidelines sent to the BCC-Bcn referred to a priority regarding Cultural Domain, named as the *Promotion of the Pedagogical and Literary Aspect of Portuguese language*. This priority is amongst those mentioned in the instructions that lacked any further description beyond its name. The guidelines in the following years maintained the previous priorities and gradually incorporated new ones. The priority *Inter-post cooperation* was included in 2009, and it refers to the partnership involving two or more Brazilian posts abroad in a Cultural Diplomacy project, especially in regards to the implementation of a project in more than one post. The guideline for 2011 added *the diffusion and promotion of Celp-Bras exam* as a priority. In this same year the priority

⁴⁷ Initials in Portuguese. Both programmes are run by Itamaraty's Cultural Department. The PDRB is coordinated by its Division of Coordination of Promotion (DIVULG), while the PDC by the Division of Cultural Operations Diffusion (DODC).

Inter-programme complementarity entered the guideline as well. The latter was a late arrival at the PCCB guidelines; once it was already included in the PDRB since 2004 and in the PDC from 2006 onwards.

In regard to objectives of Brazilian Cultural Diplomacy, the only elements identified in the communication between Itamaraty and the BCCBcn refer to a very broad instruction limited to the diffusion of Portuguese Language and Brazilian Cultural. Also, it has been found that in 2013, resulting from the implementation at Itamaraty of the Integrated System of Budget and Planning (SIOPI) - a monitoring mechanism - the topic of objectives has been addressed in the sense that the post was required to establish goals and create reports regarding its actions⁴⁸, but it did not provide the Centre with goals.

Three major trends could be identified in the guidelines: a) periodicity, b) continuity and c) broadness. The first aspect refers to the instruction's annual submission to the posts. Secondly, along the studied period, the guidelines maintained the same pattern. Although new priorities were introduced, it did not represent any rough change, but rather a smooth adaptation. Regarding item "c", the priorities were very broad and mostly not clearly expressed. They often did not encompass any explanation, limited simply to the name itself.

9.1.1 Structure

The process through which the norms are formulated by Itamaraty, in this case the guidelines, comprise a restrictive mechanism on agency since they emerge from an organizational culture narrating the structure within a perspective of hierarchy of knowledge in which the structure is the natural locus of enunciation in Cultural Diplomacy and hence with the most distinctive capacity to set the means to carry it out. However, possibilities for agency remain to rearticulate the positionalities established by the structure, which might be more feasible in relation to a subsequent cycle, in the sense that the agents' behavioural influence, for instance, the guidelines' formulation in the following Cultural Diplomacy cycles.

⁴⁸ Telegraphic circular from SERE Nr. 88616 from 21/01/2013.

As it has been proposed in the rotational model, structural resources entail a means through which structure, despite its restrictions, can also facilitate agency in Cultural Diplomacy. The research findings display that Itamaraty's organizational culture entails a structural resource that contributed to the Centre's agency by institutionalizing the BCC-Bcn legitimacy to undertake Cultural Diplomacy projects and request Itamaraty's support to make them possible. Then, the beginning of the Program for the Brazilian Cultural Centres abroad (PCCB) in 2006 represented the employment of Itamaraty's resources involving organizational culture, agents and budget in the establishing of norms and procedures that contributed to expanding the Centre's field of action beyond an exclusive focus on Portuguese Language courses. It referred to the Centre's prospect to plan and implement an annual Cultural Diplomacy program addressing other cultural domains, for instance, music, literature, plastic arts, etc.

The Cultural Centre's Program (PCCB) emerged embedded in the same normative and procedural patterns already employed in the other Cultural Diplomacy programmes embracing the Brazilian Consulates and Embassies. This includes the Cultural Promotion Programme (PDC) and the Programme of Promotion of Brazilian Reality (PPRB) respectively run by the Itamaraty's Cultural Department's Division of Cultural Operations Diffusion (DODC) and Division of Coordination of Promotion (DIVULG). Thus, the same Stages within the Cultural Diplomacy cycle remained in the PCCB, and the guidelines' broadness and vagueness, with the presence of some general transversal priorities, combined with Programme specific ones.

Before the Programme for the Cultural Centres abroad, the proposals by the Centres were sent to Itamaraty together with those from the Consulate or Embassy to which the post is subordinated, as in the case of the BCC-Bcn, the Brazilian Consulate in Barcelona. Then, since the projects were sent to the same Cultural Diplomacy programmes, it demanded the Consulate's acceptance to have their projects competing with the ones from the Centre for the same restricted funds of Itamaraty. Yet a reluctance has not been observed of the Consulate to include the Centre's project in its annual program presented to Itamaraty between 2003 and 2005. One aspect refers to the inadequate infrastructure of the Consulate's cultural sector and hence its reduced actions in the mentioned period. Therefore, since the Consulate had a limited performativity in Cultural Diplomacy, it would have been strange to obstruct the actions of a Centre seeking develop actions in this field.

However, if the Centre were under the jurisdiction of a more active post or if there was a context of intra-bureaucracy rivalry in which the Consulate's chief was simply unwilling to support the projects from the Centre, the latter would have lacked an institutionalized normative enabling the Centre to present projects. With the creation of the Programme for the Cultural Centres abroad (PCCB) in 2006, the projects proposed by the BCCBcn remain mediated by the Consulate, meaning that they need to go through its approval before reaching Itamaraty. The difference is that the Centres obtained their own institutionalized channel to submit Itamaraty proposals for Cultural Diplomacy actions. The Centre's projects are submitted to Itamaraty through the PCCB managed by DPLP, while the Consulate's projects are sent to the other programmes ran by Itamaraty's Cultural Department.

Nonetheless, although the creation of the PCCB was relevant to bring the Centre's legitimacy to propose and obtain Itamaraty's support to carry out Cultural Diplomacy projects, the Programme for the Cultural Centres abroad also set the Centres in an enormously asymmetrical condition regarding the possibility to obtain Itamaraty's financial support. The Consulates and Embassies can submit their projects to least three different Cultural Diplomacy Programmes managed by Itamaraty's Cultural Department, such PDC, PPRB, PPAB. While the Centres can present proposals only to one Programme. The Structure set a positionality of inferiority to the Cultural Centres in relation to the other posts by limiting the former's access to Itamaraty's Programmes and fundamentally the budget, restricting the Centre's agency to carry out Cultural Diplomacy projects.

9.1.2 Agency

The guidelines to the Centre until 2008 had their content limited to the prioritization of the *Promotion of Pedagogical and Literary Aspect of Portuguese Language*, but without any explanation about its meaning. An immediate interpretation of the mentioned priority could refer to the attempt to emphasize actions involving a Language course. However, as already mentioned, the guidelines also stress that the Centre's regular Portuguese classes are not eligible as a project to be submitted to Itamaraty.

We could interpret the literary dimension as a possibility to carry out projects addressing Brazilian literature, which opens a variety of options, such as a seminar, a

conference, or a workshop. In each of these implementation strategies, countless aspects of Brazilian literature could be addressed. There are many other forms to approach literature, for example, through the publication of books, a magazine, a newsletter, the organization of events like a sarau, a theatre play, a radio programme, an art exhibition, a concert, or a movie screening. At the same time, all these possibilities also entail a pedagogical aspect regarding Portuguese language.

The emphasis on an idiom, beyond a regular language course, can also be interpreted according to the perspective that any project which somehow brings the host society in contact with the Portuguese language carries out an educative dimension in regard to this language. For instance, the proposition of a concert in Barcelona with a Brazilian singer performing in his/her native language would contain this linguistic pedagogical aspect. This is a dimension that could be embedded in any project as a transversal element that contributes in some way to the Portuguese language promotion beyond the structure of an idiom class.

A linguistic entanglement within Cultural Diplomacy actions might occur regardless of the project's cultural field, even in those projects within a cultural domain that in a first moment might appear detached from such a linguistic relation, like dance, plastic arts and instrumental music. A pedagogical dimension regarding Portuguese language might be present in every circumstance in which the project involves the employment of Portuguese language, such as a concert, a theatre play, a workshop, or a conference in any cultural domain (dance, photography, music, etc) performed in Portuguese.

The *inter-post cooperation* priority also leaves enormous possibilities of agency to cooperate with others Brazilian Centres, Consulates or Embassies in any Cultural Diplomacy project regardless of cultural field and implementation strategy. The priority *diffusion and promotion of the Celp-Bras exam* added in 2011 is also broad and set in the absence of explanation. Considering that Celp-Bras entails a Portuguese Language proficiency exam, an interpretation could refer to a preparatory course for the Celp-Bras exam. Yet, we shall remember that regular language courses offered by the Centre cannot be submitted as a project. On the other hand, if this priority referred exclusively to the creation of preparatory courses, it would have been more logical to express it directly, mentioning something like "create Celp-Bras preparatory courses". Since it did not, the priority allows an understanding that most projects can comply with it.

In a more perhaps evident way, it could entail, for example, conferences and workshops about the Celp-Bras exam directed to Portuguese language students and teachers. It would be a form to bring awareness about the exam and its importance. Another approach would be to consider that Celp-Bras criterion could also encompass projects proposing the publication of didactic material for the proficiency exam focusing on the context and needs of native Spanish speakers.

An extensive interpretation of this priority suggests that it encompasses projects related to Portuguese language. The argument could be as follows: since Celp-Bras is a proficiency exam in Portuguese language, projects that foster the contact of the host society with this idiom contribute to generate the interest to learn the language or improve already existing knowledge and further to take the exam. Also, since Celp-Bras measures an individual's capacity to understand and communicate in Portuguese, projects putting subjects in contact with the language can contribute to improve their proficiency in Portuguese and hence increase the possibility of a better result on the test. In short, Cultural Diplomacy actions involving Portuguese language assists to create a public for the Celp-Bras exam and also to improve the performance of prospective exam-takers. In this context, this priority overlaps with the previously analysed *Promotion of Pedagogical and Literary Aspects of Portuguese Language*, and in both, cases for agency are enormous.

The pattern of absence or vagueness of explanation in the guidelines is maintained in the priority *Inter-post complementarity*, only mentioning, in this case, that it comprises a complementarity among the projects the posts send Itamaraty through different Programmes. In order to analyse this priority, we should consider that in the case of a Consulate or an Embassy, these posts can submit proposals to Itamaraty through different Cultural Diplomacy Programmes, depending of the projects' Cultural Domain or implementation strategy. Then, *Inter-Programme complementarity* could be perceived as a form to distinguish the realm of action from each Programme and concomitantly point their interconnectedness as instruments of Brazilian Foreign Policy. However, the proposals from the Cultural Centre are sent through a single channel, the Programme for the Cultural Centres abroad (PCCB) run by the DPLP within Itamaraty's Cultural Department. At the same time, before reaching Itamaraty, the Centre's proposals are initially sent to the Brazilian Consulate in Barcelona. The latter submits its own projects and the ones from the BCC-Bcn to Itamaraty. Each proposal is sent to the respective Cultural Diplomacy Programme.

Therefore, the application of the *Inter-programme complementary* priority could comprise an attempt to reach a complementarity amongst the projects submitted by the Consulate and the BCC-Bcn, since they belong to different Programmes. Complementarity would entail the ability to have the different projects proposed by both posts to form an interconnected whole that is functional in the conduction of Cultural Diplomacy. Yet, distinguishing the presence and absence of such complementarity becomes a foggy ground. A tangible procedure would encompass that the complementarity is missing in the circumstances in which projects overlap.

Overlapping among projects would occur when they partially cover the same aspects of Cultural Diplomacy in the sense of coinciding in Cultural Domain and implementation strategy. For example, if the Consulate and the BCC-Bcn would each propose a Brazilian film festival in Barcelona in the same year. Or if both posts presented a project involving a Brazilian literature conference, despite the different content in each event.

Conversely, the proposal of a Brazilian film festival by the Consulate combined with a different project encompassing a roundtable addressing the Brazilian film sector, presented by the Centre, would fit the *Inter-programme complementarity*. The festival would be submitted to the PPAB (Programme for the Promotion of Brazilian Audiovisual) run by DAV (Division of Audiovisual) while the academic event sent to the PCCB managed by DPLP. Yet, the synchronization of different projects that address the same Cultural Domain employing a diverse implementation strategy does not entail a pre-condition to complementarity.

In the previous example there was a synchronization. Both projects belonged to a common cultural domain (audiovisual) while differing in the implementation strategy. One encompassed a film festival and the other a roundtable. However, it can also be claimed that Cultural Diplomacy actions that differ both in cultural domain and implementation strategy are complementary as well. Let's consider the possibility that in a given year the Brazilian Consulate in Barcelona proposes a Brazilian Music Concert and the BCC-Bcn a theatre workshop conducted in Portuguese. The concert would be in the realm of the PDC (Cultural Promotion Programme) coordinated by the DODC, while the workshop proposed as part of the PCCB, managed by DPLP.

Both projects, the concert and the workshop, would be sent to a different Cultural Diplomacy Programme within Itamaraty's Cultural Department. It can be sustained that a Brazilian music concert and a theatre workshop are complementary

mechanisms to promote the Portuguese Language in the host society. Despite the language dimension, there is also complementarity between both projects in the sense of the possibility to present different aspects within Brazilian culture in Spain, which in this case would overlap with the *Cultural diversity* priority. Therefore, within this perspective, any context of at least two projects that differ from each other minimally in one aspect, like cultural domain or implementation strategy, could be in accordance with the *Inter-programme complementarity* priority. In fact, complementarity is also present even in the other example mentioned above, when the Centre and the Consulate propose their own project encompassing a Brazilian literature conference. Each of these events would count with the presence of different scholars and/or writers. It could represent an attempt of both posts to emphasize the diversity of Brazilian literature within the same Cultural Diplomacy cycle.

As the analysis of guidelines demonstrates, at Stage one the structural norms involving the guidelines have considerable fissures through which an immense level of agency can be exerted in the next Stage, since the guidelines' broadness enables the inclusion in the proposals of a wide range types of projects.

9.2 Stage Two

Stage two encompasses the planning and pre-selection of the Cultural Diplomacy actions that are proposed to be undertaken within a Brazilian Cultural Diplomacy cycle. It involves the employment of a twofold procedure, Procedure A and B. The former takes place at the posts abroad while the latter at Itamaraty, in Brasilia. In both procedures, Stage two encompasses the design of Cultural Diplomacy projects and the pre-selection of the initiatives that will move to the next Stage. These projects are presented by a diversity of actors, within and outside the Enunciator State apparatus.

9.2.1 Structure

Drawing on the perspective proposed in the rotational model, the results stress that structural resources encompass the means by which Itamaraty, as the structure, restricts the agency of the Cultural Centre in Barcelona and also other actors in actions regarding Brazilian Cultural Diplomacy. The four structural resources presented in the rotational framework - organizational culture, budget, agents and international facility

network – were identified at Itamaraty as a medium through which structure limits agency possibilities in Cultural Diplomacy.

Regarding the resource international facility network, the relation between two Brazilian posts abroad, the Consulate and the Cultural Centre can represent a constraint to the former as a result of the BCC-Bcn subordination to the Brazilian Consulate in Barcelona. The structure's organizational culture set that the projects the Centre includes in its annual program at Stage two previously go through the Consulate's approval before they are submitted to Itamaraty. The relations involving Itamaraty, the Brazilian Consulate, and the BCC-BCn regarding Cultural Diplomacy confirm the double identity of actors suggested in the rotational framework.

Actors' double identity entails the possibility to concomitantly participate as a structure and as an agent in the same Cultural Diplomacy cycle and yet in different interactions. The Consulate exerts its feature of agent in its relation with Itamaraty while it is a structure in regard to the BCC-Bcn. This is a procedure in which the Consulate has the possibility to block initiatives presented by the Centre and send Itamaraty only a pre-selection of the projects the Centre has planned for its Cultural Diplomacy agenda.

However, a significant indication was not identified of this constraint from the Consulate over the BCC-Bcn during the period in analysis. Yet, it comprises a permanent possibility of structural restriction, even if latent in some contexts. Considering the constant changes in the Consulate's agents, the arrival of a new diplomat at the post has the possibility, guaranteed by Itamaraty's organizational culture, to set relations with the Centre in a way that it increases the Consulate's restriction of the Centre's behaviour in Cultural Diplomacy

Regarding the interconnection between Itamaraty and BCC-Bcn, in which the latter is the agent, while the former consists of the structure, the resource budget entails a form through which the structure exerts a restrictive capacity over the Centre's agency, since budget is concentrated at the structure, responsible for the decision about its application. The constraint exerted by the structure also embraces the employment by Itamaraty of its resource organizational culture. The structure pre-sets and provides the Centre with an annual budget only in regard to its basic maintenance with infrastructure and personal, encompassing rent, staff's salaries, water, electricity, etc. The Centre does not have any pre-defined budget to employ in Cultural Diplomacy projects. Then, in the process of planning a project involving, for example, a music workshop, the Centre

does not have any monetary means available to cover any of the costs, which might involve publicity, artist fee, accommodation, transportation, or rent of the implementation place. Any amount needed to carry out a project demands a request to Itamaraty and its approval, which often, as the findings demonstrate, receives a negative answer.

The limitation in the Centre's agency is also present in the absence of structure's assurance of the approval of at least a minimum amount of projects or budget in a Cultural Diplomacy cycle. This practice is also employed in regards to the other posts abroad. Another restriction carried out by structure refers to the decisions made at Stage three in previous Cultural Diplomacy cycles. It has been observed that the reiterated scarce support Itamaraty provides the Centre in previous cycles constrains the Centre's behaviour in subsequent cycles at Stage two. This inadequate support of Itamaraty involves among amongst other aspects, the low amount of projects and budget approved in relation to the proposals the Centre submitted Itamaraty. The structure granted the post financial support solely to slightly beyond a third of the proposals from 2003 to 2013, in a context, as the findings indicate that both elements are already frequently small, the number of projects and the budget requested to implement them.

Although Itamaraty's guidelines do not establish a range of budget a project should fit it into, the recurrent small support of structure - despite the variation throughout the years - contributes to form a perception internalized by the BCC-Bcn according to which it should mainly consider submitting Itamaraty's low budget Cultural Diplomacy projects. This positionality influences the characteristics of the projects (cultural domain, implementation strategy, budget, participant actors) formulated by the Centre or pre-selected among initiatives proposed by other actors. Then, it might be related to the fact that during the period in analysis the Centre primarily presented Itamaraty low cost projects, with almost half requesting a budget under five thousand U.S. dollars.

The limited amount of human resources at the BCCBcn also comprises a structural limitation to the post's behaviour at Stage two. The Centre's staff is limited to its director, two-part time administrative staff and three Portuguese Language teachers. The whole process of elaboration and pre-selection of projects, relationship building with other actors and setting partnerships that might arise from this process is concentrated in the Centre's director, also in charge of the BCC-Bcn's general administration.

The absence at the Centre of at least one full-time position responsible for the Centre's projects limits the development of two agent's resources, consciousness and willingness. Since the Centre does not have budget autonomy, the possibility for the Centre to hire another staff depends on Itamaraty's approval to provide the financial resources. Thus, structural constraint is present in the absence of availability of the means to increase the agent's resources and consequently its capacity of agency. The absence of personnel dedicated to activities involves the Centre's projects at Stage two limits the post's resource consciousness in terms of the capacity to create and select projects, set partnerships, and also in the identification of limitations within the structure.

Structure generates a frustration among this post's agents. It brings doubts regarding the expected role for the Centre's staff, demotivation and reduction in the post's performativity, reflected in the continual decrease from 2009 onwards in the number of projects the Centre annually submitted to Itamaraty and in the total budget request to carry them out. Itamaraty's organizational culture generates a continuous uncertainty with the post in reference to the absence of a guarantee that the Centre will have the possibility to reach stage four, embracing the implementation of Cultural Diplomacy projects. Fundamentally, it is a doubt in the sense of obtaining Itamaraty's financial support to carry out the Centre's planned annual program. Uncertainty combined with the other structural factors such as lack of budget, insufficient personnel, inadequate cultural infrastructure, negatively influences - although it does not justify - the endeavour and willingness in the planning of Cultural Diplomacy actions.

Cooperative and Reserved Cultural Diplomacy

The classification of Cultural Diplomacy structure as Cooperative or Reserved suggested at the rotational model can be employed in the analysis of both the features regarding the intra-State dynamics and also in relation to the interactions between the State and other actors throughout the different phases within the Enunciator State's Cultural Diplomacy. Intra-State is here employed in reference to the interactions - and their absence as well - among organizations with the Enunciator State's public administration. In the context of the BCCBcn, the situation of the relations between the Centre and other Brazilian posts abroad in the conduction of Cultural Diplomacy and also the level of Itamaraty's participation in this process are pertinent aspects to

consider due to the impact the existence or absence of a cooperative structure can have on Cultural Diplomacy.

In guidelines sent to the Centre for 2009, Itamaraty added the prioritization of projects involving *inter-post cooperation*, an aspect already previously included in the guidelines of other Programmes managed by Itamaraty's Cultural Department. For example, this priority was included in 2005 in the guidelines sent to the Consulates and Embassies regarding the Cultural Diffusion Programme from the Division of Cultural Operation Diffusion (DODC) at this Ministry's Cultural Department. As analysed above, the priority *inter-post cooperation* entails the realization of joint projects implemented in the jurisdiction of more than one post, such as a concert that takes place in Rome and Barcelona in a hypothetical cooperation between the Centre or the Embassy in Rome and the BCC-Bcn.

The existence of instruments and practices at the structure fostering the communication and collaboration amongst intra-State actors comprise one dimension of cooperative Cultural Diplomacy structure. Conversely, the findings of the context under examination indicate that the structure of Brazilian Cultural Diplomacy is predominantly reserved. It is reserved since although Itamaraty mentions inter-post cooperation in the guidelines, it does not provide a framework that enhances the possibilities of agency by the posts abroad towards the engagement in cooperative practices in Cultural diplomacy. The structure's behaviour suggests that the cooperation among posts is relevant, which is an important step, insufficient nonetheless. Consequently, the reserved Cultural Diplomacy structure entails a restrictive aspect in the cooperation among posts abroad. The Brazil Cultural Network launched in 2013 represents a potentiality in the direction of a cooperative structure.

Brazil Cultural Network

In 2013 the Ministry of Foreign Affairs released the Brazil Cultural Network⁴⁹ replacing the Brazilian Network of Teaching Abroad (RBEx)⁵⁰ that had been established in the 1940s. The network encompasses twenty four Brazilian Cultural Centres abroad, more than forty Lectureships and five Brazilian Studies Groups. The

⁴⁹ In Portuguese, Rede Brasil Cultural

⁵⁰ In Portuguese, Rede Brasileira de Ensino no Exterior (RBEx)

Lectureships refers to a programme offered to Brazilian professors to carry out teaching activities on Brazilian cultural and linguistic aspects at universities abroad.

The previous RBEx could hardly be called a “network” if we consider that a network presupposes an interconnection among its members. Regarding the Brazilian Cultural Centres abroad, the institutionalized communication existed only in the vertical axis, between the structure (Itamaraty) and the Centres (agents) and, as it has been found in the present research, characterized considerable limitations. An institutionalized communication channel was absent at the horizontal axis among the agents integrating the network, such as involving the Brazilian Cultural Centres abroad, in maintenance of a reserved Cultural Diplomacy structure. A situation that restricts the development of the agential resource consciousness is suggested in the rotational framework.

The reserved Cultural Diplomacy structure entails an aspect that influences the enormously low level of interactions observed between the BCC-Bcn and other Brazilian posts abroad. The structure marked by the reserved Cultural Diplomacy contributes to limit the agential resource consciousness in regard to the awareness of the Centre in relation to actions of other posts before they are implemented, during their planning process at Stage two. This limitation in consciousness decreases the identification of possibilities of inter-post cooperation. The reserved structure also constrains the Centre’s awareness of the actions carried out by other posts in previous Cultural Diplomacy cycles. And it does not incentivize the BCC-Bcn to produce and share organized information with other posts about its actions under planning and those previously carried out, which limits the other posts’ resource consciousness in relation to the Centre. Therefore, a reserved Cultural Diplomacy structure does not assist the development of a collaborative behaviour among the posts abroad.

The Brazil Cultural Network brings a possibility to form a cooperative Cultural Diplomacy structure. The Network represents the emergence of an institutionalized space for dialogue through which the agents involved in Brazilian Cultural Diplomacy can exchange experiences and good practices. This communication occurs through the created online Platform, which consists of a webpage and a Facebook page, a magazine and a monthly newsletter. The content of these tools involve the publication of information about the projects carried out by the Lectors and Cultural Centres as well as other information related to the Cultural Diplomacy practices of the agents in this field, such as articles about Portuguese language and didactic material.

Despite the advances the Network represents in terms of a structure that facilitates the communication among Cultural Diplomacy agents, it does not count on the presence of the cultural sectors of the Brazilian Consulates and Embassies. Thus, the Cultural Diplomacy actions carried out in contexts where a Cultural Centre is not involved have little possibility to be shared in the network. Since there are only three Brazilian Cultural Centres in Europe, located in Barcelona, Helsinki and Rome, an enormous amount of information regarding the Cultural Diplomacy actions carried out in other countries in Europe remain absent from the information exchanged. This is also in relation to those projects implemented by the embassies in the countries the Centres are located in but that it did not involve a collaboration with the Centre. An emblematic case can be seen in that of Spain.

Moreover, the online platform entails a relevant mechanism that enhances the actor's resource consciousness. Yet, the interactions fostered by the network are mainly limited to communicate what the Centre has done. Then, the Network facilitates the possibility of agency mostly in regards to the cooperation among the Cultural Centre. It is still missing a mechanism to promote the interactions with other posts beyond the Centre. In addition, even in the inter-Centres communication through the network, an instrument to promote inter-post interactions is also absent during Stage two in a way that facilitates the collaboration in the creation of joint projects, which entails a pivotal aspect in the formation of a Cooperative Cultural Diplomacy structure. Having in mind that the Brazil Cultural Network emerged in last year of the period in analysis, at least in that year it did not have an impact at the BCC-Bcn actions at Stage two, as any of proposed projects entailed a cooperation between the BCCBcn and other Centre. Thus, the reserved Cultural Diplomacy structure consists of a hallmark in the period analysed, while the Network represents a possibility of change towards a cooperative structure yet to be constructed.

The BCC-Bcn infrastructure

Agents also have resources which influence their capability to exert agency. As proposed in the rotational framework, one of agent's resources with a potential to enhance agency refers to cultural infrastructure, which facilities where Cultural Diplomacy projects can be implemented. In the present context the structure restricts

agency by impeding the Cultural Centre to improve its inadequate cultural infrastructure resource and the limitations or absence of these resources restricts agency.

The Centre is installed in a 92 m² flat. In the area corresponding to the apartment's living room there is a small library (Photo 1), together with a reception room/reading room and two classrooms next to it (Photo 2 and 3).



Photo 1. Library of the Brazilian Cultural Centre in Barcelona.



Photo 2. Entrance, hallway and waiting room at the Brazilian Cultural Centre in Barcelona.



Photo 3. Classroom at the Brazilian Cultural Centre in Barcelona.



Photo 4. Another view of the classroom of the Brazilian Cultural Centre in Barcelona with provisory book shelves.

The Cultural Centre installation is very reduced and inadequate to properly carry out Cultural Diplomacy. During the period we stayed at the Centre conducting the present research along the doctorate years it was possible to verify the limitations of the Centre's infrastructure and the obstructions it brings to Brazilian Cultural Diplomacy.

The Centre is indeed small. Its library does not have an appropriate space to keep the books and other items (CDs, DVDs, magazines) and to incorporate new ones. Then, some are “provisory” stored onto shelves spread around the walls of the classrooms (Photo 4), explaining the precariousness described in the telegram mentioned above. This is one of the reasons several recent books have not yet been catalogued and consequently are not available to the public.

Also, the director’s office is located in an improvised space and it can hardly fit a meeting with two guests. This would not cause an issue if the Centre had another space where meetings could be held. However, it lacks an appropriate room where events could take place such as staff meetings; gatherings with other actors such as representatives of local organizations, in order to establish partnerships in Cultural Diplomacy actions; the reception of guests on official visit or simply the welcoming of groups of visitors interested in the Centre. In these cases, the possibility available requires the conduction of a meeting in one of the two classrooms, limited by the periods when they are not in use by the language courses.

Despite the Centre’s reduced area, both its classrooms are well equipped with multimedia apparatus, including a linguistic wireless lab, video and sound systems, with a positive impact on its students. As the survey applied to the Centre’s students in the present research displays, the classrooms are considered to have an adequate structure to the totality of the students. The BCC-Bcn has been a pioneer among its peers in Europe in the employment of multimedia equipment in the Portuguese courses. The post’s only two classrooms and absence of an area for expansion are not enough to satisfy the growing demand for Portuguese classes, as it was observed in the increasing of in the amount of Centre’s students as well as in the number of candidates for the CELP-Bras exam. The Centre’s infrastructure only enables it to carry out two classes simultaneously, which does not fulfil the demand for courses, especially in certain periods of the day such as late afternoon and at night.

As a result of a deficient installation, the Centre yearly loses a consistent amount of prospective students. Each year several students are included on a waiting list and nearly all remain unattended. As the survey demonstrates, the Portuguese courses have a multiplication effect, since most of the students have increased their more than half carry an enhanced perception of Brazil since they started the course, while none had their opinion about this country deteriorated. Each prospective student the Centre loses represents another obstruction to improve Brazilian Cultural Diplomacy.

In 2011, for example, there were around 40 people on the waiting list⁵¹, while in the next year this figure increased to around 50 individuals⁵², who could not obtain a vacancy in the Centre's courses. These students are likely to end up incorporated by other institutions, such as the *Escuela Oficial de Idiomas*, part of the Spanish State's network of public language schools, the Camões Institute, belonging to the Portuguese government and located at the Autonomous University of Barcelona and. In addition, there are also private language schools where Portuguese courses are offered and more recently, since 2012, Casa America, a Spanish public institutions, started a Portuguese language courses and for a lower price than the Brazilian Cultural Centre.

9.2.2 Agency

Despite the limitations that structure inflicts on the BCC-Bcn's agency, structure also makes conditions available for its exercise, for instance, when Itamaraty's organizational culture sets the norms fixing the Centre's prerogative to propose Cultural Diplomacy projects in every cycle. The guidelines submitted to the Centre at Stage one are sufficiently broad and vague in a way that the Centre has an enormous possibility to employ agency in the creation and pre-selection of projects, also maintained in the 2011-2013 period when there was an increase in the content of the guidelines.

Since 2011 the guidelines mentioned as a suggestion the proposals regarding workshops and performances in Portuguese in cultural domains like music, theatre, literature, plastic arts, and also publication of magazine with texts written by the students. And in 2013 the instructions stressed the prioritization of projects targeting the Centre's students. Itamaraty's guidelines did not send the post concrete projects, but rather suggested that actions involving workshops, publication and performances in a plurality of cultural sectors encompass examples of type of projects the Centre might elaborate at Stage two. Therefore, even with the increase of specificity in the guidelines in the last years under study, the Centre's possibility of agency remained elevated regarding the creation and pre-selection of projects.

In fact, the findings suggest that throughout the period in analysis (2003-2013) the Centre had the possibility of agency in relation to the envisioning of cultural

⁵¹ Telegram Nr. 00200 from the Brazilian Consulate in Barcelona to SERE on 24/03/2011.

⁵² Telegram Nr. Nr. 00369 from the Brazilian Consulate in Barcelona to SERE on 18/04/2012.

diplomacy actions. At Stage two the BCC-Bcn employment of agency encompasses, for instance, the planning of a program integrated by the proposal of projects in each Cultural Diplomacy cycle. The BCC-Bcn agency involves the capacity to decide upon the characteristics of the proposed projects, such as the cultural domains (audio-visual, music, dance, plastic arts, etc.), the participant actors, the implementation strategy (concert, performance, exhibition, publication, etc.), implementation place and the establishment of partnerships.

Nonetheless, the high possibility of agency at stage two does not guarantee its maintenance in the next Stages. Actually, an increase in constrain been found in the Centre's agency at Stage tree and four. While the Centre has considerable possibilities of action in the proposal of Cultural Diplomacy projects, it is very deficient in agential resources to implement them at Stage four: budget and cultural infrastructure. Consequently, the BCCBcn depends on Itamaraty's disposition to approve the projects and the specially requested financial support. This limitation in two of the resources of agents suggested at the rotational model contributes to the decrease of willingness, which is a pivotal agential resource. The constraints in the previous cycles influences the reduction in the disposition of the Centre to employ its primary force resource, reducing the employment of agency at Stage two in the subsequent cycle.

The identified structural restrictions affecting the Centre's resources, such as budget and cultural infrastructure, do not entail an obstruction *per se* for the BCC-Bcn's exercise of agency in the creation and pre-selection of projects. One of the forms in which they affect Stage two refers to the generation of uncertainty if the structure at Stage three will grant the requested resources enabling the materialization of the proposal at Stage four. Yet, in the proposals submitted to Itamaraty the Centre can plan projects to be implemented in a variety of places with an adequate infrastructure available at the host society and also request the necessary budget from Itamaraty to carry out such projects. The Centre has the possibility to send basically any type of Cultural Diplomacy project, albeit under a constant condition of insecurity regarding their approval.

The possibilities of agency at Stage two increased with the beginning of the Programme for the Cultural Centres (PCCB) in 2006. Yet, before the PCCB, it neither means the Cultural Centres were forbidden to execute cultural projects that did not involve language teaching nor that this sort of behaviour was unfamiliar for at least part

of the Centres abroad. In fact, it already consisted of an ongoing practice of the Brazilian Cultural Centre in Barcelona during the 2003-2005 period.

Previously, the willingness of Brazilian Cultural Centres abroad to address other aspects of Brazilian culture beyond language courses would have to involve projects that did not demand Itamaraty's financial expenses, obtaining funds elsewhere, or the attempt to submit proposals through other existing Cultural Diplomacy programmes in coordination with the Consulate or Embassy the Centre is subordinated to. The BCC-Bcn mostly focused on the first possibility and also on the third one, to a minor extent, for example, with the project regarding the choro concert in 2005 submitted to Itamaraty through the Brazilian Consulate in Barcelona, which has the option to present projects to a variety of Cultural Diplomacy programmes run by Itamaraty's Cultural Department.

Therefore, the creation of the PCCB could have contributed to enhance the BCC-Bcn's agency regarding the considerable increase in the number of projects and an even more significant growth in the budget requested through the Centre's annual proposal submitted to Itamaraty at Stage two. From 2003 to 2005 the Centre proposed a very low number of projects out of which only one requested Itamaraty's financial support, a total of US\$ 738 referring to the choro⁵³ concert in 2005. A turning point occurred in 2006, when the required budget for projects jumped from a meagre amount below one thousand U.S. dollars in 2005 to nearly a hundred thousand in the following year.

Projects Cultural Domain

As the results demonstrate, Audiovisual was the most representative cultural domain amongst the Centre's proposed projects from 2003 to 2013, both in the overall amount and in continuity. One-fifth of the totality of projects the BCC-Bcn submitted to Itamaraty during the eleven years in analysis belonged to the Audiovisual field. In all cases the proposals involved the exhibition of Brazilian movies. It was the most continuous cultural domain, nearly all the years counted with the submission to Itamaraty of projects within this domain.

⁵³ A type of music style.

Music involves another cultural domain that stands out in the Cultural Diplomacy carried out by the Centre. Nearly all submitted projects were within the category of popular music, with the exception of the concert of the Brazilian pianist Sonia Maria Vieira planned to take place in 2006. The absence of a space in the Centre's facility to carry out concerts entails a structural factor that represents a restriction to the post at this planning Stage. At the same time, the BCC-BCn exerted agency through a cooperation, for example, with Casa America, a public institution in the host society, where some of the proposed projects were scheduled to take place.

On one hand, the structural constraint exerted in previous cycles regarding the low approval of projects and budget could influence the formation by the Centre of a positionality legitimizing the structure's practice. An internalization of the narrative structure builds on its meagre support to the Centre's projects, which corroborates to set the significance of the Cultural Centre as a low profile element of Brazilian Cultural Diplomacy. This perception contributes to the low budget of the submitted proposals. In the case of the projects in the music field, for example, the majority encompassed a low budget request and referred predominately to concerts of Brazilian musicians living in the Barcelona.

Literature entails the second cultural domain most frequently present in the Centre's proposals along the 2003-2013 period, only behind the Audiovisual domain. Projects within the Literature field by which the implementation strategy consisted of academic events played a significant presence in Centre's proposals. Another common implementation strategy of the submitted proposed projects encompassed the edition/publication of texts. A context in which the low budget pattern of the request was maintained.

The projects within a variety of cultural domains the BCC-BCn submitted to Itamaraty in the 2003-2013 period involved the Centre's employment of agency in the creation and also pre-selection of projects presented by other actors. On the other hand, it does not mean that the possibility of agency was absent from the Centre to submit other type of projects, for example, in terms of cultural domains not addressed, such as theatre and plastic arts, but also in relation to the features of the projects such as cultural domain, budget, participant actors, content, implementation strategy, etc. For example, any project was presented to bring plastic artists from Brazil for workshops and exhibitions in Spain and also in other countries by a partnership with different

Brazilian posts in Europe. The Centre had the option to propose other projects, but constantly embedded in structural constraints.

The Centre's possibility of agency also encompasses the capacity to influence the formulation of the Cultural Diplomacy guidelines. They are annually established at Itamaraty without the participation of the Centre in the same cycle they are submitted to the post. However, at stage two the Centre has the possibility of agency in regards to a subsequent cycle, in the sense that the demands submitted by the agent at stage two in a given cycle can influence the formulation of the norms regarding Cultural Diplomacy in the successive cycle. It takes place, for instance, when certain types of project submitted by the post to Itamaraty in a certain cycle are further incorporated in the guidelines as prioritized elements. For instance, the proposal of the Celp-Bras seminar in 2008 could have contributed for the inclusion in the guideline for 2011 of a priority related to the diffusion of the Celp-Bras proficiency exam.

Agency and the Cooperative - Reserved Cultural Diplomacy interplay

The reserved Cultural Diplomacy structure with its absence within the structure of institutionalized communication mechanisms among the posts abroad that facilitates the synchronization of information regarding Cultural Diplomacy does not impede the posts to employ agency through the establishment of a dialogue with other agents. Regardless of the structural characteristic as facilitating cooperation or not, the Brazilian posts abroad have the possibility of agency to overcome structural absences and engage in a cooperative practice, or simply action in complicity by reproducing a reserved Cultural Diplomacy.

A cooperative Cultural Diplomacy structure should provide tools to improve the possibility for cooperative actions but also have elements to demand a stronger effort from the posts to employ these mechanisms and hence envision and create collaborative opportunities. On the other hand, a reserved structure turns the cooperation process more laborious and leaves most of the weight on the actors' willingness or not to interact with other posts and consider and create circumstances to cooperate in a way that enhance the Cultural Diplomacy actions undertaken by the posts.

The findings suggest that the BCC-Bcn practice is primarily characterized by a reserved Cultural Diplomacy in regard to the Brazilian intra-State dimension, including the inter-post relations, while cooperative with respect to actors outside the Brazilian

State. The Centre's exercise of agency in the proposal at Stage two of projects in cooperation with another post was barely present along the 2003-2013 period. It has only been identified as a proposal involving inter-post collaboration solely in scarce circumstances, in relation to the Brazilian Embassy in Madrid and the Cultural Centre in Italy. Regarding the latter, it involved the participation of its Language teachers in a seminar organized by the BCC-Bcn.

The Cultural Centre took the initiative in occasions such as in 2008 and 2011, when it attempted to organize the seminar CELP-Bras in collaboration with other Brazilian cultural Centres in Europe and the Ministry of Education (MEC). The submitted projects sought to promote a debate among representatives of MEC, Brazilian Cultural Centres abroad, the Department of Portuguese Language from different universities in Europe, and other authorized CELP examination centres in Europe.

The project for the CELP-Bras seminar sought to address the adequacy of the Portuguese courses offered by these institutions with Portuguese Language courses in relation to the CELP evaluation standards. It attempted to discuss how to adapt the language course's curriculum in a way the students would be able to combine their learning process of general aspects of Portuguese Language with a preparation to take this official proficiency exam.

A partnership endeavour between the Cultural Centre and the Brazilian Embassy in Madrid occurred in 2008 in relation to a project in tribute to the Brazilian writer Machado de Assis, considered amongst the most illustrious Brazilian writers of all time. In the context of the 100-year anniversary since the author of *Memórias Póstumas de Brás Cubas*⁵⁴ passed away, the project in partnership would include a cycle of conferences and the edition of a book in which several specialists analysed Machado de Assis' literature. In the same year the project "50 years of Bossa Nova" was also proposed in a collaboration between both posts. In the following year the project involving a conference in Barcelona of the Brazilian writer João Gilberto Noll was also conceived in a cooperation between the Embassy and the Centre.

The findings demonstrate that at Stage two the Brazilian Cultural Centre in Barcelona exerts its double identity feature, in the sense suggested at the rotational model. The Centre is an agent and a structure in different interactions. In the

⁵⁴ "Posthumous Memoirs of Brás Cubas", also translated as "Epitaph of a Small Winner".

relationship with Itamaraty, the latter is the structure while the Centre is the agent. On the other hand, the BCC-Bcn is a structure in the interactions with the actors proposing the posts projects seeking the Centre's collaboration in terms of institutional and/or financial support.

In the exercise of its attribute as structure, the Centre decides upon the projects proposed by other actors that will be included in the set of pre-selected projects the post submits to Itamaraty at Stage two. The Centre as structure mimics some aspects of Itamaraty's structural practices, regarding the non-publication of an application call for the presentation of projects and also the absence of some clear and exteriorized criteria employed in the decisions whether or not to support Cultural Diplomacy project proposals it has received.

During the period in analysis, the Centre employed agency regarding the creation of projects in such a way that half of the planned projects at Stage two derived from the Centre's initiative. While the Centre's performativity was mainly reserved regarding inter-post relations, there was a considerable collaborative aspect regarding the other actors beyond the Brazilian State, reflected in the amount of projects submitted to Itamaraty that involved a partnership. Half of projects the Centre included in its annual program at Stage two were proposed by a variety of actors, depending on the project. The most representative sector responsible for the initiative of audiovisual actions were within the category host country cultural agents. There were also initiatives from Brazilian cultural agents abroad and, to a minor extent, the host country public sector.

Agency and cultural infrastructure

The Centre's limited space has been the topic of several complaints sent to Itamaraty by the BCC-Bcn's director and the different chiefs ahead of Brazilian Consulate in Barcelona throughout the years. In one of the these official communications between the posts in Barcelona and Itamaraty, the Cultural Centre's director, Prof. Wagner Novaes, stressed the Centre's limited infrastructure, mentioning that one of the classrooms was precarious and the area where the general public consult the library items, which is also a hall where students wait before starting their classes, entails a considerably reduced space. He added that *“há 20 anos, o diretor do centro está instalado na cozinha do apartamento; foi a maneira encontrada para se ter a*

*segunda sala de aula - deveria ter sido uma solução provisória, mas 'está definitiva'*⁵⁵.

The previous Consul General of Brazil in Barcelona, ambassador Sergio Barbosa Serra, in support of the Centre's director's claims, wrote Itamaraty that "*pude constatar pessoalmente a inadequação do espaço de que dispõe o CCBBcn para exercer a contento suas atividades*"⁵⁶. Also, at a meeting in 2011 between the Brazilian Consulate in Barcelona and associations of Brazilians within the post's jurisdiction, the Brazilian community highlighted in consensus the Centre's deficient structure.⁵⁷

Throughout the period in analysis (2003-2013) the BCC-Bcn and the Brazilian Consulate in Barcelona despite reporting the inadequacy of Centre's structure to Itamaraty, from 2003 onwards repeatedly submitted a request to move the Centre to a larger facility to the Brazilian Ministry of Foreign Affairs. Each of the requirements presented by the posts in Barcelona entailed the proposal to transfer the BCC-BCn to a larger area within the same building, Casa Amatller, coinciding with the periods when different apartments in this structure had become available and hence were offered to the Centre. One option was renting a same size office space apartment on the same floor of the Centre, while maintain the BCC-Bcn's current space. Then, the Centre would have its area doubled and occupy the two apartments existing at Casa Amatller's third floor.

There was also the option to move the Centre to another apartment twice as spacious in the building's second or fourth floor. For instance, in the proposal negotiated with the Amatller Foundation and presented to Itamaraty by the Consulate in Barcelona in February 2003, the Cultural Centre would be transferred to another flat with a double area and maintain the same rent during the first year. Then, Itamaraty would have an increased expense with the Centre's rent only from 2004 onwards⁵⁸.

⁵⁵ In English, our own translation, "For 20 years the Centre's director is installed at the apartment's kitchen; it was a way to have a second classroom – it should have been a provisory solution, but it has been definitive" Telegram Nr. 200 from Brazilian Consulate in Barcelona to SERE on 24/03/2011.

⁵⁶ In English, our own translation, " I could personally verify the inadequacy of space available to the Cultural Centre to properly carry out its activities" Telegram Nr. 200 from Brazilian Consulate in Barcelona to SERE on 24/03/2011.

⁵⁷ Telegram Nr. 00122 from the Brazilian Consulate in Barcelona to SERE on 6/02/2011.

⁵⁸ Telegram Nr. 55 from Brazilian Consulate in Barcelona to SERE on 14/02/2003

As it could be observed in the documental analysis⁵⁹, the arguments of the Brazilian Consulate and Cultural Centre in posts in Barcelona presented to Itamaraty along the years - for example, in 2003, 2004, 2010 and 2011- in order to justify their request to transfer the Centre to a larger space addresses six aspects: 1) deficiency of the Centre's facility, 2) location, 3) rent, 4) students 5) cultural revenue and 6) cultural activities. The first aspect has already been analysed above in detail and refers to the small size of the area where the BCC-Bcn is located. Secondly, it is argued that the transference of the Cultural Centre to a larger space within the same building is of enormous relevance since the Centre would maintain its privileged location in Casa Amatller since the 1970s, a relevant representation of Catalan modernist architecture, right next to the iconic Gaudi designed Casa Batlló. It entails a central part of Barcelona, with easy access by public transportation and a high flux of tourists. The Centre's sign outside Casa Amatller's building would enhance the visibility of Brazil since it would be seen by the thousands of tourists that daily circulate in that area.

Since the Centre has been located in the same place for over four decades, the post currently pays a rent substantially below market prices. The other apartments at Casa Amatller were offered to the Centre for a reasonable rent below real estate market prices as well. A fourth aspect relates to the Centre's students. In the new apartment, the Centre would have two more classrooms in a total of four, which would enable the post to increase the number of students in the face of the growing demands for Portuguese classes. The expansion in the amount of students would considerably improve the Centre's cultural revenue, encompassing the enrolment fee paid by the students and directly transferred to the Brazilian government. Therefore, the higher rent paid in the Centre's new apartment would be balanced by the growth in income generated by the Portuguese language courses.

Another benefit of having a Cultural Centre with more space would consist of the possibility to improve the post's services and cultural activities by, for instance, enlarging its library and carrying out more cultural projects. In response to the posts' proposals to transfer the BCC-Bcn to a larger facility, Itamaraty has denied all the requests, either by claiming, for example in 2004, their unfeasibility due to budget

⁵⁹ Telegram Nr. 54 from Brazilian Consulate in Barcelona to SERE on 13/02/2003, Telegram Nr.162 from Brazilian Consulate in Barcelona to SERE on 08/04/2004, Telegram Nr.691 from Brazilian Consulate in Barcelona to SERE on 16/11/2010, Telegram Nr. 200 from Brazilian Consulate in Barcelona to SERE on 24/03/2011.

restrictions⁶⁰, or simply by silencing them. Therefore, no change has been implemented in this issue and hence the Centre remains located in the same place in the same conditions, which demands the proposition of a few considerations presented below.

The inadequacy of the Centre's infrastructure is evident for the reasons previously analysed. Therefore, the post's transference to a larger area is of the utmost importance in order to improve Brazilian Cultural Diplomacy. The requests jointly presented to Itamaraty by the BCC-Bcn and the Consulate proposing the Centre's expansion by renting another apartment in Casa Amatller entailed a great opportunity to Brazilian Cultural Diplomacy. In the different proposals the posts managed to negotiate a rent price enormously beneficial to Brazil. In the last case in 2011, for instance, the proposed 2900 euros monthly rent for a 208 m² at Casa Amatller fourth floor was considerably below market prices in one the most expensive commercial street in Spain. At Passeig de Gracia the rent for square meter cost in average 2.580 euros per year (215 euros per month)⁶¹ while in the new BCC-Bcn's installation Brazil would pay the amount of 14 euros a month per square meter.

The Centre's rental contract's antiquity with Casa Amatller Foundation enormously benefits the post with a considerably low rate regarding market prices at that address in Barcelona, but also in relation to many other areas it is a lot less advantageous in the interplay location, rent and building conditions, which justifies the Centre's current location. The proposals the BCC-Bcn and the Consulate submitted Itamaraty represented an excellent opportunity for Brazilian Cultural Diplomacy, wasted nonetheless.

Despite the constraint exerted by the small facility where the Centre is installed, the BCC-Bcn employed agency, yet timidly, by proposing a few projects planned to take place at Centre along the years of analysis, involving courses targeting Portuguese language teachers and other initiatives that will be further presented at Stage 4. For now, it will be mentioned those submitted projects at Stage two that did not reach the implementation phase due to the fact that Itamaraty did not approve the financial resources to carry them out. These planned and yet not implemented actions involve, for

⁶⁰ Telegraphic Dispatch Nr. 122 from SERE to Brazilian Consulate in Barcelona on 13/05/2004.

⁶¹ According to the article at La Vanguardia from 2014, Passeig de Gracia is the fourth most expensive commercial street in Spain <http://www.lavanguardia.com/vangdata/20150609/54432163100/calles-comerciales-mas-caras-espana.html>.

instance the Macunaima Magazine, proposed to occur in 2013, the Library computerized system, in 2009 and 2013, the Seminar CELP-Bras in 2007 and 2011, and the project Language and Literature in 2007.

The Macunaíma Magazine was a BCC-Bcn initiative in attempt to create a monthly short publication targeting the Centre's students and also those enrolled in the Portuguese Language courses within the Brazilian Cultural Centres abroad network and other institutions. The magazine's content would encompass, among other things, Brazilian literature (poetry, short stories, etc.), grammatical analysis, information on scientific publications by Brazilian scholars and a cultural agenda regarding activities related to Brazil taking place in Barcelona. The Seminar CELP-Bras would have consisted of a training course targeting Portuguese Language teachers from the different application centres in Europe for the CELPE-Bras proficiency exams. Regarding the computerization of the Centre's library system, it was initially presented to Itamaraty in 2009 and once it was not approved, it was submitted by the Centre again in the following year, when this post succeeded to obtain the funds to implement the project from the Ministry of Foreign affairs, which only partly encompassed the necessary actions to have a functional computerized library system. Thus, in 2013 the Centre proposed another project in order to complete the modernization of the Centre's library system, which Itamaraty refused.

Agency and guidelines

The articulating amongst posts to submit certain demands to Itamaraty gives rise to a pressure manoeuvre to obtain this Ministry's attention regarding aspects that should be improved in the conduction of Cultural Diplomacy. The reiteration of these demands presented by different posts generates the perception at Itamaraty of an existing tendency regarding certain types of demands that are transversal to the contexts of posts in a variety of countries. Although the decisions to assent to the post's requirements remains at Itamaraty, the greater the inter-post cooperation at stage two, the higher the post's capacity to exert agency at stage one in a successive cycle.

Agency at stage one is also possible when a post behaves in an isolated way, disarticulated in relation to other posts abroad. A demand from a single post can be considered sufficiently relevant by Itamaraty to incorporate it in its Cultural Diplomacy. Similar demands are also presented by different posts deriving from a coincidence

rather than the post's interlocution amongst themselves. Then, the increase in the demand presented by different posts in relation to common types of projects enhances the possibility that Itamaraty incorporates such elements in the next guidelines. However, this is more likely to occur in scenarios characterized by inter-post cooperation.

As a result of the post's performance in the conduction of Cultural Diplomacy, it has the capacity to identify limitations of the guidelines in the face of the circumstances found in the host country. The post can employ its agency to ponder the viability of certain aspects of the guidelines, identify changes in the context by which the post is embedded, and hence propose alterations for the next cycle in the guidelines in order to provide the post with more adequate resources to carry out its actions. Nonetheless, it has not been found evidence that the CCBBcn employed this possibility.

Since 2011 the PCCB guidelines sent to the Centre included the priority related to the training courses on Portuguese as Foreign Language, targeting the Cultural Centre's teachers. The guidelines for 2013 specifically mentioned that the inclusion of this priority derives from the demand for this type of project observed in the proposal submitted by different Centres. This contributes to confirm the capacity for the agents to influence the norms in subsequent cycle, and specifically, the BCC-Bcn, since the findings demonstrate that this post has submitted projects involving courses for the Centre's teachers to Itamaraty previous to 2011. In the case of these courses, it does not mean that only the BCC-Bcn participated in this process, but rather that the Centre contributed to increase the strength of the demand also presented by other posts.

9.3 Stage Three

After the BCC-Bcn submits its project proposals in each cycle to the Brazilian Consulate in Barcelona, which sends them to Itamaraty's Cultural Department, the subsequent procedure occurs at Stage three and includes the final selection of the Cultural Diplomacy projects that will be granted Itamaraty's support, financial and/or institutional/logistic. The findings indicate that in the context of analysis at this Stage is characterized by a high level of structural constraint on the Cultural Centre with considerable negative effects to Brazilian Cultural Diplomacy.

9.3.1 Structure

Although the first Brazilian Cultural Centres abroad have been created in the 1940s, only after more than half a century later the structure established a program that officially acknowledged the Cultural Centre's participation in Cultural Diplomacy beyond Portuguese Language teaching. In this sense, the beginning of the Programme of the Brazilian Cultural Centre (PCCB) 2006 constituted an improvement in Brazilian Cultural Diplomacy, once an institutionalized channel has been established to support the Centre's Cultural Diplomacy projects in a variety of cultural domains. Nonetheless, the findings suggest that this Programme, despite the improvement such as the Brazil Cultural Network set in 2013, remains at an elementary phase. The PCCB has not yet been consolidated into the concretization of a structure that provides the BCC-Bcn with adequate resources to an effective Cultural Diplomacy practice.

Without considering 2005 when the post only submitted one project and it requested a budget below one thousand dollars, on no other occasion Itamaraty approved the totality of the Centre's projects demanding financial support. In the year the PCCB started, Itamaraty approved as low as 5% of the overall requested budget requested by the BCCBcn and only one among the several projects demanding financial support, the seminar "*50 years of de Grande Sertão: Veredas*"⁶², in tribute to the fifty years anniversary since this book this written by João Guimarães Rosa was published.

The enormous structural restriction inflicted upon the Centre can be illustrated by the finding that throughout the period under analysis, Itamaraty approved only 16% of the overall budget requested by the Centre. It could appear somehow reasonable if the projects proposed by the BCC-Bcn mostly requested an elevated budget, within the highest categories employed in the Cultural Diplomacy Data Analysis Framework (CDDAM). Yet, as previously presented, the Centre's budget requests were mainly classified within the lowest budget categories set in the Framework.

The findings regarding the low budget allocated by Itamaraty to the BCCBcn are in tune with the the critic presented by Costa (2010) regarding the small monetary support recived by the Brazilian Cultural Centres abroad in general. It is also in accordance to the arguments of budget problems in Brazilian Cultural Diplomacy in

⁶² This novel's tittle, "*Grande Sertões: Veredas*" has been translated to English as "The Devil to Pay in the Backlands"

general presented by Fléchet in regard to Cultural diplomacy in the 1930s (2012:149), by Crespo in relation to budget issues in the 1940s and 1950s (Crespo, 2012:118). It is also in consonance with the limitations in budget pointed by Ribeiro (2011) in relation to Cultural Diplomacy in the 1980s. However, it is pertinent to mention that none of these publications involved a systematized data analysis regarding a concrete case through a given period of time such as it has been carried out in the present research. Therefore the proposed Cultural Diplomacy Data Analysis Framework (CDDAM) entails a tool that can be employed to complement these studies mentioned above.

It is important to consider that the structure established a lack of financial autonomy from the Centre and the need of Itamaraty's approval for the Centre to receive financial support for Cultural Diplomacy. On one hand, the broad character of the priorities set by structure in the guidelines brings the Centre extensive possibilities to exert agency at Stage two. On the other, the absence in the guidelines of clearly established selection criteria employed by Itamaraty's decision-makers at Stage three entails a structural restriction.

Although the guidelines present priorities, their all-encompassing characteristics and the absence of other forms of information regarding the selection criteria fail to provide the post with the sufficient awareness of some transparent parameters employed at the final selection at Itamaraty. It does not bring adequate elements that enable the post to understand on which basis some projects are granted the structure's support and others denied. Therefore, this lack of transparency increases the possibility of arbitrariness in the selection process and leaves the post in a situation of uncertainty during the preparation of the annual program with the projects sent to Itamaraty.

In fact, a considerable absence has been found in the research of set parameters employed at Stage three and an elevated space for arbitrary behaviour. For instance, among the several officials at the Itamaraty's Cultural Department with participation at Stage three interviewed along the research, very limited convergence has been observed in terms of selection criteria. Each official had their own standard, not necessarily in tune with the priorities in the guidelines. The main aspect that could comprise a converging point among different officials refers to emerging Brazilian artists, which entails a priority present in the guidelines for some of the Cultural Diplomacy Programmes.

We are not arguing that Stage three should encompass an inflexible set of criteria. There is indeed a necessity to have a process in which the possibility of

malleability exists regarding the specificities of each post's context. Nonetheless, this does not hinder the prospect and relevance of having some objective and flexible criteria for the selection of projects. The insufficient clarity in this Stage reflects the structure's narrative of an authoritative locus of enunciation that creates a justification of its practice.

In 2013, although the Centre requested the smallest budget since beginning of the Programme of the Brazilian Cultural Centres from Itamaraty, none of the projects involving Itamaraty's monetary support were approved, under the argument of the financial restrictions at Itamaraty's Cultural Department. Throughout the studied period no sort of feedback was identified as presented by Itamaraty to the post explaining the reasons a proposal had been denied other than the occasional mentioning of the Cultural Department's budget restrictions, although in general it remained silent. Notifications were absent regarding the post's proposals, eventual limitations which would justify Itamaraty's refusal, for instance, due to an inconsistency with Itamaraty's expectations, insufficient compliancy with the guidelines, the project's unfeasibility, demand of excessive budget and so on. Itamaraty has not transmitted suggestions to the post for improving the Centre's annual Cultural Diplomacy program and increasing the probability to have more projects approved.

9.3.2 Agency

It has been found that the post has a high possibility of agency at this selection Stage in regard to proposals that do not require Itamaraty's financial support. As the findings demonstrate, one-fourth of the overall proposals from the Centre throughout 2003-2013 did not request Itamaraty for monetary assistance, solely an institutional support. In the circumstance of these specific projects considered by the Centre at Stage two, it meant in practice that the implementation of these actions would not involve any onus to Itamaraty of any type. In this case, Itamaraty's institutional support would merely entail its authorization for the BCC-Bcn to take part in the project.

While Itamaraty only approved a tiny more than a third of the projects presented by the Centre that included a request for financial support, the Ministry of Foreign Affairs approved the totality of the BCC-Bcn's projects which did not ask for financial assistance, which puts in evidence that budget indeed consisted of major criteria

employed in the decision-making process at Itamaraty (Stage 3) regarding the Brazilian Cultural Centre in Barcelona during the examined period.

9.4 Stage Four

9.4.1 Structure

Stage four comprises the implementation of the Cultural Diplomacy projects. For example, regarding a project involving a concert, at Stage two the project was created, contacts made, eventual partnerships established and the proposal submitted to Itamaraty. In the next Stage, this Ministry granted or denied the requested support, while Stage four consists of the phase in which the necessary arrangements are made resulting in the realization of the planned project. On the other hand, it is not enough to have the possibility to propose projects, it is also necessary to have the means to implement them.

Budget

Until 2003 the BCCBcn had the possibility to employ in its Cultural Diplomacy projects at least part of the payment by the Centre's students regarding the Portuguese Language course fees. For instance, an Edict from 2002⁶³ regulated the use by the Centre of this income from the courses. In 2003 a norm was established according to which the monetary amount paid by the Cultural Centres' students for Portuguese language was named as cultural revenue⁶⁴ and that it should be transferred in its totality to the Brazilian State⁶⁵.

The results of this study demonstrate that amount of the cultural revenue the Centre transfers to the Brazilian State is immensely superior to the monetary support

⁶³ Edict from October 16th 2002, art. 11 by the Ministry of Foreign Affairs, 11 published on the Brazilian Federal Executive Official Gazette (DOU - *Diário Oficial da União*) Gazette N° 224, section I, page 52 on October 21st, 2002, and republished with a rectification on the same DOU on November 2002, section one, page 54.

⁶⁴ In Portuguese "*Renda Cultural*"

⁶⁵ Memorandum n°1 from the Brazilian Consulate in Barcelona on December, 20th, 2003; Edict by the Ministry of Foreign Affairs from November 4th, 2003 published on the Brazilian Federal Executive Official Gazette (DOU - *Diário Oficial da União*) Gazette N° 218.

received by Itamaraty to carry out Cultural Diplomacy projects⁶⁶. Therefore, the absence of the option for the BCCBcn to use the cultural revenue to carry out projects represents a considerable constrain on the BCCBcn's possibilities of agency, in a context, as it has been found, in which the financial support provided by the structure for projects is enormously restricted, or inexistent, such as in 2013.

This Edict provoked a considerable Besides, the structure, Itamaraty, sets a binary narrative of the Self as the legitimate locus of enunciation that naturalizes the subjugation practice involving the absence of the Centre's budget autonomy, in the sense of the availability of a minimum guaranteed monetary amount the post could dispose to carry out Cultural Diplomacy projects. The BCC-Bcn behaviour is embedded in a restrictive setting characterized by the dependence on Itamaraty for any sort of cost involved in a project. It would not be so problematic if the structure actually provided the Centre with adequate budget resources.

This situation is tremendously restrictive on the Centre's agency, since, as the results demonstrate, Itamaraty's financial support to the Centre is remarkably reduced, which partly explains the low amount of projects implemented with the BCC-Bcn's participation during the period in analysis. The BCC-Bcn's dependence is also demonstrated by the fact that no case has not been found in which the Centre obtained the funds elsewhere to implement a project that Itamaraty had not granted financial support. A note of caution is due here since it does not imply that the BCC-Bcn cannot seek to obtain financial support from other sources.

Moreover, in those few occasions a project from these posts requesting financial support are approved at Stage three, it does not bring the security that the financial resources will be sent to the post. Different occasions were identified in which Itamaraty cancelled the previously approved financial support to a project from the BCC-Bcn. This kind of limiting situation took place, for example, in 2013, a year when Itamaraty had initially approved only a single project from the Centre, out of the five submitted by this post in request for financial support. The project was called Cinema and Literature.

⁶⁶ This does not include the budget provided by Itamaraty for the Centre's maintenance, in order to cover expenses with the rent of the Centre's facility, the staff's salary and other costs such as water, telephone and electricity. Yet, this budget does not involve any amount for the conduction of Cultural Diplomacy projects projects. As it has been explained, budget for projects demands the submission of a proposal to Itamaraty.

Cinema and Literature consisted of a proposal by the BCC-Bcn to exhibit Brazilian movies based on the literature from this same country. Some of the movies included "*Memórias póstumas de Brás Cubas*" (2001) directed by André Klotzel and based on the book by Machado de Assis; "*Vidas secas*"(1963)directed by Nelson Pereira dos Santos, based on the book written by Graciliano Ramos. There was also a plan to exhibit, among others, "*Macunaíma*"(1969), a film by Joaquim Pedro de Andrade based on the book by Mário de Andrade. The asking budget was as low as US\$485.00 (four hundred and eight five U.S. dollars) and Itamaraty retracted under the argument of severe budget restrictions at the Cultural Department⁶⁷. Therefore, the project was cancelled since the BCC-Bcn did not have any other financial source to implement the project. This puts in evidence of the Centre's dependency of Itamaraty to carry out projects involving the slightest budget, which consequently limits its exercise of agency.

A decree from 2013 indeed constrained the Ministry of Foreign affairs' overall budget. Yet, a surprising finding in the research is that in this same year, while Itamaraty could not afford the BCC-Bcn's project with a cost below five hundred dollars, it did have the means to approve and finance eight projects from the Brazilian Embassy in Madrid, granting this post a total amount beyond \$120,000 USD.

The fact that one single project from the Brazilian Embassy in Madrid, the fourth edition of the Novocine, a Brazilian movie festival, occurred in 2010, obtained a budget from Itamaraty that is nearly the same of the overall amount the Centre received for its projects during the eleven-year period in analysis, from 2003 to 2013. Nonetheless, the inadequate support conceded the Centre in Barcelona is not only about the insufficiency of financial resources at the Cultural Department, but also a result of an enormous asymmetry in distribution of funds. In a cooperative Cultural Diplomacy structure, measures would have been taken fostering the collaboration among these posts and a more balanced distribution of public resources in a way to avoid such an awkward situation and discrepancy in the financial support to the posts.

⁶⁷ Telegraphic Dispatch Nr. 00713 from SERE to the Brazilian Consulate in Barcelona on 27/08/2013.

Cultural Centre's infrastructure

The BCC-Bcn's facility lacks an appropriate area to carry out actions involving, for example, a conference, concert, performance, or art exhibition. The two classrooms constitute the only possible space. The classrooms' small size limits the public of any event to a maximum of 15 people. Besides the lack of space and budget, if the Centre attempts to carry out an action in the classrooms, it is restricted by the availability of these rooms, during those periods of the day when there are no Portuguese classes. The implementation of Cultural Diplomacy projects at the Centre during the week needs to fit in the gaps in-between classes, which can be challenging. From the late afternoon (17:00) up to the Centre's closing time is the period that concentrates most of the language courses and hence both classes are usually continuously busy most days of the week, except weekends.

The Centre's small physical space entails a structural factor limiting the post's agency and one of aspects that contributes to explain the low amount of projects implemented at the Centre. Also, in the survey we applied to the Centre's students, half of the pointed out that the BCCBcn's infrastructure is inadequate for the realization of cultural activities (exhibitions, conferences, concerts, etc). Moreover, as the findings from this survey indicate, the vast majority of the Centre's students (91%) answered that they never frequent the BCCBcn on any occasion beyond the Portuguese Language courses. The remaining 9% pointed that they sometimes go to the Centre's library.

This does not mean at all that the other students do not use this library. Many actually do, not as a studying space, which is absent, rather to borrow books, movies, music CD's, and other materials available in the collection. But the student's use of the library takes place predominantly when they are already in the Centre for the Portuguese classes. The results of this study suggest that the infrequent presence of the students at the BCCBcn's facility beyond their language classes might partially derive from the near absence of Cultural Diplomacy projects carried out at the Centre that could involve the student's participation, such as concerts, conferences, workshops exhibitions, etc. And this absence to some extent reflects the structural constraints generated by the Centre's small space and budget issues. The few projects carried out at the Centre's facility either consisted of training courses for Portuguese language teachers or actions regarding infrastructure aspects, such as the computerization of the post's library system.

The restriction in the implementation of projects generated by the size of the BCCBcn's facility has been maintained by Itamaraty's continuous denial of the proposals presented in several occasions to this Ministry by the BCCBcn and the Brazilian Consulate in Barcelona requesting the Centre's transference to a larger facility. By that, the structure keeps blocking the Centre's attempts to develop one of the agential resources suggested at the rotational model: cultural infrastructure.

Another structural factor affecting the number of projects carried out at the Centre's facility refers to Itamaraty's denial to approve any financial support to implement most of the scarce amount of projects proposed to take place at the Centre and which implementation strategy encompassed the presence of public, such as a conference. That was the case of the proposals of the Celp-Bras seminars in 2007 and 2011 that the Centre submitted to Itamaraty, without obtaining any monetary assistance.

According to the findings we can infer that a BCCBcn with a larger facility would have an enormously higher capacity to exert agency. The presence of an adequate agential resource of cultural infrastructure would enable a considerable increase in the Centre's actions. Besides, the results from the survey indicate a disregarded yet robust demand for Brazilian Cultural Diplomacy projects. The BCCBcn's limitations in infrastructure would not embody such a high magnitude of constraint in the Centre's behaviour if this post had the necessary financial resources to carry out projects elsewhere or if the Brazilian Consulate in Barcelona had an adequate area in its facility where Cultural Diplomacy projects could be implemented.

During the period in analysis (2003-2013), the Consulate facility included a small auditorium up to early 2008, when the post was transferred to another location where it did not include a space to carry out cultural activities. Until 2008 the Cultural Centre conducted the Brazilian movie sessions at the Consulate. The Consulate's previous facility also hosted other projects involving the BCCBcn's participation, like the choral concert from the group Regional Barnabé in 2005 and the closing ceremony of the APEC Seminar in 2006, a yearly academic event organized by the Association of Brazilian Researchers and Students in Catalonia. A very small amount of cultural activities undertaken has been found by the BCCBcn at the Consulate's new⁶⁸ facility since 2008. The movie sessions continued only for a brief period and soon the project

⁶⁸ In this case, new does not refer to the period when it was built the office where the Consulate is located, but rather to the fact of the recent transference to another facility in 2008.

was cancelled. One action was the Best Student Prize ceremony in 2009, carried out at the Consulate's waiting room, after the expedient hours.

9.4.2 Agency

The BCCBcn's employment of agency at Stage four encompassed, among other aspects, the decisions regarding the projects this post would participate in the implementation. A choice, certainly, always taken within structural constraints. From the fact that Itamaraty approved the totality of BCCBcn's actions that did not involve a budget request it can be inferred that the post has a substantial possibility of agency in the realization of Cultural Diplomacy actions as long as it does not depend upon Itamaraty's financial resources. Then, the findings indicate that the BCCBcn has the possibility to employ agency in attempt to implement projects in a wide range of cultural domains, implementation strategies and participant actors. Nonetheless, this possibility is restricted by the BCCBcn's limitations of at least two of the resources suggested at the rotational model: budget and cultural infrastructure.

All of Audiovisual projects the BCCBcn conceived at Stage two that did not involve a financial request to Itamaraty were approved and implemented. Conversely, only one, out of several projects in this field, was granted Itamaraty's monetary assistance and implemented: the tribute to the Brazilian poet and diplomat João Cabral de Melo Neto in 2009. Most of the implemented projects within the audio-visual field involved the Brazilian movie project sessions carried out by the BCCBcn until 2008.

As suggested with the rotational model, the existence of the agential resources enhances an actor's possibilities to exert agency. The limited circumstances the Centre had access to the agential resource budget were among the major aspects that contributed to enable the BCCBcn to carried out part of its projects. Regarding the music cultural domain, the overall amount of the implemented projects was within the popular music cultural domain. Only those that obtained Itamaraty's monetary support were carried out. The BCCBcn's engagement in Cultural Diplomacy actions in the music field encompassed concerts within different aspects of Brazilian Popular Music.

Two projects stand out, "50 years of Bossa Nova" implemented in 2008 and "Music and Society in Brazil" in 2011 and 2012. They entailed low budget projects to which Itamaraty provided a budget beyond US\$5000 per project. In fact, for "Music and

Society”, the BCCBcn was granted by Itamaraty a budget of US\$1,915.78 in 2011 and US\$2,550.00 in 2012.

Fifty years of Bossa Nova

In order to celebrate the 50 years of Bossa Nova, the Brazilian Cultural Centre carried out a Karaokê in 2008 at a public square in the centre of Barcelona. The performance was conducted by the Brazilian musician Tico da Costa who presented more than 30 successes of this music style that emerged in Brazil and is rooted in poetry, samba and jazz. Bossa Nova gained international notoriety with songs like *Garota de Ipanema*, *Wave*, *Águas de Março*, *Chega de Saudade*, *Samba de uma nota só*. Those among many others sounded in that afternoon joined by a participant audience singing along, with leaflets containing the lyrics distributed by the Centre.

The musician Tico da Costa was selected for the activity as a result of his talent as composer and interpreter (singer and guitar player), whose discography included at that time 14 CDs of his authorship, and also for his acceptance and capacity to carry out a high quality performance albeit alone, and therefore enable the event’s realization with a low budget. It relied on Itamaraty’s financial support and the Barcelona City Hall’s collaboration, which provided, free of charge, the basic infrastructure at *Plaza de la Mercé* in terms of authorization to use the space, illumination and security.

Post facility

The Centre’s facility is well maintained, its walls recently painted, and the floor renovated. Despite the BCCBcn’s small physical space, few actions have been implemented at the Centre beyond its language classes. One was a training course for the teachers of Portuguese as a Foreign Language in 2007. It targeted the teachers from the Brazilian Cultural Centres. In 2011 another project involving a training course for teachers of Portuguese as a Foreign Language was implemented at the Cultural Centre. This time it focused on Moodle, an open-source software aiming to function as a learning platform, providing teachers, students and administration with an online

learning system⁶⁹. The project was financed and organized by the BCCBcn⁷⁰ in partnership with the University of Barcelona. It targeted the teachers from the BCCBcn's, as well as those within universities in Barcelona and other local public institutions offering Portuguese courses. The project's purpose was to train these teachers to employ the Moodle platform in their Portuguese language teaching activities as a tool to produce on-line resources for the students.

Another initiative by the BCCBcn was *Festa Junina*, a festivity part of the Brazilian popular culture and occurs in Brazil during the month of June, coinciding with the eves of saints in the Catholic creed, especially Saint John and Saint Anthony. The celebration includes traditional dance called *quadrilha* and typical countryside food. At the Cultural Centre, *Festa Junina* took place, for example, in 2012 and 2013, in a simplified version including typical food and targeting the students of the Centre's Portuguese Language courses. The event also coincided with the end of classes before the summer vacation. In none of its editions did the project obtained Itamaraty's financial support. The limited space at the BCCBcn determinately restricted the participant's public and it did not enable the inclusion of the traditional dance in the project, *Festa Junina's* relevant aspect.

There was also the project *Brasileirinhos*, a Portuguese as Heritage Language project targeting children living in Barcelona and surrounding areas whereby at least one of the progenitors was Brazilian. An initiative of the Association of Parents of young Brazilians in Catalonia⁷¹, located in Barcelona and implemented in partnership with the BCCBcn in 2011 and 2012, a period that also obtained Itamaraty's financial support. The project's pedagogical proposal combines weekly language classes having the teaching of Brazilian cultural aspects as a transversal element. The Centre provided space where the classes took place, but the project's organization and its pedagogical dimension were exclusively conducted by the Parent's Association.

⁶⁹ More information on Moodle can be obtained at www.moodle.org

⁷⁰ Everytime we mention that a project was financed by the BCC-Bcn it means that Itamaraty provided monetary assistance to carry out a specific project after approving it at Stage three.

⁷¹ In Portuguese, Associação de Pais de Brasileirinhos na Catalunha. More information is available at <http://brasileirinhos-apbc-bcn.blogspot.com.es/>.

Active and Reactive Cultural Diplomacy

Considering the notion of active and reactive Cultural Diplomacy structure proposed in the rotational model, the result indicate that in the interactions between Itamaraty and the BCCBcn, Itamaraty comprise a Cultural Diplomacy structure that is mostly reactive. This means that in regard to the creation of projects, this Ministry's behavior is basically limited to select the projects submitted by the BCCBcn. An active approach, in the sense that Itamaraty takes the initiative of proposing projects to the Centre, is very unusual, observed in only in circumstances like the Pedagogical course for the teacher of Portuguese as a Foreign Language in 2007 and the "Best student prize". The latter involved a ceremony in 2009 at the Brazilian Consulate in Barcelona and a trip to Brazil granted to the Centre's student who reached the highest achievement in the Portuguese Language course. BCCBcn's exercise of agency in the implementation of these initiatives included the choices in carrying out such projects and, further, the organization process involved in their implementation.

The course in 2007 derived from Itamaraty's support to promote a pedagogical training for the language teachers from the Brazilian Cultural Centres abroad. It was embedded in a project regarding the modernization of Itamaraty's Cultural Department signed in 2006, by which the Portuguese Teaching and Research Program for Speakers of Other Languages (PEPPFOL) at the Department of Foreign Languages and Translation at the University of Brasilia was hired to create the training courses. They focused on the standardization of teaching methods with respect to Portuguese as a Foreign Language.

Initially the course took place in Brasilia in 2006 and concentrated on the teachers from the Brazilian Cultural Centres in South America. Further, the project initiated trainings in situ, starting at the Brazilian Cultural Centre in Lima, Peru, and then expanded to its counterparts in other countries, reaching Barcelona in 2007. Itamaraty's Cultural Department consulted the Brazilian Cultural Centre in Barcelona about the possibility to carry out the training in that city. The BCCBcn demonstrated its willingness towards the proposal and carried it out at the Centre's facility. A specialist from the University of Brasilia was sent to teach the training course, which counted on the presence of teachers from the Brazilian Cultural Centres in Barcelona and Rome.

Cooperative and Reserved Cultural Diplomacy

One of the ways by which the BCCBcn has the possibility to exert agency is by the establishment of partnerships with different actors in the implementation of Cultural Diplomacy projects. The results of this study indicate that a cooperative performativity entails a relevant aspect of the BCCBcn's performativity, mostly with actors beyond the Brazilian public administration. Two-thirds of the projects implemented with the Centre's support throughout 2003-2013 involved some sort of cooperation between the BCCBcn and other actors. The Centre employed agency both by taking the initiative to set partnerships and also by carrying out a pre-selection of the proposal received by other actors.

A common type of cooperation involving the BCCBcn that has been observed in the research refers to infrastructure and the share of projects' costs. A partner organization provides its installations (auditorium, concert hall, etc.) without charges, while the Centre covers other project expenses. In the case of a concert, the BCCBcn would be responsible, for example, for the artist's payment. The request for Itamaraty is one possibility, but agency can also be employed in search for partnership to cover project costs. Two public institutions stand out as the main partners of the BCCBcn providing forms of cooperation involving the availability of their cultural infrastructures: Casa America and the University of Barcelona. The mentioned form of partnerships contributes to improve the possibility of agency by bringing means to overcome the limitations of the BCCBcn's facility.

Music and Society in Brazil

From September to October 2011 a series of four concerts took place that centred on the project "Music and Society in Brazil". This was an initiative by the Cultural Centre granted with Itamaraty's financial support and implemented in partnership with Casa America, which offered its auditorium free of charge. Tickets to the concert were free. The project aimed at proposing an intersection between aspects of Brazil's social reality and its popular music. The musicians who took part in the project were Brazilian artists living in Barcelona. Each concert had a different topic, including: a) *Caipira* Music, b) Brazilian Popular Music and Brazilian History, c)

Brazilian Popular Music and Social Criticism, and d) Brazilian Popular Music and Brazilian Literature.

A second edition of the project was carried out in the following year under the same terms, with Itamaraty's financial assistance and in collaboration with Casa America. Due to the previous success, the number of concerts was expanded to five and the Brazilian features addressed included a) Music and Gastronomy, b) Music and Humor, c) Music and Religion, d) Music and Philosophy and e) Music and Literature. The former focused on songs dedicated to Jorge Amado, in celebration of the birth's centenary of the acclaimed author of *Gabriela Cravo e Canela*⁷². The BCCBcn also submitted the project to Itamaraty to carry out the third edition of Music and Society in 2013. The proposal was not approved by Itamaraty under the argument of budget restrictions and hence the project was not implemented.

Inter-post cooperation

The findings of this research demonstrate that the amount of implemented actions embracing a partnership between the BCCBcn and other Brazilian posts abroad were very scarce. Hence, this indicates that the BCCBcn behaviour in regard to the interactions with other Brazilian posts abroad is primarily characterized by a Reserved Cultural Diplomacy. In most of the few circumstances in which agency was employed to propose Itamaraty a project involving a partnership with another post and a request for funds to implement it, this Ministry did not approve the projects, such as the Celp-Bras seminars in 2007 and 2011 and the academic events in tribute to the Brazilian writer Machado de Assis in 2008.

The Celp-Bras events were planned to involve the participation of the Brazilian Cultural Centre in Rome, while the roundtables dedicated to the author of Dom Casmurro⁷³ entailed a project proposed in cooperation with the Brazilian Embassy in Madrid. None of them were implemented. Itamaraty's limited engagement to provide the conditions that facilitate inter-post cooperation throughout the context in analysis suggests that in relation to the BCCBcn, the structure of Brazilian Cultural Diplomacy is characterized mainly as Reserved.

⁷² In English, "Gabriela, Clove and Cinnamon"

⁷³ The novel Dom Casmurro, written by Machado de Assis, was initially published in Brazil in 1899.

Another attempt of the BCCBCN-Embassy in Madrid that did not take place was the project “50 years of Bossa Nova”. This time Itamaraty approved the submitted proposal but the embassy ended up cancelling its participation and the planned action was carried out solely by the Cultural Centre.

The employment of the BCCBcn’s agency in the implementation of projects involving inter-post partnership has been identified basically in the Literature field and in relation to the Brazilian Embassy in Madrid. For instance, in the tribute to the Brazilian writer and diplomat João Cabral de Melo Neto in 2009. Also, in this same year, the conference by the Brazilian writer João Gilberto Noll, in which he presented the Spanish translation of his book *Harmada*, also derived from the BCCBcn-Brazilian Embassy in Madrid partnership, along with the University of Barcelona, where the event took place, and the Hispano-Brazilian Cultural Foundation.

Project’s Continuity

The Cultural Diplomacy actions carried out by the BCCBcn are predominately characterized by a very low level of continuity, in the sense of a limited maintenance of the post’s participation in a project throughout the years. Yet, there were a few initiatives in which continuity could be observed, incorporating, for instance, the “Seminars Translate Brazilians,” carried out in 2006, 2007 and 2012. The edition of this event in 2006 focused on the work of the Brazilian writer Guimarães Rosa, while the next concentrated on Clarice Lispector. Continuity was also observed in the project “Music and Society” (2011-2012) and in the “Brazilian Movie Sessions” (2000-2008).

Brazilian Movie Sessions

The “Brazilian Movie Sessions” is the most continuous project undertaken by the Brazilian Cultural Centre in Barcelona. The project was carried out in collaboration with the Brazilian Consulate in the same city, where the movies were exhibited weekly on Mondays, from 2000 to 2008. No other activity from the BCCBcn has been identified that has persisted in time and regularity as this one, resulting in the projection of more than 200 movies during eight years. The sessions were free of charge and

guaranteed high attendance from the general public made up by the local population and members of the Brazilian community⁷⁴.

The existence of an auditorium at the Consulate's facility, where the movies were exhibited, offered an empowering dimension to the Centre. Despite the work involved in the selection of the movies and logistical issues regarding the realization of movie session itself, such as the presence of a representative of the BCCBcn or the Consulate at the event, the conditions existed that made it a relatively uncomplicated project to carry out: a) there was the Centre's willingness to employ agency; b) there was a physical infrastructure at the Consulate where the project could be implemented without extra costs; and c) the project could be executed in the absence of requesting Itamaraty for monetary assistance.

In 2008 the Consulate moved to another location that did not include a space to carry out cultural activities. In that same year there was an attempt to continue the project in the new Consulate facility by using the public's waiting room to exhibit the movies. The purpose was to turn that area into a "multiuse room" which could adapt the waiting room into an exhibition area after the Consulate's working hours. There was even an inauguration event of the "multiuse room" when the movie "*Carlota Joaquina, Princesa do Brasil*"⁷⁵ was projected. Yet, in that same year the project ended. At least two factors contributed to this process: a) logistics and b) infrastructure. The former derived from an organizational matter regarding the use of the Consulate's installations after working hours. The second aspect entailed the post's physical characteristics. Despite the well intentioned attempt to turn the Consulate's waiting room into a "multiuse room," the post's facility represented a structural constraint to the project's continuation once the area planned to exhibit the movies did not represent an adequate space to carry out the movie sessions.

⁷⁴ Telegram Nr.00246 from the Brazilian Consulate to SERE on 27/04/2006.

⁷⁵ Telegram Nr. 00215 from the Brazilian Consulate to Itamaraty on April, 11th, 2008.

9.5 Stage Five –Monitoring

9.5.1 Structure

During the period under examination (2003-2013), it has been identified that since 2003 Itamaraty requests to the BCCBcn information regarding its Portuguese Language courses, including the offered courses, number of students and amount of “cultural revenue” resulting from the fees paid by the students. The Cultural Diplomacy guidelines sent to the post by Itamaraty regarding the Programme for the Brazilian Cultural Centres (PCCB) only in 2010⁷⁶ included a request for the Centres to regularly submit information regarding the projects carried out by the Centre, such as reports, videos, photography or other materials about the projects.

Itamaraty adopted the use of the System of General Information and Planning (SIGPLAN) in 2011, an initiative from the Brazilian Ministry of Planning, Budget and Management⁷⁷, which entailed the establishment at the Federal level within Brazilian public administration of a systematized form of monitoring. Consequently, this measure included the requirement to use SIGPLAN to monitor the activities of the Brazilian posts abroad and hence their Cultural Diplomacy actions. The creating of SIGPLAN affected the BCCBcn in terms of setting the duty to present monthly reports regarding this post’s activities.

In January 2013 the BCCBcn’s use of SIGPLAN was replaced by the Integrated System of Budget and Planning (SIOP)⁷⁸. Within the new system (SIOP) this post was requested to present reports each semester in substitution of SIGPLAN’s monthly ones. The creation of a monitoring mechanism as part of a Federal programme and hence encompassing Brazilian public administration as a whole, brings the possibility to transcend, although not fully, the organizational dynamics within each assessed institution.

The implementation of SIGPLAN and later SIOPI, entailed structural constraint on the BCCBcn’s agency. The fact that the posts abroad are required to present reports

⁷⁶ Meaning the PCCB instructions to the Brazilian Cultural Centres abroad for 2010, which were sent the posts on December 2009.

⁷⁷ In Portuguese, *Ministério do Planejamento, Orçamento e Gestão (MPOG)*.

⁷⁸ In Portuguese, *Sistema Integrado de Orçamento e Planejamento*.

about – among other aspects - their Cultural Diplomacy actions, exceeded a mere suggestion from Itamaraty's Cultural Department, which materialization depended on the post's disposition to carry it out. As a demand coming from above Itamaraty's organizational structure, the reports for SIOP contribute to go beyond - certainly not entirely, but at least reduce - aspects within the Ministry of Foreign Affairs' organizational culture that constrains the conductions of monitoring and evaluation measures.

Nevertheless, no requirement has been identified in the instructions sent by Itamaraty to the Brazilian posts abroad for the Brazilian Culture Centres, Consulates and Embassies to produce and publish an open source annual report regarding their Cultural Diplomacy actions. The publication of annual reports available on their webpage is a regular practice of Cultural Diplomacy institutes, such as the British Council, Camões Institute, Cervantes Institute and Goethe Institute regarding respectively, British, Portuguese, Spanish and German Cultural Diplomacy. The production and consequent availability of these reports to the public in general entails a practice of transparency that facilitates monitoring and accountability. It also enhances the credibility of an institution and facilitates the establishment of partnerships.

9.5.2 Agency

Until the establishment of SIGPLAN in 2011 the BCCBcn had considerable agency regarding the provision of information about the Cultural Diplomacy projects and the format in which the information would be presented. Although SIGPLAN and later SIOPE comprised a constraining factor by requiring the reports, agency is employed in the production of the information and the form it is presented. The BCCBcn monthly SIGPLAN reports contained a brief presentation of Portuguese Language courses offered by the Centre, the number of enrolled students, as well as a short description of the ongoing or implemented Cultural Diplomacy projects. The Centre's SIOPE reports maintained this pattern.

Initiatives such as SIOP have improvable aspects, such as the insufficient pattern regarding the form the posts use to present information in the reports. The overly possibility agency in this case has a counter-productive effect by restricting the generation of periodical, standardized and comparable data throughout time. It limits the possibilities of monitoring and the systematization of data in Cultural Diplomacy.

CHAPTER 10

THE BCCBCN AND THE CULTURAL DIPLOMACY AS POWER AND RESISTANCE TYPOLOGIES

In this final chapter it will be applied the typologies of Cultural Diplomacy as power (monologic) and resistance (dialogical) proposed in chapters three and four in order to analyze the Cultural Diplomacy carried out by the Brazilian Cultural Centre in Barcelona. All the data employed in the analysis refers to the findings presented in chapter eight.

10.1 A timid Dialogical Cultural Diplomacy

The findings of this study indicate that the Cultural Diplomacy carried through the Brazilian Cultural Centre in Barcelona is dialogical rather than monologic. It consists of a Cultural Diplomacy that provides the possibility of spaces of intercultural encounters where narratives, subjects, identities from Brazil and the host community in Spain can interact and negotiate their positionalities. However, it does not mean that all the elements encompassing a dialogical approach are present in the BCCBcn's practice. Signs of a monologic Cultural Diplomacy have not been identified in the BCCBcn, like the representation of Brazil as a unity, in the sense of a homogeneous culture, or a narrative of the Self (Brazilian culture) as intrinsically superior, together with the imposition of hierarchical dichotomy forming Otherness (Spanish, Catalan, or any other cultures) as the Self's inferior Alterity. The results did not indicate any attempt to carry out a homogenic approach, encompassing silencing of other narratives and the imposition of the a supposedly superior Brazilian perspective. Instead of imposition of narratives and behaviour, the BCCBcn constructs the representations in dialogue with the host community.

Each Cultural Diplomacy project consists of a narrative that represents and participates in the construction of identities. The findings of this study show that from 2003 to 2013 the majority (60%) of the Cultural Diplomacy projects the BCCBcn considered at Stage two as well as those implemented with the Centre's participation were proposed by actors outside the Brazilian public administration. These results are among the aspects indicating the dialogical characteristic of the Brazilian Cultural Diplomacy carried out by the BCCBcn. In addition, it has also been found that those

projects deriving from the BCCBcn's initiative often involve an interlocution with different actors both at the planning and implementation stages. Thus, the indication of the BCCBcn's dialogical Cultural Diplomacy is reiterated by the findings that most of the proposed (76%) and implemented (67%) supported by the BCCBcn involved partnerships.

The considerable amount of proposed and implemented Cultural Diplomacy projects deriving from the initiatives of actors beyond Brazilian State apparatus suggests that Brazilian Cultural Diplomacy is dialogical and hence it contrasts to a monologic approach. A monologic Cultural Diplomacy conveys an essentialism notion of its identity as unitary, self-sufficiency version of the Self to be admired. It does not form an intercultural space once the Self lacks the disposition to dialogue and negotiate its stances. Conversely, the interculturality fostered by the BCCBcn involves a Self that assumes the intersubjective character of identity formation and the Self's condition as ontologically incomplete. The dialogical Cultural Diplomacy by the Centre acknowledges the fluidity of Self's identity as constructed in interaction with the plurality of actors. It creates the intercultural space in which the notion of the Self's totality is disrupted in an openness to convey a polyphonic presentation of the Self in a continuous process of becoming.

Apart from 2013, in every single year during the analysed period (2003 -2013), the narratives regarding Brazilian cultural supported by the BCCBcn derived from the articulation with difference voices within three main groups: a) Brazilian diaspora b) Spanish public sector and c) Spanish non-governmental cultural agents.

10.1.1 Dialogue with Brazilian diaspora

The Brazilians abroad in dialogue with the Centre encompass Brazilian artists, students, teachers, entrepreneurs, individually or in regarding the cultural associations, academic institutions, companies of which these Brazilian are members. In addition, the Centre's interactions with the Brazilian community have also been observed in general, beyond those involved in the cultural field. For example, the Cultural Centre took the initiative to provide a preparation course for those Brazilians willing to take the

Encceja⁷⁹ exam, a Brazilian national certification for Primary and Secondary Education targeting youth and adult nationals living in the country or abroad who had not finished these educational stages at the adequate period. Candidates for the Primary and Secondary levels must be at least 15 and 18 years old respectively and can take the exam in Brazil or at accredited places abroad in collaboration with the Brazilian posts.

The BCCBcn established an Encceja's preparatory course in 2011, in partnership with the Association of the Brazilian Students and Researchers in Catalonia (APEC). Firstly, there was a pilot project from April to June with 20 students enrolled. The course, which was free of charge for the students, occurred from October 2011 to mid 2012. The classes took place at the Cultural Centre, responsible for the course organization and the didactic material, while the teachers were a group of volunteers encompassing Brazilian PhD student members of APEC. The course covered the following disciplines: Portuguese Language, History, Geography, Math and Sciences. After this first edition the course was cancelled because the INEP⁸⁰, the Brazilian governmental organ responsible for the exam, did not approve the authorization allowing the BCCBcn as an application centre for Encceja. Consequently, it lost motivation by the students, who would not be able to take the exam in Barcelona.

10.1.2 Information on Consular issues

The BCCBcn's dialogue with the Brazilian diaspora also takes place through a daily high number of phone calls received from Brazilians living in Spain searching for consular information and to contact the Brazilian Consulate in Barcelona, which does not have a service to attend to callers by phone. Its webpage lacks any contact number, except for an emergency one highlighted that it is exclusively for "real" emergencies, namely, medical, prison, abuse, violence, denial into Spain upon arrival at the airport and natural catastrophe.

Any doubts citizens may have regarding consular services and the situation of ongoing procedures (requested documentations, for instance) must be elucidated

⁷⁹ In Portuguese, *Exame Nacional para Certificação de Competências de Jovens e Adultos (Encceja)*.

⁸⁰ INEP is an acronym for *Instituto Nacional de Estudos e Pesquisas Educacionais Anísio Teixeira*. INEP is a Federal autarchy bound to the Brazilian Ministry of Education. More information on INEP is available at <http://www.inep.gov.br/>

through the post's webpage containing information regarding its services (passports, declarations, birth and wedding certificates, divorce, visas, underage travel authorization, etc.). There is also the possibility to complete an online form about remaining uncertainties to submit to the consulate for clarification.

The information available at the Consulate's webpage is indeed detailed and may be comprehensive for many. Nonetheless, those Brazilian citizens should be acknowledged with either limited access to the computer or if they face difficulties to use an online service. This is especially considering that the Consulate's jurisdiction encompasses several regions in Spain beyond Catalonia, such as the Autonomous Community of Valencia, the Balearic Islands, the Basque Country and others. Often people have to travel from cities far away to reach the Consulate.

Therefore, having a clear cut understanding of the procedures one needs to undertake before going to the post is fundamental to avoid the risk of a wasted trip to the Consulate, and hence the unnecessary expense of money and time for not bringing, for example, one of the required documents to a certain consular procedure. The Consulate webpage does not display its contact phone number, but it includes the link to the BCCBcn's webpage. Since the Centre also entails a Brazilian post abroad and its webpage contains a phone number, the Brazilian diaspora contacts the Centre by phone on a daily basis, frequently in attempts to solve their consular doubts.

The BCCBcn's staff is put in a delicate situation between informing that this service is beyond the Centre's realm and a feeling of solidarity towards those seeking support. The Centre ended up providing support on consular matters, limited to that information present on the Consulate's webpage. The Centre does not have access to data beyond that, such as the situation of ongoing consular procedures, the dates a document will be ready, etc. The Consulate's inaction to provide a phone service leaves a portion of Brazilian constituents unassisted.

In this context, the BCCBcn employs its agency to support Brazilian citizens in a context in which the Consulate does not assume its responsibility to solve the issue by, for example, providing a phone line to assist the constituents in need. Under the circumstance by which people call the Centre seeking for help, the Centre's action in this matter involves guiding the citizens on how to find certain information on the Consulate's webpage, enabling them to initiate their own online procedure. While it might be something apparently simple, it has great significance for those in need, whose

gratitude, it has been found, in some cases is demonstrated by a visit to the Centre when they go to Barcelona to deal with consular issues.

10.1.3 Brazilian Diaspora and Cultural Diplomacy projects

The Brazilian community in Spain comprises the Centre's most frequent interlocutor in terms of the amount of Cultural Diplomacy projects, responsible for initiative of more than one third of the proposed actions the BCCBcn submitted to Itamaraty at Stage two and those implemented with the Centre's participation at Stage four from 2003 to 2013. This dialogue involves projects in different cultural domains such as audio-visual, capoeira, music, Portuguese as a heritage language, and implementation strategies like movie exhibitions, performances, classes, conferences.

The interactions between the BCCBcn with the Brazilian diaspora, involved partnerships in projects like the tribute to the Brazilian writer and diplomat, João Cabral de Melo Neto in 2009. An initiative of the association *Coletivo Brasil Catalunya*. The project took place at Casa America and included the screening of the documentary dedicated to João Cabral, "Recife/Sevilla", directed by Beбето Abrantes. Another project was the seminar "*Universo Negro Brasileiro - Sinergias y Convergencias de las Culturas Negras en Brasil*" organized by the Cultural Association of Capoeira Angola *Vadição*. Also, the project *Brasileirinhos*, which, as mentioned in the previous chapter, is a Portuguese as Heritage Language initiative by the Association of Parents of Young Brazilians in Catalonia.

Another interlocutor of the Centre amongst the Brazilian community abroad comprises the Association of the Brazilian Students and Researchers in Catalonia (APEC). It entails an ongoing continuous dialogue for twenty for years, since the monthly gathering of APEC has been taking place at the BCCBcn since the Association's creation in 1992, as well as the years the Centre has provided institutional support to the annual seminar organized by APEC.

10.1.4 Dialogue with local actors

Regarding the collaborations between the BCCBcn and public institutions in Spain, as mentioned in the previous chapter, Casa America Catalunya and the

University of Barcelona were the main partners of the BCCBcn. Another partner was the *Filmoteca Catalunya*, dedicated to the documentation, research, conservation and screening of movies⁸¹. The *Filmoteca* is a public institution belonging to the Department of Culture of the *Catalunya Generalitat*, the governmental organ of the Catalonia Autonomous Community. The collaboration took place in 2004 regarding a tribute to the Brazilian poet and diplomat João Cabral de Melo Neto. The event, an initiative of the *Filmoteca*, occurred in its facility and encompassed the exhibition of the movie *Recife/Sevilha*, directed by Beбето Abrantes, a documentary in honor of the writer of *Morte e Vida Severina*⁸². It also included a roundtable and a presentation of the movie's director.

Regarding host country cultural agents beyond the public sphere, the partnerships in the audiovisual field stand out. The most representative interlocutor of the Centre in the audiovisual field encompassed Cine clubs, such as the *Amics del Cinema de la Capital del Cava*, the Cineclub Vilafranca and the Catalan Federation of Cineclubs. These associations organize the screening of movies and other activities related to films, for example, a roundtable to debate a certain a movie.

The projects in cooperation with these Cineclubs involved the screening of Brazilian movies organized by these associations in collaboration with the BCCBCn. The Centre's participation encompassed institutional/logistic support in the sense of providing the associations with the movies exhibited. It also entailed, depending on the project, the participation of the Centre's director in a roundtable as part of the event.

10.1.5 The BCCBcn's Library

The library at the Centre, despite its reduced size, also offers a space for the possibility of intercultural encounters. The library is specialized in Brazil and has a collection with more than 4000 books encompassing various fields such as Brazilian literature, history, economy, politics and international relations. Its also includes magazines and journals as well. In addition, there is a session the Centre calls

⁸¹ More information on the Filmoteca available at <http://www.filmoteca.cat/web/>

⁸² *Morte e Vida Severina*, in English, *The Death and Life of a Severino*, is amongst the most famous book by João Cabral de Melo Neto.

mediateca that includes 375 Brazilian movies, 249 documentaries, 158 concerts and 110 TV series/programs, all this material in DVD. It also has 357 music albums on CD⁸³.

The Centre's collection is predominantly in Portuguese and some of these books are hardly found in other libraries and book stores in Barcelona. When they are available in other places, one can typically find a translated version. The post's library is an important resource for researchers, students, teachers and the general public interested in Brazil and in the Portuguese language. It provides the encounter between the host society and a variety of cultural aspects from Brazil, forming a space in which different cultures meet and can negotiate their imaginaries.

According to the interviews with the Centre's staff, there is a small participation of the local Brazilian community at the post's library. Those Brazilians who do use the library could be divided in three groups: a) postgraduate students, b) the Cultural Centre's teachers, and c) constituents in general. The participation of group "a" and "b" partially refers to the fact that both have a connection with the Centre. In the case of group a, it involves the post's employees, while part of those individuals categorized in group b are members of the APEC, whose meetings take place monthly at the Centre.

Also, in both cases, their professions require them to pursue data on Brazil. This is either to plan the classes or to conduct their studies. As it could be observed in our participation of the APEC meetings during the years of the doctoral research, as well as the seminars organized by this association and other academic activities, the research of part of the Brazilian graduates students in Barcelona, especially those in the field of social sciences, often involve some aspect related to Brazil as an object of analysis. Thus, the BCCBcn's library can be a complementary source of data. The third group, beyond the academic field, uses the library motivated by their interest for Brazilian culture, especially movies, a reason that embraces the other two groups as well. A database is under creation in partnership with APEC that will include Masters and PhD theses defended by Brazilian students in the host society.

Library users also encompass Portuguese language students from other institutions, local university students, researchers and professors having Brazil as a line of inquiry. Still, the Cultural centre students represent the largest and most active public the library has, in search of practicing and improving their Portuguese language skills learned in class. Most of the books are in the original language (Portuguese),

⁸³ These updated numbers were provided by the Cultural Centre in March, 2015.

although there is also a session “translated author” with Brazilian writers translated into Spanish. The centre’s collection consists of significant authors in Brazilian literature such as Machado de Assis, Carlos Drummond de Andrade, Graciliano Ramos, Clarisse Linspector, João Cabral de Melo Neto and many others.

The BCCBcn has attempted to upgrade its library by submitting projects to the Ministry of Foreign Affairs requesting monetary support to carry it out. After Itamaraty’s initial denial in 2009, claiming insufficient funds, the Cultural Centre was granted this Ministry’s financial support in the following year for a project involving the library’s computerisation. It comprehended the development of a computerized library system in two aspects: a) creation of a database to catalogue the collection and manage its circulation (borrowing, reservation, return dates); b) creation of a search webpage through which the users could have online access to the library catalogue (books, CDs, DVDs, journals, thesis). Until then, the collection was only registered in a rudimentary paper card catalogue system, meaning that the library user could only search for an item, such as a book, by visiting the Cultural Centre and going through its paper files. For the staff, it was harder to keep track of the library’s material.

In the beginning, the project’s implementation did not result in a change in the library system, since there remained a fundamental second step: the data entry into the database. The initiative had the creation of a computerized system as the outcome (the database software and the webpage). While surely progress was made, it was an empty structure that needed to be filled with information. Thus, the post’s administrative staff engaged in the manual data entry, a time-consuming activity of registering every single item in the database (books, DVD, etc.), which advanced very slowly since the Centre employs only two administrative staff both in a part-time contract. These two had to combine the digitalization of the collection with their regular tasks at the post, such as attendance to the Centre’s students and the general public.

For this reason, in 2013 the Cultural Centre submitted a proposal to Itamaraty suggesting to hire five of its students for a two-month temporary contract in order to advance and finish cataloguing the library’s collection, a process which was still at an initial stage at that moment, due to, as mentioned above, the lack of personnel to carry out this work. Since the project was not approved by Itamaraty in the face of the argument of budget restrictions, the two administrative staff carried on with the

inventory process up to the present⁸⁴. As of March 2015, all the material encompassing the DVDs with movies, documentaries, concerts and CDs, and also part of the books as well have been registered in the database and hence finally could be consulted on-line. However, there are many books left to be catalogued. It is an ongoing process moving gradually as a result of insufficient human resources.

10.1.6 Information about Brazil

Another form of cultural encounters taking place at the BCCBcn involves the provision of information on Brazil. As the interviews with the Centre's staff indicate, the BCCBcn has received requests for information on a wide range of issues regarding the country it represents. For example, it has been found that locals used to contact the Centre looking for all sorts of touristic information before visiting Brazil, like cities to visit, things to do, touristic sites, etc., in a period in which there was limited information available about the country in Spain. There was a decrease for this sort of information, which we suggest it could be related to the advances in communication in the last decade, like increasing use and access to the Internet, which provided an enormous enlargement of sources of information for the public in general.

At the same time, the interaction between the host society and the BCCBcn regarding the former's pursuit for information about general aspects of Brazil still exists, but despite tourists, it also involves the demand for information from Spaniards and foreigners living in Barcelona willing to move to Brazil either to study or work. In these dialogues the Centre represents an intercultural space where stereotyped narratives about Brazil are negotiated. The type of information sought by students and professionals entails, for example, general information about Brazil and the prospective city, such as advice about different neighbourhoods, cost of life, etc. Students also seek assistance to identify possible Brazilian universities to apply for, while there are professionals who include in their consultation at the Centre a request for information on how to find a job in Brazil, required documentation and other bureaucratic issues, a doubt also presented by those who already have an employment proposal in the country.

⁸⁴ March, 2015.

10.2 Cultural consciousness

As suggested in chapter four a dialogical Cultural Diplomacy demands the awareness of the variety of cultural practices and actors related to the Enunciator State. A dimension by which Itamaraty has been absent in its interactions with the BCCBcn. An element with the potentiality to contribute to cultural consciousness could entail the presence of the priority *cultural diversity* in some of the guidelines Itamaraty sends the posts abroad. Yet, as presented in chapter seven, that's not the case of the PCCB⁸⁵ guidelines submitted by the BCCBcn. And even regarding the guidelines to the other programmes in which *cultural diversity* is mentioned, there is a lack of tools about the mechanisms to incorporate this aspect in the post's behaviour.

It has been identified that towards the end of our studied period, such as the PDC⁸⁶ guidelines for 2013, Itamaraty sent a list with the names of contemporary Brazilian authors to some of its posts awarded the Jabuti prize. It was about the possibility for the posts to propose projects at Stage two involving the translation of contemporary authors. Another list, with the name of emerging Brazilian singers, was also presented to some posts, aiming to guide them in their elaborating of projects involving concerts of one or more of these artists. Nonetheless, the BCCBcn has not been included in these interactions, which could facilitate the post's cultural consciousness, despite the insufficiency of such a measure for that matter.

In regard to the Centre, Itamaraty maintains a Reserved Cultural Diplomacy structure which does not provide the BCCBcn neither with appropriate means to improve the Centre's cultural consciousness. One dimension of cultural consciousness in Cultural Diplomacy as resistance would involve an institutionalized mechanism through which a plurality of Brazilian cultural agents would interact with Itamaraty in a process of awareness creation and recognition of the multiplicity of cultural expressions carried out by these agents.

Brazil holds a plurality of cultural manifestations within its vast territory. Yet, the recognition these cultural practices have received from the Brazilian government through its domestic and international cultural policies has been historically

⁸⁵ Programme for the Brazilian Cultural Centres, managed by the Division of Portuguese Language Promotion (DPLP) at Itamaraty's Cultural Department.

⁸⁶ Cultural Diffusion Programme, managed by Division of Cultural Operations Diffusion (DODC) at Itamaraty's Cultural Department.

characterized by asymmetry. Cultural consciousness in Cultural Diplomacy is particularly relevant in a country with such an unequal distribution of wealth. A dialogical Cultural Diplomacy acknowledges in its actions the variety of cultural practices. At the same time, it also requires a balanced support of projects involving cultural agents from different regions, in a way to present abroad not only the diversity of cultural practices but also the plurality of cultural actors spread throughout Brazil's continental territory. Moreover, this form of Cultural Diplomacy contributes to avoid the monopoly of cultural agents from specific regions in the representation of Brazilian culture abroad, especially in terms of avoiding budget allocation exclusively to the regions with more financial resources and/or more developed cultural infrastructures.

It does not mean that an artist from São Paulo or Rio de Janeiro, for example, should be penalized due to the area one is based and have a smaller chance to obtain Itamaraty's support for coming from the wealthiest region in the country. Considering, as mentioned, the remaining high level of inequality in Brazil, coming from a rich region does not necessarily mean the artist has access to these resources. The point here is that an artist from other regions, let's say, Pará or Roraima, should also not be penalized for being based in areas outside the most fashionable and famous cultural circuits.

The development of cultural consciousness entails a continuous process of interaction that is enhanced by a Cooperative Cultural Diplomacy structure, although the post has also the possibility to employ its agency to overcome the structural limitations and engage in conversations with different actors. The existence of adequate amount of human resources at Itamaraty and at the BCCBcn would facilitate this process. But also the institutionalization of the publication of open calls for projects both at Itamaraty and at the BCCBcn consists of a measure that would foster the diversification of the interaction these organizations have with Brazilian cultural sectors and agents. It would increase cultural consciousness and the possibilities of narratives to present abroad.

While the findings indicate a constant interaction between the BCCBcn and the Brazilian diaspora in its jurisdiction, the results suggest that the relation with cultural agents in Brazil are considerable timid. It does not mean that the BCCBcn is not aware of contemporary cultural agents that could be suitable to have their presence, or of their work, in projects carried out by the Centre. The point is that this consciousness is only scarcely reflected in the proposals submitted to Itamaraty. For example, the projects

resulting from the Centre's initiative that involved bringing an artist from Brazil occurred in exceptional occasions, like the "50 years of bossa nova" in 2008. One aspect that could at least partially explain these limited interactions with agents in Brazil refers to the structural constraint derived from the Centre's financial situation, as discussed in the previous chapter.

10.3 A timid Cultural Diplomacy

The Portuguese language courses offered by the BCCBcn represent another space where intercultural encounters can take place. Learning this language in the variance used in Brazil facilitates the students to meet, and then dialogue with different voices and perspectives from Brazil. The Cultural Diplomacy projects supported by the Centre enhance the possibility for interculturality, but these actions have been very timid. The survey applied to the Cultural Centre's students put in evidence that it is missing the existence of more spaces of cultural encounters in which the perceptions about Brazil can be articulated.

In near totality, the students identify Brazil with football, biodiversity, beaches, festivity and carnival. Also, most of them have a perception of Brazil as a highly unequal and poor country, marked by cultural diversity and a happy, sensual and hospitable population. The survey's results put in evidence the persistence of stereotyped imaginaries about Brazil. Stereotypes entail a simplified representation with fixed characteristics of the Other, a discriminatory narrative strategy that constructs an exaggerated discourse over the possibility of a repetition, a characteristic presented as the prediction of reality (Bhabha, 1994:111).

The students' perceptions about Brazil reflect the maintenance of historical stereotypes attached to this country. It is beyond the scope of this research to discuss the origins of these perceptions. It has not been found indication of the practiced by the BCCBcn towards a monologic Cultural Diplomacy, it would encompass, for example, an attempt to bring a distorted perception of these aspects or denying their existence. In contrast, the dialogical Cultural Diplomacy by the BCCBcn does not seek to forge an image abroad of the Brazil that is incompatible with its domestic reality. In Brazil inequality is in fact enormous. Despite the improvement in some social indicators along

the past decade in Brazil, inequality remains very high. The data on violence in Brazil⁸⁷ demonstrates that it remains an awful issue. Nonetheless, the BCCBcn't dialogical approach is very timid and employed. Cultural Diplomacy, either monologic or dialogical, requires the existence of interactions between the Enunciator State and the host society. The absence of these interactions also entails the lack of Cultural Diplomacy. And this is the circumstance in which the BCCBcn is often found regarding actions beyond the language classes.

The results of the survey indicate that the students' perceptions about Brazil derive from different sources beyond the BCCBcn. The survey also demonstrates that nearly half of the students maintain the same opinion about Brazil that they had before starting the Portuguese Language course. A considerable amount of the students (60%) have been to Brazil, most of them often read the news and some have family members who are Brazilians. Yet, it does not mean the students are well informed about the country beyond simplistic narratives, as it has been observed in the focal group conversations with the students. To one of them, in Brazil "*a gente é muito assim, muito aberta, e bailam todo o dia*"⁸⁸. Another student identifies Brazil as a country where there is "*muita festa (...) a gente é muito alegre, tenho ouvido também que há muita insegurança, além disso acho que o Brasil é um país muito legal para ir de férias*"⁸⁹. Nonetheless, it has also been identified among the students some perceptions that acknowledged recent changes in Brazil in terms of social inclusion at the same time that it persists a high inequality.

A stereotype supposedly advances a stable identity. This construction is characterized by ambivalence, the same subject that is denigrated/made fun of/ mocked, also constitutes a form of attraction. The exercise of power is articulated through a discourse of difference and discrimination, establishing a hierarchy that legitimizes and naturalizes hegemonic behavior. Thus, the mechanism through which Otherness is represented and silenced is pivotal. Stereotype presents an ambivalent relation between repulsion and desire. The former is present, for example, in the perception of Brazil as a violent and unequal country. As Bhabha's, stereotype entails a "fetishistic mode of

⁸⁷ Data is available, for example, in the "Maps of Violence in Brazil", by Waiselfisz (2015, 2014)

⁸⁸ In English, our own translation "people are very like this, very open, dance all day"

⁸⁹ In English, our own translation "a lot of party (...) people are very happy, I have been hearing that there is a lot of insecurity, besides, I think Brazil is a very cool country to go on vacation".

representation” 1994: 109), the fetish forms a fantasized version of Brazilian national identity that can be observed in the attraction for the parties, the sensual people, for a place where it is a “cool country to go on vacation”. But is it a place to take seriously, such as academic production?

It is illustrative the fact that in the survey most of the students did not associate Brazil with good universities. It is particularly concerning considering the profile of the Centre’s students. The immense majority have a university degree, out of which 44% reached a graduate programme (master or doctorate), part of them are still studying or recently finished their degrees. In short, a young and highly educated group within which most have little awareness of the existence of good universities in Brazil. Although, more information about Brazilian academia has been identified among the some students who plan to study in Brazil.

Regarding the found perception about Brazilian universities, one aspect would be the absence of good universities in Brazil, but this is not the case. Although there are Brazilian universities with a very questionable quality, excellent universities also exist where cutting edge research is carried out. Therefore, the problematization of internal tensions within Brazil and the presentation of alternative narratives in regard to the stereotyped imaginaries identified among the students would entail a relevant aspect of a Cultural Diplomacy as resistance.

The results suggest that BCCBcn’s engagement in this practice remains very shy, despite the relevance to address the misperceptions about Brazil observed among the students. Brazilian Cultural Diplomacy misses the opportunity to provide the BCCBcn with resources to generate more intercultural spaces where the host society engages into a critical reflection regarding the existing imaginaries about Brazil. A dialogical setting calling into question the asymmetries in international order and their influence on the creation and reproduction of part of the country’s internal problems, as well as critically discuss the internal factors such as disputes for power, class relations, inequality, etc. It does not involve a victimized discourse, but a process of rearticulating narratives within a double critic and from a non-hegemonic locus of enunciation.

It would not comprise evading the problems within Brazil, but rather the opposite, generate an intercultural space in which they could be discussed from a plurality of perspectives. Also a space where essentialized identities attached to Brazil could be overcome and other voices recognized, for example, in regard to the epistemological engagement in Brazil. There is a large demand for these sort of Cultural

Diplomacy actions. As indicated in the survey, the totality of the students claimed to be interested to participate in activities to learn more Brazil beyond the language courses.

Yet, the findings show that only fifteen percent of the Centre's students have even been to an activity by the Centre beyond the language classes. A possible explanation refers to the very limited amount of cultural activities provided by the Centre. The results demonstrate that the BCCBcn has been involved in very few projects, partially explained by the lack of financial support by Itamaraty which did not approve most of the actions proposed by the Centre from 2003 to 2013. The survey indicates that the lack of the students participation in the Centre's projects also refers to the students' lack of information about the cultural activates the Centre offers. This suggests that there is a communication issue to be addressed by the Centre. Although it should be also be taken into account that informing about a cultural activity by the BCCBcn, for example, a conference, concert, workshop, performance, exhibition, presupposes that there is an activity to communicate about. However, their occurrence has been very limited along the studied period. Then, there is a combination of a limited number of projects carried out by the Centre and the fact that in those circumstances, the majority of the Centre's students have not been among the reached public.

10.4 Intercultural experiences

Despite the reduced amount of Cultural Diplomacy projects the BCCBcn carried out along the studied period, those which reached Stage four (implementation) provided spaces of interculturality. For instance, 37% of the proposed and 42% of the carried out projects had an implementation strategy related to the education field, mainly involved academic events. Among those, seminars about Brazilian literature had a distinguished presence, representing nearly half of the actions granted Itamaraty's financial support.

These events on literature comprise mostly the Seminars Translate Brazilians, an initiative to discuss the translation of Brazilian literature. Each edition sought to analyse the literature of different Brazilian writers and the challenges involved to translate their work into Spanish. In 2006 the seminar "*50 years of de Grande Sertão: Veredas*"⁹⁰

⁹⁰ This novel's title, "Grande Sertões: Veredas" has been translated as "The Devil to Pay in the Backlands".

occurred in celebration of the half of a century since the publication of João Guimarães Rosa's masterpiece. During the event, a variety of issues were addressed regarding the novel's metaphysics, neologism, mysticism and a regionalism set in Brazil's semi-arid area of the State of Minas Gerais. In addition, the debates included the difficulty to translate the singularity of Guimarães Rosa's narrative style and the linguistic world he created (Losada, 2007; Bedate, 2007).

In the following year it carried out another edition of the seminar, entitled "Translate Clarice Lispector, in celebration of the 30th anniversary of the author's death and the publication of one of her most acclaimed books, "*A hora da estrela*"⁹¹. The academic event attempted to discuss the challenges involved in the translation of Clarice Lispector's peculiar style. Her discourse embedded in the quotidian and the mystery in-between the lines was able to reach beyond language, communicating also through her silence. Instead of creating new works, Clarice would rather force the words up to the limit of their possibilities (Losada, 2008:14).

The project's third edition occurred in 2012 in the same format as the previous ones. It resulted from a partnership between the BCCBcn and the University of Barcelona. The Centre participated with this university in all stages of the project, including creation, organization, financing⁹² and implementation. In all the editions the project was implemented at the University of Barcelona, which cooperation included, among other aspects, providing free of charge its infrastructure to the event.

Yet, in 2012 the seminar Translate Brazilians did not concentrate on a specific Brazilian writer, like in the previous editions dedicated to Guimarães Rosa and Clarice Lispector, respectively. Although there were presentations focused on the work of the author of *Perto do Coração Selvagem*⁹³, the conferences during the two-day event also brought general aspects regarding the translation of Brazilian literature, and analysis regarding the work of a diversity of Brazilian writers. In the following year the Centre proposed Itamaraty a project entailing the publication of the seminar's annals containing the conferences presented in the event. The initiative was not approved by Itamaraty like all the others in that year. Therefore, the project was not implemented.

⁹¹ The hour of the Star

⁹² In the sense that the project obtained Itamaraty's financial support.

⁹³ *Perto do Coração Selvagem*, in English, *Near the Wild Heart*, was Clarice Lispector's first novel.

Another project entailed the conferences with the Brazilian writers João Gilberto Noll and Cristóvão Tezza respectively in September and October 2009. There were also academic activities other than in literature involving the BCCBcn participation, such as the seminars “*Universo Negro Brasileiro - Sinergias y Convergencias de las Culturas Negras en Brasil*”⁹⁴ which obtained Itamaraty’s financial support in 2010 and 2011. The Cultural Centre also provided institutional support to the seminars the Association of the Brazilian Students and Researchers in Catalonia (APEC) annual organizes.

The projects mentioned above form intercultural spaces in which there is the possibility to rearticulate essentialized identities about Brazil and its people. The literary work of Brazilian writers, research of Brazilian academics, or the knowledge of capoeira masters, allows for the participation in a dialogue with the host society in a way that it rearticulates hierarchical relations deriving from the modernity myth involving the intrinsically superiority of Western Knowledge. It fosters the creation of intercultural spaces in which knowledge from different loci of enunciation dialogue on a horizontal basis.

These projects bring other identity categories within the Self in the negotiation imaginaries such as nature, festivity, sensuality, and football as core aspects of a supposed notion of Brazilianess. Although these elements might be present, they are not naturally embodied in the Brazilian constituent’s identity attachments. In the intercultural spaces, essentialized discourses of national identity are called into question. The stable meaning created by national identity encloses the subjects.

The process of articulation of these imaginaries is not a claim in denial of national identity’s existence. Instead, it encompasses a critique to the process through which national identity is constructed, a non-essentialism approach that recognizes national identity as one category of the subject, but it does not determine the subject. These encounters bring visibility to other narratives about Brazil. It rearticulates the perception of Otherness by the host community as an entire stranger and fosters a bond promoting at least a minimum sense of familiarity.

Instead of imposition, there is dialogical space in which a plurality of voices and their narratives are presented and recognized, and consequently hegemonic narratives are questioned. In this process, a variety of cultural identities interact, even if it is to

⁹⁴ In English, our own translation, “Brazilian Black Universe - Synergies and convergences of black cultures in Brazil”.

diverge from each other. A Dialogical Cultural Diplomacy fosters the construction of spaces in which each actor presents their imaginaries, negotiates their differences, identifies or creates commonalities. Intercultural spaces in which takes place the exchange of perceptions instead of the exclusion of dissonant voices. In the circumstances the BCCBcn spoke there was a dialogical approach, however, in our perspective, unfortunately, in so many occasions it has remained silent.

CONCLUSIONS AND RECOMMENDATIONS

This thesis was designed to propose a theoretical and methodological framework to the study of Cultural Diplomacy and to apply them to the case of the Brazilian Cultural Diplomacy carried out through the Brazilian Cultural Centre in Barcelona from 2003 to 2013. As a field of inquiry still in a process of consolidation, one of the challenges in the study of Cultural Diplomacy refers to the insufficient attention that has been paid to the development of theoretical approaches as well as the under-explored use of quantitative analysis.

The dissertation's purpose to offer a theoretical framework in Cultural Diplomacy was reached by the proposal of the rotational model, which entails an instrument to analyze the decision-making processes in the conduction of Cultural Diplomacy by bringing into debate the agent-structure problematic. An analytical framework was also proposed encompassing the typologies of Cultural Diplomacy as power, entailing a monologic practice, and Cultural Diplomacy as resistance, characterized by a dialogical mechanism. The existence of theoretical frameworks in Cultural Diplomacy related to decision-making processes remains an unexplored field. Since no previous study has accessed the decision-making process in Brazilian Cultural Diplomacy that employs empirical evidence involving a systematic analysis of data, this dissertation contributes to the comprehension of unaddressed aspects, to date, regarding Cultural Diplomacy carried out by Brazil.

The analysis of Brazilian Cultural Diplomacy with a focus on the Brazilian Ministry of Foreign Affairs (Itamaraty) enabled the enhancement of understanding the general mechanisms involved in the decision-making process in Brazilian Cultural Diplomacy. It encompassed the identification of the different stages in the conduction of Cultural Diplomacy, the procedures within these stages, the possible participant actors and the pattern of interactions between Itamaraty and the Brazilian posts and abroad. Therefore, while the analysis on Itamaraty brought an undersanding regarding general of the structure of Brazilian Cultural Diplomacy, the application of the rotational model to the case of the Brazilian Cultural Centre in Barcelona provided an insight regarding the functioning of this structure in concrete interactions, specifically between Itamaraty and the BCCBcn during the period of eleven years (2003-2013). The analysis of the agential and structural factors influencing the behavior of the BCCBcn regarding Cultural Diplomacy activities combined the employment of the theoretical framework proposed in the rotational model with the empirical evidence obtained through the application of the Cultural Diplomacy Data Analysis Framework (CDDAF).

In relation to this study's aim to design a model to undertake statistical analysis in Cultural Diplomacy, the Cultural Diplomacy Data Analysis Framework (CDDAF) was proposed, which makes a relevant contribution in filling the gap regarding the insufficiency of methodological tools in this field of research.

The application of the CDDAF to the case of the Brazilian Cultural Centre in Barcelona demonstrated that this Framework involves a feasible and useful measurement mechanism in Cultural Diplomacy analysis. It enabled a systematic empirical investigation involving the identification and measurement of the Cultural Diplomacy projects carried out by the BCCBcn from 2003 to 2013, based on the indicators proposed in the Framework, involving, for instance, cultural domain, implementation strategy, budget, partnership, etc.

Among the results presented in detail along the thesis, a major trend refers to the reduced numbers of Cultural Diplomacy actions carried out by the BCCBcn. In the circumstances in which projects reached the implementation stage, they were mostly characterized by low budget or the absence of financial resources. Among the cultural domains of the implemented projects, audiovisual, literature and music stand out in terms of the amount of actions, while movie screening, academic events and concerts were the most common implementation strategies.

It has been found that the BCCBcn's projects often involve cooperation with different partners other than sectors in the Brazilian public administration. Conversely, intra-State collaboration is very limited. The results indicate a trend of a reserved behavior of the BCCBcn in regard to inter-post cooperation. Cultural Diplomacy projects involving a partnership between the BCCBcn and other Brazilian posts abroad have been uncommon, reduced to a very few actions with the Brazilian Embassy in Madrid and a workshop with the participation of teachers from the Brazil-Italy Cultural Centre in Rome. On one hand, there is a structural factor since Itamaraty in most of the period in analysis did not provide mechanisms to foster cooperative actions between the BCCBcn and another post. The Brazilian Cultural Network established in 2013 could entail a possibility towards inter-post cooperation, but it has not yet been materialized in concrete collaborations involving the BCCBcn. On the other hand, the BCCBcn has given an insufficient use in its possibility of agency to set inter-post collaboration.

The results demonstrate that Itamaraty, in its interactions with the BCCBcn, centralizes the decision-making process in Cultural Diplomacy regarding the elaboration of the Cultural Diplomacy guidelines and the final approval of the projects.

These guidelines, which are supposed to instruct the posts in the elaboration of their Cultural Diplomacy projects, are usually very broad and in some cases vague, which enables the post a considerable agency in the sense of proposing projects, once a wide variety of action can often fit in the set priorities. Yet, although these instructions set some priorities, they do not clearly present the selection criteria employed at Itamaraty.

Two main structural factors have been found that limit the BCCBcn actions: budget and the Centre's infrastructure. The Cultural Centre's small facility not only restricts the capacity to reach a wider public in an event, but mostly inhibits the realization of actions beyond language courses. Consequently, the BCCBcn's facility is one of the main structural aspects constraining the BCCBcn's execution of Cultural Diplomacy actions. Also, the BCCBcn's dependency on Itamaraty to carry out actions demanding any sort of budget considerably limits the Centre's actions.

The BCCBcn's access to budget is very limited and fluctuant, bringing a fragility on its agency, evidenced by a meagre budget approved by this Ministry for the Centre's projects. Nonetheless, it has been found that Itamaraty's denial of support does obstruct the possibility for the post to employ agency to obtain other forms of financing to undertake Cultural Diplomacy projects. Also, the findings indicate that the BCCBcn receives an automatic approval to implement projects that does not require Itamaraty's financial support.

The results demonstrate that the low financial support Itamaraty provides the BCCBcn is not only related to the Itamaraty's lack of resources, but also as a result of an unequal distribution of budget among the Brazilian posts abroad. The very low financial support Itamaraty granted the Cultural Diplomacy proposals by the BCCBcn suggests a deficient planning at Itamaraty regarding the project selection process and also a reduced importance given by Itamaraty to the BCCBcn.

The results indicate that Itamaraty does not provide the BCCBcn neither with clear instructions regarding the objectives of Brazilian Cultural Diplomacy in general nor in regard to the actions of the BCCBcn beyond the broad notions of the promotion of Portuguese Language in the variation used in Brazil and diffusion of Brazilian culture. The findings also suggest that the conduction of Brazilian Cultural Diplomacy in the context in analysis often reduced to an inertial dynamics of proposing, selecting and implementing projects in a way that the establishment of goals is only timidly addressed. At the same time, it provides the Centre with agency to stablish its form to

carry out Cultural Diplomacy, but not with adequate financial resources to materialize them.

The results of the survey we applied to the BCCBcn's students of Portuguese language show that the students' profiled primarily consist of young adults with higher education. They are very satisfied with the Portuguese courses and enthusiastic for encounters with Brazilian cultural aspects. The existence of stereotyped imaginaries about Brazil was identified among the majority of the students, who identify this country with football, carnival, hospitality, parties, inequality and poverty. If Brazilian Cultural Diplomacy is concerned with rearticulating stereotyped imaginaries, it should provide the means through which intercultural encounters can take place and different narratives about Brazil negotiated. This has been taking place solely in a very timid form and consequently with a limited impact on the host community. The BCCBcn has not been reaching the vast majority of the students regarding their participation in activities other than the language classes.

Regarding the proposed typologies of a monologic and dialogical Cultural Diplomacy, the findings suggest that the BCCBcn carries out a dialogical cultural diplomacy. Cultural Diplomacy involves the interaction with the host society. When these relations take place, the results indicate that they are dialogical rather than monologic. The BCCBcn actions generate spaces of interculturality enabling the articulation of a variety of narratives about Brazil. However, the BCCBcn's Cultural Diplomacy projects are so scarce, and so considerably limited in amount and frequency that it reduces the BCCBcn's impact in the generation of intercultural spaces and contributes to the maintenance within the host community of essentialized perceptions about Brazil.

This study has shown that a frustrated demand exists in the sense of a host community eager to have access to Brazilian culture, and the BCCBcn in most cases lacks resources such as budget and cultural infrastructure to carry out Cultural Diplomacy actions that could engage in a dialogue with the host community. The Cultural Diplomacy by the BCCBcn employs a dialogical approach in its projects. However, the scarcity of these actions leaves the Centre often in a condition of muteness.

The Centre's capacity to undertake projects in different cultural domains, to offer Portuguese language courses of the Brazilian variant of this language, interact with a diversity of actors, set partnerships and promote a space for cultural encounters

between Brazil, its people and different cultures in the host country are some of the Centre's distinctive features as a mechanism of Brazilian Cultural Diplomacy. Nevertheless, without a suitable infrastructure enabling the conduction of high quality Cultural Diplomacy actions in its installations and a minimally reasonable financial resource allowing the implementation of projects, the Brazilian Cultural Centre in Barcelona is often relegated to the condition of merely a language school, which despite its relevance, entails a waste of an enormously potentiality, a squandered opportunity to conceive a much more effective form of Cultural Diplomacy that could enhance the timid intercultural encounters experienced with the host society.

Recommendations for further research

In terms of directions for future research, the Rotational Model and Cultural Diplomacy Data Analysis Framework (CDDAF) proposed in this study provide a wide range of possibilities of research in the field of Cultural Diplomacy. It could be employed to the analysis of other Brazilian Cultural Centres abroad, individually or in comparative analysis. It would also be pertinent to examine the Cultural Diplomacy actions undertaken by Brazilian Consulates and Embassies. Another possible area of future research involves the application of the proposed frameworks to the study of Cultural Diplomacy carried out by different countries, considered individually or in a comparative setting.

Implications for Policy

The findings of this study have a number of important implications for future practice in Brazilian Cultural Diplomacy. A key policy priority should encompass the attachment by the Brazilian State of a higher importance to the Brazilian Cultural Centre in Barcelona. It should be strengthened as a relevant Cultural Diplomacy mechanism.

1. Cultural Diplomacy Guidelines

The guidelines Itamaraty disseminates to the posts should provide clearer parameters employed by Itamaraty in the selection of those projects that will be granted

its financial support. Once the guidelines are sent concomitantly to several posts, the Cultural Diplomacy priorities should be sufficiently broad and malleable to enable its applicability and adaptation to the different contexts of the Brazilian posts around the world. At the same time, they should provide the posts with adequate information regarding Brazilian Cultural Diplomacy general objectives together with clear criteria for the planning of Cultural Diplomacy actions at stage two and the selection in the following stage. The period between the post's reception of Itamaraty's guidelines and the deadline for the submission of projects should be enlarged in a way that the posts have more time to prepare projects and set partnerships.

2. Budget

The BCCBcn should have access to adequate financial resources encompassing a guaranteed minimum annual budget to conduct Cultural Diplomacy projects. Also, Itamaraty should carry out a more balanced distribution of resources among the posts.

A change in the Brazilian legislation should occur in order to enable that the totality or at least part of the "Cultural Revenue", encompassing the fee paid by the Centres' students regarding the Portuguese language courses, could be employed by the Brazilian Cultural Centres abroad in the realization of Cultural Diplomacy projects. This proposal does not involve a change in the legal status of Cultural Centres abroad. They remain under the responsibility of the State, which should continue to be responsible for their maintenance's costs. The only, and yet fundamental change, is that the Centres will have the financial means to implement Cultural Diplomacy projects.

The Brazilian posts abroad that undertake Cultural Diplomacy actions should publish open calls regarding the possibility to request Itamaraty's financial support for Cultural Diplomacy projects. The posts should also publish on their webpages annual reports regarding their Cultural Diplomacy actions.

3. BCCBcn facility

The Cultural Centre in Barcelona in order to properly carry out Cultural Diplomacy actions needs an enlarged infrastructure. Several others Brazilian Cultural Centres Abroad are located in a more spacious place. As it could personally be observed, the Brazil-Italy Cultural Centre in Rome includes four classrooms, an

auditorium, an exhibition room, a meeting room, a room structured to carry out dancing classes (among other activities), another for children's language classes, a library and an area for administrative work.

Considering the BCCBCn's limitations in space, the transfer to a larger location would considerably improve its capacity to carry out Cultural Diplomacy actions. Transferring the Centre to a better place in another neighbourhood paying the same rental price is very unlikely, considering the low rent currently paid by the BCCBCn. Therefore, a change in the BCCBCn's location would demand Itamaraty's approval to pay a higher rent for a more spacious place.

It would be worthwhile checking the possibility to obtain another offer to move the Centre to a larger office at the Casa Amatller. Another option could also be explored: the restructuration of the BCCBCn's current facility in a way to have a better use of the available space. Casa Amatller undoubtedly has unique architecture and its central location is convenient and well communicated by public transportation. There is a subway stop right in front of the building. Its location beside Casa Batló attracts a large amount of tourists visiting Gaudi's building. Casa Amatller is also a touristic attraction itself, improved after its recent restoration initiated in 2009 and finalized in 2014, which highlighted the beauty of its stained glass doors at the entrance floor and the stained glass ceiling. The building also hosts the Casa Amatller museum and a pleasant cafe, which is frequented by locals as well.

The Centre's presence in a highly touristic zone consists of a factor that indeed contributes to attract visitors. On different occasions during the research it was observed that tourists who became aware of the existence of the BCCBCn in their visit to Casa Amatller building decided to go up its third floor out of curiosity to take a look at the Brazilian Cultural Centre. What the Centre can offer the visitor is limited by showing its library and present information about Brazil, which brings an opportunity of intercultural encounter. However, this encounter could be considerably enhanced if the BCCBCn's facility could offer the possibility of other forms of interculturality, such as the implementation of projects in its facility.

4. Towards a more Cooperative Cultural Diplomacy structure

The diversification of BCCBCn's partnerships, involving for example, actors within the Brazilian public administration, but also the public sector in the host society

and private cultural agents in both countries as well, are some mechanisms which might contribute to provide this post with budget agential resources and hence enhance its Cultural Diplomacy capacity.

Also, greater efforts are needed to ensure the cooperation among the Brazilian posts abroad involving the presence of the Brazilian Cultural Centre in Barcelona. One mechanism in this direction could involve the creation of an online Cultural Diplomacy knowledge management platform connecting the Brazilian posts abroad. This platform would enable the posts to identify common difficulties the posts face throughout the different Stages within a Cultural Diplomacy cycle, along with the exchange of experiences and joint development of proposals and practices to overcome them. In addition, the communication through the platform could provide the Brazilian Cultural Centres abroad, as well as Consulates and Embassies with a means that facilitates the consciousness of the projects other posts are planning and considering at Stage two, as well as those proposed and implemented in previous cycles.

This exchange of information contributes to identify and create points of convergence amongst the posts. It enhances the possibilities to establish partnerships along the different Stages in a cycle up to project evaluation. As a result, inter-post cooperation can considerably improve Brazilian Cultural Diplomacy performativity by enabling an increase in the number, quality and impact of implemented actions combined with a more adequate employment of financial resources.

However, the current absence of the suggested online platform does not impede the posts to communicate. The Brazilian Cultural Centre in Barcelona should employ its agency by engaging in more active behaviour towards the dialogue with other Brazilian posts abroad. By taking the initiative to contact Brazilian Embassies, Consulates and Cultural Centres, especially those within a geographic proximity (Europe and North Africa), various opportunities for partnership might emerge. This dialogue should be initiated with a sufficient time in advance from the deadline for the posts to submit their proposal to Itamaraty. So there is enough time to set the partnership and include the resulting proposal in the annual program sent to the Ministry of Foreign Affairs.

Also, it is important that Itamaraty develops a simple practice that can substantially raise inter-post cooperation: at Stage three, when the final selection of projects takes place, Itamaraty's Cultural Department could identify possibilities of collaboration amongst the received projects. Let's consider the case of a project sent by the Brazilian Embassy in Madrid, submitted without cooperation of any other post, and planned to

take place only in that city. At Stage three, the project is considered by the decision-makers as among those with a chance to be granted Itamaraty's support. Also, it has been identified that it could be feasible to set a partnership with the BCCBcn, the Brazilian Cultural Centre in Rome and the Embassy in Paris in order to also implement the project in the cities those posts are located. Then, Itamaraty should put these posts in contact suggesting them to consider the possibility of the partnership.

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