

Music as a Communication Factor in Foreign Policy

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Abstract

The relevance of this study is conditioned by the increasing importance of cultural channels of communication in the context of the globalisation of international socio-cultural space. The realities of the 21st century require a comprehensive analysis, considering the new foreign policy environment where multidirectional flows of international communication, including of media character, such as cinematography, theatre, TV, streaming, and music, are playing a qualitatively new role. This paper will therefore focus on the growing role of “cultural diplomacy” (hereafter without the quotes), expressed through the media interaction of sovereign and supranational actors at the international level. The purpose of the study is to establish or deny the impact of cultural diplomacy, including through musical performance, on foreign policy and political discourse at the international level. In the course of the study, primary data from original research by European and American authors was analysed and the heterogeneous structure of cultural diplomacy theory, expressed through the dialectical nature of positivism and theory criticism, was represented. The methodological basis used during the study is expressed in general scientific methods, which include the method of analysis, synthesis, generalisation, deduction and induction, and special – sociocultural, cultural-anthropological, and cultural-historical. The theoretical approach to the study of the multidimensional phenomenon of cultural diplomacy was based on constructivism, which best meets the objectives. Conclusions regarding the effectiveness of cultural diplomacy were drawn from the research. The field of music and diplomacy is far from being exhausted by the recent surge in scholarly attention and has the potential to grow exponentially. Coordinating a better understanding of past practices with an innovative and flexible approach to contemporary policy-making will create new opportunities to reconsider and redefine the role of music in the pursuit of sustainable diplomatic ties in the international arena.

Keywords: diplomacy, cultural diplomacy, cultural coordination, Albert Hall concert programmes, jazz expansion

1. Introduction

The history of cultural diplomacy is inextricably linked to ongoing historical processes of traditional assimilation, acculturation, and the establishment of strong ethnographic links on social and anthropological levels. Reciprocal cultural reception as an explicit process of acculturation within the diplomatic sphere of international relations has been known to mankind since ancient times, in particular, through the examples of Hellenic-Macedonian and Greco-Roman cultural appropriation. Music occupies a prominent place among the arts, which have a significant impact on cultural exchange and the diplomatic climate. Music is an art form that is sufficiently steeped in history and yet, in a positive sense, a broad instrument of influence on the public masses, due to its accessibility of perception, understanding, and representation at any stage of human cultural development, which determines the theoretical relevance of this study. As far as diplomacy is concerned, the rejection of cultural diplomacy and music because of its uncertain implications is tantamount to the rejection of opportunities to make a difference. The field of music and diplomacy, far from being exhausted by the recent surge in scholarly attention, has the potential for exponential growth. This thesis emphasises the need to study music as a tool of cultural diplomacy to improve intercultural communication and cooperation among the peoples of the world, reinforcing the practical relevance of the current study.

The study focuses on several questions about the realities of cultural diplomacy establishment and impact (Einbinder, 2013). “Who can challenge the irresistible cultural power of music?” – asked the historian K.C. Statler (2012) in the

discourse of a special issue of the “Diplomatic History”. The exchange of views, especially around the effectiveness of symphony orchestra tours in the United States of America (USA) musical diplomacy of the Cold War period, reveals competing ontologies of the power of music. For J.C.E. Gienow-Hecht (2012), who initiated the debate, the diplomatic effectiveness of symphony orchestras stems from the ability of music to model international dialogue by creating emotional selective similarities through non-verbal means. According to the researcher, symphonic performance underlines a nation's presence on the international stage through the authority of the conductor, the discipline and excellence of the musicians, and the silence and serenity of the audience: “A state-sponsored guest concert is a way declare about the special role of the nation that the performer represents” (Gienow-Hecht, 2009).

However, K.C. Statler (2012) insisted on determining what the “reaction of the target audience is in the long run”. “Were the listeners convinced that the United States of America was better prepared for world leadership simply because its musicians played well?” – questioned by both K.C. Statler (2012) and S.C. Maier (2017). In other words, K.C. Statler (2012) asks, is there more to music than contextual leadership and bravado? This problem raises methodological and theoretical questions. How can music contribute to international cooperation and intercultural mutual understanding? This question will be explored in this study, linking the fields of international relations and cultural studies. This study analyses a wide range of primary data from original research by European and American authors and represents the heterogeneous structure of the theory of cultural diplomacy.

The purpose of the study is to establish or deny the impact of cultural diplomacy, including through musical performance, on foreign policy and political discourse at the international level. The objectives of the current study are: to present a positive theory of cultural diplomacy and to consider in general terms the relevant scholarly debate; to investigate specific historical examples of the art of music as cultural diplomacy – concert programmes at the Royal Albert Hall (1943-1944) and the USA “jazz expansion” in the 1950s; to summarise the gathered theoretical material as a formal answer to the question of what cultural influence music has within the framework of diplomacy.

2. Literature Review

Undoubtedly, one of the most significant directions of research on the influence of cultural diplomacy is the already identified “Statler – Gienow-Hecht – Maier” discussion, which in its most general form represents the structure of theory in the framework of the indicated problem: dialectics generates the essence of the positive theory, which receives practice-oriented criticism, returning the discussion to the consideration of the essence of the issue (Statler, 2012; Gienow-Hecht, 2009; 2012; Maier, 2017). However, the debate on the admissibility of the categorical recognition of the influence attributed to music by positivists is not exhausted in this direction. The constructivist theory of international relations attracts a variety of approaches and views on the nature of music in cultural diplomacy. First of all, the current study is based on the work of M.C. Cummings (2003), who defines cultural diplomacy. The signs of cultural diplomacy as a diplomatic category are developed by M. Einbinder (2013). A comprehensive anthropological analysis of the influence of music on human behavioural characteristics is contained in the works of F. Boas (1940).

The “cultural turn” in the history of international relations, the “new” musicology, and the “aesthetic turn” in international relations theory combined with the sociology of music and ethnomusicology have inspired a growing volume of literature that examines the role of music and musicians in international relations and international actors in facilitating musical communication. Among the authors of this strand, such names should be noted as L.E. Davenport (2009), who is conducting a substantial analysis of the sources about American jazz influences, B. Appelbaum (2019) the leading author of economics and business of the New York Times editorial board, who in his study “The economists' hour: False prophets, free markets, and the fracture of society” examines the role of state entities according to their economic and cultural image, and F. Ramel and C. Prevost-Thomas (2018), who consolidate most of the currently known controversy around cultural diplomacy in the corpus of “International relations, music and diplomacy: Sounds and voices on the international stage”.

The role of music in the international relations of Great Britain, the Soviet Union, and the USA in the mid-twentieth century has certainly attracted much attention. From the “Good Neighbourhood Era” to the end of the Cold War, scholars-culturologists, political scientists, diplomats, sociologists, and anthropologists have carefully studied the politics and practices of programmes initiated at the state level, as well as music and diplomatic initiatives taken by private citizens. Here, the most prominent authors appear to be V.A. Nevezhin (2019) and D. Fosler-Lussier (2015). Cultural comprehension by V.A. Nevezhin (2019) of the World War II period in the context of the musical conjuncture of the time is difficult to overestimate. The author's exhaustive commentary makes it possible to distinguish strictly between the role and degree of Allies involvement during the period in question, and hence to trace the impact of cultural diplomacy on the political agenda of the anti-Hitler coalition in the most objective way. The period of the Cold War is most vividly covered by D. Fosler-Lussier (2015) and L.E. Davenport (2009). The influence of “export jazz policy” on the current context of time is traced as a cultural, social, and anthropological process, driven primarily by the need to apply the all-pervasive “soft power” of music in the ideological confrontation between the capitalist and communist camps on the

international stage.

3. Materials and Methods

The methodological basis used when developing this research topic is expressed in general scientific methods, which include analysis, synthesis, generalisation, deduction, and induction. In addition, special methods were used, in particular, the sociocultural approach, which considers the important contribution that society makes to individual development. This approach emphasises the interaction between developing individuals and the culture in which they live. Together with a constructivist approach that views the identities and interests of actors as socially constructed and volatile, there is an opportunity to examine the impact of cultural diplomacy on public discourse in a multidimensional way. In the context of foreign policy, identities are not static and cannot be perceived exogenously. Like rationalism, constructivism does not make broad and specific predictions about international relations. It is an approach to the study of international politics rather than a subject theory of international politics, which allows a positive theory of cultural diplomacy to be juxtaposed with the manifestations of external influences on a dynamic public discourse. Constructivist analysis can only provide meaningful explanations or predictions once the relevant actors, their interests, and the content of social structures have been identified.

In this context, the study of music and diplomacy became part of a dialogue between disciplines that previously had little overlap. The cultural anthropological method was applied in part of the study of mutual influence and cultural communication, to highlight objective causal links between the actions of the actor and dynamically changing conditions of an anthropological nature. The field of cultural anthropology covers the analysis of the governing, leadership, and influential institutions in all their social, cultural, symbolic, ritualistic, and political aspects, including the cultural and diplomatic aspects. Throughout the period considered in the paper, it is necessary to illustrate the alleged power of the performing arts with particular historical examples of their influence on political and cultural international processes. To this end, a special cultural-historical method was applied. The conclusions drawn during the study are subjected to a dialectical method, which postulates certain aspects of the positive theory of cultural diplomacy in isolation from their criticism. The dialectical method also allows the nature of cultural diplomacy to be outlined through the unity of opposites, as a result of the discussion of competing polar views on the issue under study.

These methods were used to ensure the theoretical and practical validity of the findings, and their objectivity and credibility. This study has provided the most general formulation of existing views on the nature and effectiveness of cultural diplomacy and has also considered historical examples of cultural music diplomacy, in particular, the cultural communications of the anti-Hitler coalition allies and the “jazz expansion” of the United States of America in the 1950s and 1960s. The research into the topic was carried out in several stages. During the first stage, a positive theory of cultural diplomacy was outlined and the existing scholarly debate on the subject was examined in general terms. The second stage included the examination of specific historical examples of the manifestation of musical art as cultural diplomacy – concert programmes at the Royal Albert Hall (1943-1944) and the “jazz expansion” of the USA in the 1950s. The third stage of the study summarised the findings and characteristics given in the studies by K.C. Statler (2012), J.C.E. Gienow-Hecht (2012), M.C. Cummings (2003), and S.C. Maier (2017), which led to an unambiguous conclusion about the nature of musical diplomacy and the real influence of music on public discourse in international space.

4. Results and Discussion

4.1 General Characteristics of Music as a Means of Foreign Policy

The juxtaposition of a positive theory of cultural diplomacy with criticism of particular elements forms a unique corpus of views on the fundamental tenets of the designated diplomatic approach. The research collected in this paper covers a wide range of contexts: from the early modern era to the present. In doing so, however, a separate research focus was placed on the most explicit manifestations of cultural diplomacy in the musical sphere – through an examination of the manifestations of cultural communication by the anti-Hitler coalition allies and the phenomenon of the “jazz expansion” of the American cultural block. Together they contribute to a growing collection of research outlining the ways in which cultural expression and diplomatic institutions interact and help shape the behaviour of foreign policy actors through the power of public opinion, social discourse, and media influence. Certainly, there are documented cases in which the influence of musical experience, practice, or emotion has directly influenced a person's decisions, such as in the testimony of a decorated American pilot who, during World War II, refused to bomb the city where Beethoven was born and studied. Such evidence leads to agree with the claim that music has influence, but this provides only a limited basis for a general consideration of the significance of music within international relations and the study of foreign policy.

S.C. Maier (2017), for example, objected to J.C.E. Gienow-Hecht (2012) interpretation of the power and function of the symphony in musical diplomacy for two different reasons. Firstly, he found the source of the symphony's power not in the forms of its performance practice, but in its conception as autonomous art. Secondly, and as a consequence of this first disagreement, he objected to the diplomatic effectiveness of music as a representation of the nation. S.C. Maier (2017),

Especially in the diplomatic sphere, sees music as a “Dionysian art” that pleasures “liberate” its experience from ideological and competitive tasks. From this perspective, music influences international relations only in the sense that it takes discourse beyond geopolitics and turns to a sensual, lyrical interpretation of existing international disagreements. Rather than attempting to reconcile opposing viewpoints about the precise nature of the music power – a task that seems unfeasible – this study explores the ways in which the power of music has been created and lived out as a theoretical model and practice of international relations. Musical institutions, ideas of global harmony and order, as well as experiences of musical diplomacy, have all contributed to the idea that music can create social alternatives and trigger political change (Yermukhanova et al., 2019). However, as highlighted above, and as the sources used in this study show, music, however it is interpreted, can also have unpredictable consequences. The individual influences of musicians and diplomats alike, how they use competing understandings of music in different environments and across time, raise important questions about how and to what end music (as a practice, institution, idea, and expression) can be used positively if it can be used at all (Boas, 1940).

Given the above-mentioned criteria for identifying the impact of music on international politics, based on the traceable in a long run culture footprints in the context of social and political discourse, it seems necessary to apply the constructivist theory of international relations within the current study. The chosen approach allows the determinants of the social climate, including creative, cultural, and media aspects, to be taken into account as far as their influence on shaping public discourse and the current social agenda is concerned. Constructivist theory of international relations, preferred by the researcher, fits best into this framework as it examines how international diplomatic theatre is “socially conditioned” and therefore can be transformed by the ideas, thoughts, and beliefs of social actors. Constructivism focuses the analysis of international relations on human consciousness. This research is based on M.C. Cummings’ (2003) definition of cultural diplomacy, which, according to him, is the exchange of ideas, values, and information, with the ultimate purpose of promoting mutual understanding. Therefore, M.C. Cummings’ (2003) definition includes cultural relations and intercultural communication. This thesis denies the idea of music as a universal language, arguing that every culture in the world relates to music differently. However, a universal characteristic of music is its ability to express the deepest human emotions. Thus, music, through its ability to transcend boundaries, can create relationships between people of different backgrounds and opposing beliefs. Several researchers point out that cultural diplomacy and cultural relations refer more to anthropological and interethnic communities, which makes it possible to level out national borders and sociocultural contradictions of the participants in this kind of communication.

The primary question in the context of studying the real sociocultural and political power of music is how exactly the work of musicians legitimises its influence. One way of legitimising, in some respects the most fundamental, is to refer to the characteristics of the work: the organisations that support its practice; the customs that ensure its effectiveness; the genres, events, or works that shape its experience; the discursive framework through which all this is conceptualised. That is, music as a statement or (in R. Dawkins' (1989) definition) a “meme” is assigned a set of statuses that facilitate external identification of the work – a tradition of performance (instrumental tradition, a cappella), genre, and an established audience that reflects and provides primary feedback on the work. The orchestra, for example, evokes simultaneous associations with the overwhelming style of military domination and the demonstration of coherence and harmony. In Germany, violin orchestras tended to emphasise the synchronism of coordinated movements with military discipline in the 17th century court ballets. A.P. Woolrich (2020) mentioned in his work that the musician and traveller C. Burney named the brilliant orchestra in Mannheim “an army of generals, equally suitable both for planning the battle and for conducting it” at the end of the 18th century. The more representative the non-verbal language of German music through a retrospective approach to understanding the German national identity after the First World War. Meanwhile, S.C. Maier (2017) warns against the error of thinking in absentia and deplores the retrospective method of understanding national ideas by considering only musical tendencies, which conveniently coincide with national aspirations in the international arena.

Similar interpretations of the French military march were already commonplace in Europe, and the formation of the Paris Conservatoire as part of the musical regiment of the National Guard only reinforced the association to which the Conservatoire administration, comparing their own “Paris orchestra” with the “Young Guard of the Grand Army”, still traditionally resorted years later. Officials of the Third Republic of France similarly addressed the students of the Conservatoire as a “brave army of peace”, as “soldiers” and even as “officers” in the future struggle of the French against British influence in Europe. Therefore, as defined by K.C. Statler (2012), the French march defines the national consciousness of the French of the Third Republic as citizens – “soldiers” who sacrifice personal aspirations for the glory of state prosperity and French national pride.

4.2 Orchestral Music, Concert Programmes at the Royal Albert Hall (1943-1944)

Like the mass performances at the opening ceremony of the Olympic Games, the orchestra can still serve to demonstrate the successful implementation of coordination, cooperation, and discipline. The British proverb that the orchestra had

“lost touch with the sky, with the human body and with the army”, which gained momentum as a manifestation of anti-militarist sentiment in the early 19th century, therefore does not seem relevant from two hundred years onwards, since the musical tradition fits perfectly the Albert Hall, to whose role the current study is to return. Democratic and communist regimes alike trusted large orchestras to promote a country's artistic and economic resources and thus its power (Lisitsa & Moroz, 2019). Certainly, a special role, and in this opinion K.C. Statler (2012) and S.C. Maier (2017) agree, is given to the propagandistic power of music. In particular, the most striking example of the ideological power of music in cultural diplomacy was the cultural communications of the anti-Hitler coalition allies. The aforementioned Royal Albert Hall became a kind of arena of political solidarity for the Allies during this period. During the Second World War, it was the concerts that played the biggest role in the Albert Hall calendar. The orchestra's performances and charity events were held in the course of the war to help fund the medical care of the wounded military. However, it was the appearance of Sir G. Wood's waterfront concerts in 1941 that strengthened Albert Hall's connection with classical music at that time and thereafter. Therefore, the total cumulative number of performances at the Albert Hall, as well as the number of orchestral performances, grew inexorably throughout the Second World War (Figure 1).

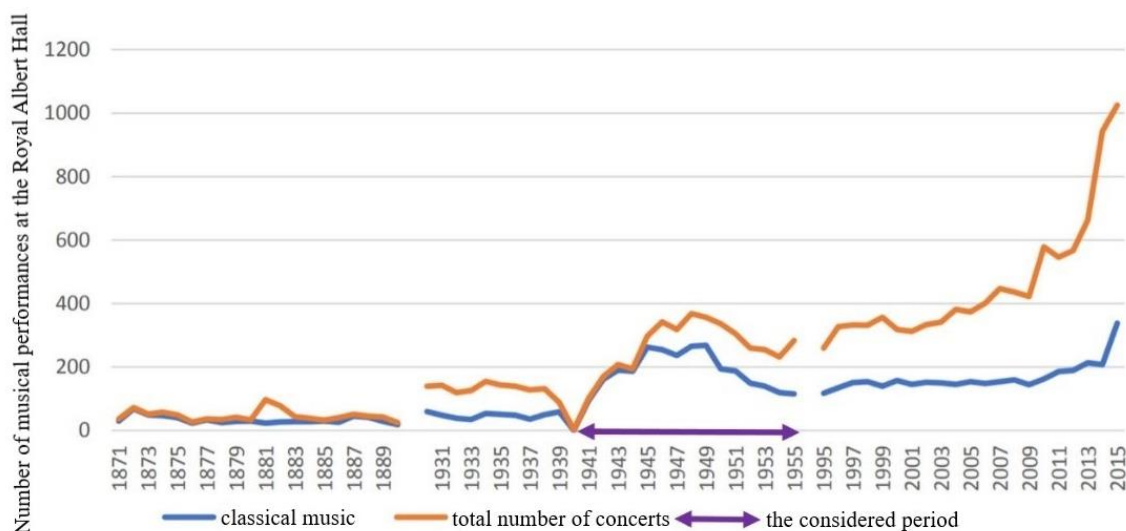


Figure 1. Growth in the total number of musical performances at the Royal Albert Hall in the considered period

Nevertheless, the most significant diplomatic music campaign of the period is represented by the concert programmes at the Royal Albert Hall from 1943 to 1944. It should be noted, though, that the British leadership did not immediately appreciate the ideological power of music. When World War II broke out on 1 September 1939, the Royal Albert Hall was closed for fear of being bombed and putting the lives of its visitors at risk. The Council of the Hall requested that it reopen only nine months later. The building was then used throughout the war for patriotic rallies, confidential meetings, and concerts to boost the morale of serving and ordinary citizens. After a brief closure at the start of the war, the Hall reopened in May 1941. The hall was only allowed to open during daylight hours and subject to four conditions: only 5000 people were allowed into the building; neither the balcony (today the Rausing Circle tier) nor the gallery could be used; spectators had to be able to take shelter in the corridors if an air raid warning was announced; some windows had to be treated to prevent shrapnel or fitted with wooden shutters, and the glass dome had to be darkened with paint. That same year, following the destruction of Queen's Hall (the first venue for Graduation Nights), Graduation Nights were held for the first time at the Royal Albert Hall on 12 July. Although the summer concerts would be discontinued the following year due to the increasing use of guns, the place became an annual venue for the world-famous concert series to this day. At this point, according to the recollections of contemporaries of the events, the British government became interested in musical performances at the Hall as a powerful patriotic and propaganda tool, including as an element of foreign policy.

The hall reopened once again in September 1942 and remained active until the end of the war, hosting classical music concerts, variety shows, and boxing matches, as well as war-related anniversaries and fundraisers for war assistance. It was also twice requested by the government for confidential meetings at which thousands of specially selected men and women were given information that could not be made public. The Council decided that no political meetings would be held in the Hall during the war except those of national significance. Thus in 1943, the Albert Hall was opened for a concert tour of Britain's anti-Hitler coalition allies (Nevezhin, 2019). Significantly, works by D. Shostakovich, S. Prokofiev, A. Khachaturian, T. Khrennikov, and other war contemporaries were performed for the first time on the London stage. The “Leningrad Symphony” by D. Shostakovich was first performed at the Albert Hall in 1943, although it had not even been included in a concert programme at the Bolshoi Theatre in Moscow in 1944. Britain itself organised several

major concerts and political performances in 1943 and 1944. On 21 February 1943, in the same Albert Hall, after a concert organised by the London Observatory in support of the Red Army which included speeches and proclamations to the Allies (such as “Greetings to the Red Army” and “Ode to the Red Army” specially written for the concert), Foreign Secretary E. Eden gave a speech of thanks to the people of the Soviet Union. Prime Minister W. Churchill spoke in this hall three times during the war. Perhaps the most significant speech he made here is dated November 23, 1944. W. Churchill gave his thanksgiving speech at the American Thanksgiving Day event, entitled “To You, America”, in which the Prime Minister highlighted the contribution of the United States of America in the Second World War.

K.C. Statler (2012), evaluating this period and the specific cultural communications of the Allies countries in the anti-Hitler coalition, noted that the transnational musical experience gained by the Allies was not subsequently realised by all participants in the Albert Hall war concert project. For example, the Soviet Union, where the promotion of cultural works depended to a large extent on the changeable politics of the party and I.V. Stalin's personal preferences, did not succeed to “export” serious musical representation to express communist ideas. For example, S. Vysotsky, who was relatively successful abroad in the 1970s, received no state support from the Soviet leadership and was generally not an exponent of party ideas. During the same years, the London Symphony Orchestra was warmly welcomed on its international tour. In 1973 it became the first British orchestra to be invited to the Salzburg Festival. The orchestra continued to tour extensively around the world, but both Britain and the Soviet Union, according to K.C. Statler (2012), lost the “musical race” to the United States of America, which by the 1950s was already actively deploying its new cultural diplomatic policy.

4.3 “Jazz Expansion”

Other examples of “musical diplomacy” or acculturation cover the “jazz expansion” of the United States of America in the 1950s. Numerous sources, including direct actors of Soviet-American diplomatic missions during the Cold War era, attest to the enduring influence of American jazz on Soviet culture and society (Davenport, 2009). Jazz infused the Soviet block with unique and audacious American values, and in the 1960s, several USA officials reported the ubiquitous presence of jazz in many cities of the Soviet countries. Ultimately, the spread of jazz in the Soviet Union helped to determine the course of the cultural rivalry between the Cold War superpowers. B. Goodman's trip from the State Department to the Soviet Union in 1962 played a crucial role in shaping this rivalry and became a global symbol of the American-Soviet cultural thaw that stepped in for a while during the early 1960s. Such cultural tours to countries of the Soviet block first became possible in 1954, which was a watershed year in USA domestic and foreign affairs. In July 1954, President D. Eisenhower, considering this as a Cold War imperative, called for a worldwide cultural exchange programme in the field of authorial art to improve the global perception of American cultural and political life.

According to N.J. Cull (1995), cultural diplomacy was part of an ambitious American effort to exploit the cultural diplomacy factor. The “Jazz Expansion” was only the first step in the campaign to export the American way of life to the citizens of the Soviet Union, which had as its logical finale the acculturation of the “discharge” period of international tensions between the United States of America and the Soviet Union. It was only during the “discharge” era that American politicians became brave enough to embrace the internationalism and free jazz movements that had changed the jazz world in the 1960s and which they considered “too distant” for jazz tours at the height of the Cold War. Only then did the free jazz examples of the 1960s and 1970s become symbols of cultural diplomacy – the “jazz policy” of the Education and Culture Agency (ECA) at home and abroad. This was an example of the primacy of the American-Soviet rivalry in shaping jazz diplomacy. Jazz as a tool of containment symbolised anti-communism and fit within conservative parameters framework. However, by the 1970s, as the space race drained the Soviet economy and the Soviets began to lose influence dramatically, the United States of America, still entangled in the difficult political situation in Vietnam, sought to create a more stable, open relationship with the communist countries. Both sides aspired to compromise. The evolution of racial and cultural developments in the post-World War II era changed the course of USA cultural diplomacy.

In 1954, when President D. Eisenhower demanded that politicians take a new path in cultural diplomacy, using the performing arts to create a more positive image of the United States of America around the globe, he feared that the USA was under a Cold War cultural siege from communist countries. Abroad, prevailing perceptions of American materialism, militarism and cultural desolation fuelled this belief (Appelbaum, 2019). Amid the dichotomous events of the Cold War, American performers ideologically promoted the fight against communism. They created a new international language, broke down cultural barriers, and created a mutual understanding between peoples. By the late 1960s, however, Cold War cultural politics had shown its vulnerability. Cultural issues could not avoid clashing with the broader social and political concerns of the time, both at home and abroad. Deterrence efforts, stimulated by American involvement in Vietnam, led to significant changes in cultural policy. As events in Little Rock in 1957, Birmingham in 1963, Selma in 1965, and Detroit in 1967 demonstrated, the paradox of American race relations affected attitudes towards American life abroad, and the image of the nation remained unattractive. Jazz as a musical tool of foreign policy compromised itself, giving way to more socially relevant genres such as rock 'n' roll, but North American jazz certainly left its cultural mark on

Soviet public discourse.

Soon the “jazz wave” swept over Cuba, then Haiti. The impact of the “jazz expansion” was evident in Haiti after the occupation. Such bands as “Jazz des Jeunes” were part of the wave of “voodoo jazz ensembles” that emerged in Haiti in the aftermath of World War II. During the 1940s and 1950s, many other Haitian groups used the word “jazz” in their names. A common jazz motif united the Haitian bands known as “Jazz Duverge”, “Jazz Hubert”, “Surprise Jazz”, “Dynamic Jazz” and others. Like rival band “Orchestre Saïeh”, “Jazz des Jeunes” drew on local styles and also incorporated the sound of big band jazz from the United States of America. Still, “Jazz des Jeunes” were known for having a nationalistic ideology that resisted foreign influence despite general borrowings in rhythmic; they built their exceptional reputation by “integrating traditional voodoo rhythms into their musical structure”. According to V.A. Nevezhin (2019), the reorientation of “jazz export” in the American foreign policy agenda from the Eastern block to South America and Haiti was due to the fact that the “post-Castro” reality in the “banana republics” of the time was in desperate need of a cultural reset. Thus, as opposed to the aggressive “jazz export” in the Soviet Union, the music of Ray Charles and Frank Sinatra itself took root as part of the new national identity and was successfully assimilated, becoming part of the cultural code of very different nations and nationalities (Nevezhin, 2019).

Going back to the mid-1950s, when the State Department began “exporting” the jazz legends of its time to parts of the world where perceptions of America's cultural futility and racial segregation were most prevalent, the programme survived – albeit in significantly reduced form – the abolition of the Office of Public Diplomats in Washington after the Cold War (Bennett, 2019). In 2005, with the support of the Department of Culture, which qualified the program as a “unique” and “extremely effective” addition to American traditional diplomacy, ECA expanded the program to include other American genres of music such as blues, bluegrass, country, gospel and hip-hop (Burns et al., 2020). Differing from its predecessor in that participants are selected on a voluntary application rather than by appointment, this programme of American music abroad includes, like Culture Connect, a significant pedagogical element, namely workshops, class visits, and masterclasses. Countless official statements about how joint performances by American musical ambassadors with local musicians have achieved more for USA foreign policy purposes in a single evening than any high-level diplomatic effort in recent years, testify to the programme's success (Bennett, 2019).

Even a critical observer such as Central Asia expert B. Rubin, welcomed ECA's decision to send the New York-based Ari Roland quartet on a “Silk Road tour” in 2007 when suspicions about the continued American presence in Central Asia after the defeat of the Taliban were rife in the region, and even though B. Rubin warned that cultural exchange should not be seen as a “substitute for effective foreign policy”, he acknowledged that cultural diplomacy is a highly effective way of conducting diplomatic missions (Burns et al., 2020). To summarise the above mentioned, it's worth noting that since the early modern period, countries have used what would nowadays be called marketing techniques, music, and other sensory and cultural techniques to interact and claim legitimacy in domestic and foreign policy. Music can tell how state and non-state actors collaborated and confronted each other in an attempt to define and portray national identity and to secure influence at home and abroad. Indeed, there is every reason to argue that developed states and their incumbent officials in the twentieth century have been getting more and more control over international music platforms, whether or not they were directly concerned with political discourse (Polyakova and Fried, 2020).

5. Conclusions

The study has found that music plays an extremely important role in contemporary international relations, as well as in past historical periods. This fact is increasingly evident due to numerous musicologists, anthropologists, political scientists, and historians, including those who have contributed to the research into the topic. However, in the context of diplomacy, music is also a very complex institution, multifaceted, multidirectional, and most often confusing when it comes to the link between cultural preferences and political implications. Since it is not always possible to trace whether a piece of music has influenced foreign policy or not. Music is a powerful medium through which individuals, communities, and nations can express themselves. The considered example of the consolidation of creative resources at the Albert Hall cannot be interpreted other than as a complex counter-targeted process of cultural communication that strengthened the position of Britain, the United States of America, and the Soviet Union on the international stage, and also became a kind of “training ground” for future cultural penetration – mainly of Western culture into Eastern Europe.

While the role of music as a force for social unity can be seen to have evolved with the earliest musical forms, it was only during the Cold War that the use of music to promote political, diplomatic, or social objectives began to be actively exploited. During this period, American jazz “ambassadors”, supported by the USA State Department, took part in a series of jazz concerts around the world that brought with them American values of freedom and self-expression. The “West-Eastern Divan Orchestra”, a symphonic ensemble, for example, emerged to promote peaceful coexistence of countries in the Middle East. Music has also been used by both individuals and groups to convey political or ideological messages.

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