



NEAR EAST UNIVERSITY
INSTITUTE OF GRADUATE STUDIES
INTERNATIONAL RELATIONS PROGRAM

IMPLEMENTATION OF CULTURAL DIPLOMACY TO BOOST KENYA'S GLOBAL PERCEPTION

MWANGI CHEGE

MASTER'S THESIS

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NICOSIA
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ABSTRACT

IMPLEMENTATION OF CULTURAL DIPLOMACY TO BOOST KENYA'S GLOBAL PERCEPTION

The research project seeks to explore the role of cultural diplomacy as a tool to boost Kenya's global understanding. Cultural diplomacy may be defined as a course of action that relies on and uses the sharing of views, values, traditions and other elements of culture or identity, whether in order to deepen relations, improve socio-cultural interaction or promote national interests. Cultural relations are the shared exchange of culture between cultures with a view to establishing long-term relationships, trust and understanding with a view to creating genuine goodwill and influence abroad. The aim of this study is to determine how cultural diplomacy will boost Kenya's international understanding. In particular, the study seeks to address the following issues: the role of cultural diplomacy in enhancing Kenya's international profile; the role of music, entertainment, and sport as part of the cultural diplomacy of Kenya. The need for this research project is clarified by the fact that cultural diplomacy has not been the focus of too much scholarly review, the academic process of diplomacy has paid little attention to cultural diplomacy despite the recent exponential rise in scholarships from various International Relations Theory Colleges, and cultural diplomacy has been almost entirely neglected. The research would also lead to awareness raising and would be useful for decision-makers, particularly those in government, to make better use of the practice of cultural diplomacy and to improve productivity in reaching broader and more diverse audiences.

Keywords: Culture, Cultural Diplomacy, Kenya, National Interest, Kenya's Global Perception.

ÖZ

IMPLEMENTATION OF CULTURAL DIPLOMACY TO BOOST KENYA'S GLOBAL PERCEPTION

Araştırma projesi, kültürel diplomasinin Kenya'nın küresel anlayışını güçlendirmenin bir aracı olarak rolünü keşfetmeyi amaçlıyor. Kültürel diplomasi, ilişkileri derinleştirmek, sosyo-kültürel etkileşimi geliştirmek veya ulusal çıkarları desteklemek için görüşlerin, değerlerin, geleneklerin ve kültür veya kimliğin diğer unsurlarının paylaşımına dayanan ve bunları kullanan bir eylem tarzı olarak tanımlanabilir. Kültürel ilişkiler, yurtdışında gerçek bir iyi niyet ve etki yaratmak amacıyla uzun vadeli ilişkiler, güven ve anlayış oluşturmak amacıyla kültürler arasında paylaşılan kültür alışverişidir. Bu çalışmanın amacı, kültürel diplomasinin Kenya'nın uluslararası anlayışını nasıl güçlendireceğini belirlemektir. Çalışma özellikle şu konuları ele almayı amaçlamaktadır: kültürel diplomasinin Kenya'nın uluslararası profilini geliştirmedeki rolü. Kenya'nın kültürel diplomasisinin bir parçası olarak müzik, eğlence ve sporun rolü nedir? Bu araştırma projesine duyulan ihtiyaç, kültürel diplomasinin çok fazla bilimsel incelemenin odağı olmamasından kaynaklanmaktadır. Çeşitli Uluslararası İlişkiler yaklaşımlarını temel alan çalışmaların son zamanlarda artış göstermesine rağmen, akademik alanın kültürel diplomasiye çok az ilgi gösterdiği ve kültürel diplomasiyi çoğunlukla ihmal ettiği görülmektedir. Araştırma aynı zamanda farkındalık yaratmaya da yol açacak ve karar vericiler için, özellikle de hükümet yetkilileri için, kültürel diplomasi uygulamasından daha iyi yararlanmaları ve daha geniş ve daha çeşitli izleyicilere ulaşmada üretkenliği artırmaları için faydalı olacaktır.

Anahtar Kelimeler: Kültür, Kültür Diplomasisi, Kenya, Kenya'nın Küresel Algısının Teşviki, Ulusal Çıkar.

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ABBREVIATIONS

CDA	Africa's Cultural Diplomacy
CITES	Convention on International Trade in Endangered Species
FDI	Foreign Direct Investment
FIFA	International Federation of Association Football
GOK	Government of Kenya
IOC	International Olympic Committee
MEAs	Multilateral Environmental Agreements
MFA	Ministry of Foreign Affairs
NGOs	Non-Governmental Organisations
NYRR	New York Road Runners
U.S.S.R.	Union of Soviet Socialist Republics
UNAOC	United Nations Alliance of Civilizations

INTRODUCTION

Diplomacy is the method through which states lead their commitments with a specific goal of ensuring serene relationships in international politics. Culture, within the context of diplomacy, is a powerful strategy for international projection; it manages to engrave identity with the layouts that most people see occasions through (Rana, 2006). Cultural diplomacy can better be characterized as a course of action that is focused on to utilize the sharing of ideas, beliefs, customs and other facets of culture or identity, whether it is to improve relations, deepen socio-cultural interactions, foster national interests and beyond; cultural diplomacy can be pursued by the public sector, the private sector or the civil society (ICD, 2020). It covers activities with specific statements and to average citizens, negotiating boundaries and space. Cultural diplomacy has an essential part to play in advancing the interests of a country in foreign nations through the exchange and culture, ideas and advancement of cooperation to further advance the national interests of the respective states (Keohane, 2002).

In this thesis, the emphasis is placed on popular sport and film culture in order to revamp the image of the Kenya at the global level with the permission of cultural exchange programs. To develop trust in cultural ties, the British Council uses international partnerships in the fields of fashion, music, film, theatre, and dance. In contrast, 'Brand Turkey' defines itself using the 'coffeehouse' food metaphor. This brings in shopping, folk dancing, cinema and bazaar playing. These are all various examples to show how cultural diplomacy has been used in different contexts. In Africa, Cultural diplomacy is often used as a policy tool to tackle the challenges currently faced. For instance, Africa's Cultural Diplomacy (CDA), which is a diplomacy-networking program in the African continent, is a Young Leaders Forum that brings together networks of cultural practitioners, young professionals, and students from around the world who have a shared interest in the African continent (Institute for Cultural Diplomacy Inc., 2015). It is important to realize that the propositions that are often marked between nations offer the basis to bilateral engagement (Rana, 2006). Cultural diplomacy is a case of transparent and

subtle influence, such as exchanging countries' opinions, data and workmanship as a way to inspire governments to appeal to the core and win the minds of various states and the international community.

Over the years, International Relations has been argued to have ignored popular culture as a key discipline and instead focused on the hard power elements in the international system as a key discipline, however, is no longer the case (Weldes, 2006). This is because academics across divisions and disciplines are analysing multiple perspectives of popular culture closely and effectively relative to every aspect of international relations and world politics (Gichuhi, 2016). Dougherty (2002) introduces unity in popular culture in times of unrest. States normally engage in practices of cultural diplomacy for the development of peace (Dougherty, 2002). Hence, this involves active participation in popular culture. The emphasis is placed on popular sport and film culture in order to revamp, for example, the image of the United States in Muslim countries with the permission of cultural exchange programs. Russia is argued to face a big challenge in the field of cultural diplomacy, due to the country's image in the West, especially so because of the Cold War legacy (Avgerinos, 2009).

In the Kenyan experience, it can be said that Cultural diplomacy is considered an important approach, which is informed by recognizing the potential of the nation's cultural heritage and the need to exploit it for the development of the country (Government of Kenya, 2014). This approach is in congruence with Kenya's foreign policy that is based on the country's prosperity, peace and global competition based on the strategy related to national qualities defined by Kenya and the community's desires as alluded to in Kenya's Constitution (Kenya Law Reports, 2010). The Cultural Diplomacy Column's goals in regards to the Kenyan constitution are to pursue open awareness of the nation's foreign strategy course to enhance stability and viability in pursuing Kenya's nationwide interests in addition to elements of impending open doors as well as other hazards (GOK, 2017). The concept is linked to public policy goals of global influence, particularly in Africa, to create a community where African destiny is adequately shared. This is a destiny free from poverty, conflicts

between states and a persistent intrastate system. In addition to that, the key agenda is the creation and development of a continent full of power and strength to influence the entire globe.

The Ministry of Foreign Affairs and International Trade followed the implementation of Kenya's Foreign Policy on the basis of the four interconnected pillars of diplomacy that illuminate the key precedence and approaches to bilateral and multilateral engagement with a view to improving ties, fostering social cultural interaction and also upholding national interests. The key diplomatic elements, which support Kenyan foreign policy, include Peace; Economic; Environmental; Cultural. Cultural Diplomacy's goal is to use culture as a vital tool in international relations using cultural heritage and legacies as the channel for our foreign cooperation (Government of Kenya, 2014). The cultural diplomacy pillar seeks to use culture as an important tool in international relations, particularly with cultural heritage and legacies as the stone slab of global overseas commitment. Across an overview of the situation, the Ministry identified three specific strategic issues of emphasis to move the cultural diplomacy forward. These issues are the need to ensure global respect for and recognition of our cultural diversity and heritage; the need to recognize the role played by Kenyan artists, athletes and other sportsmen and sportswomen; and the need to enforce Kiswahili as a continental and universal language.

i. Theoretical and Conceptual Framework

This study will use the liberal theory and the concept of soft power as its main basis in providing an understanding of the role of cultural diplomacy in boosting Kenyan image at the global level. First, from the liberal school of thought, institutionalism and regional integration has been cited necessary for the further advancement of Kenya's global perception through cultural diplomacy. Secondly, the soft power theory has also been used to determine how Kenya can utilise a persuasive approach within the international system, typically involving the use of economic or cultural influence concerning cultural diplomacy to further boost its global image. Comparisons have been carried out, where necessary, whereby the study focuses on the African continent to

further assist in the understanding of the history of cultural and public diplomacy in the continent and how impactful it has been in the achievement of the mentioned African nations in question.

Cultural Diplomacy can be described as course of actions, which are built upon and employ the exchange of ideas, values, traditions and other aspects of culture or identity to either strengthen relationships, strengthen socio-cultural cooperation, promote national interests and beyond. As also mentioned above, cultural diplomacy can be accomplished by either the public sector, the private sector or the civil society. In regards to the operational definition, cultural diplomacy can be described as the use of culture by states in the international system to promote national interests and better relations amongst each other for socio-economic prosperity.

ii. Statement of the Problem

This study will argue that cultural diplomacy is extremely significant to the African, and Kenyan, context and puts forward that its practice plays a key role in building ties and the image elevation of the state. It serves as an effective instrument to support national foreign policy objectives. Cultural diplomacy supports Kenya's foreign policy priorities, the battle against stereotyping, the growth of mutual understanding and the promotion of national reputations and partnerships around the globe. Culture holds its doors open in tough times as cultural diplomacy offers a stable and productive platform for establishing relationships or easing relationships when they are strained. The study argues that with the understanding and proper implementation of cultural diplomacy, Kenya's pursuit for its national interest is effective.

Among others, the study recommends that the relevant institutions, artists and other actors must completely recognize the cultural identity of the nation prior to the construction of a cultural diplomacy initiative.

iii. Objectives of the Study

The main objective of this study is to examine the role of cultural diplomacy in moving the international image of Kenya forward through an analysis of

Kenya's strategies in implementing cultural diplomacy. The general hypothesis is that cultural diplomacy can boost Kenya's foreign policy goals. The study will also highlight the challenges Kenya faces while applying cultural diplomacy. The study will therefore focus on the following objectives and try to answer the following questions:

- I. What are the approaches used by Kenya in implementing cultural diplomacy?
- II. What are the challenges faced by Kenya in the further development of cultural diplomacy?
- III. How can culture be better employed as an instrument of diplomacy in Kenya?

iv. Significance of the Study

The position of cultural diplomacy in foreign relations would result in guidelines that could form the basis for Kenya's policies to be strengthened or changed, and could inform and warn other states about their policies. It should help to develop new strategies, as well as to modify existing ones.

As pointed out by Budd and Levermore (2004), the discipline of International Relations has had a very minimal effect on cultural studies and its relationship with politics of a state. This study will contribute to a knowledge of the role of the cultural diplomacy in foreign relations. Consequently, the key benefits of this research are to close the void in the current literature on diplomatic studies. Despite the latest paradigm in international relations on the accelerated growth of scholarships from various institutions, research in international relations have generally ignored cultural diplomacy. This research would also add to awareness and produce new literature for the purpose of utilizing cultural diplomacy and increasing productivity in targeting larger and more diverse audiences.

v. Methodology

In this research, a case study approach is used as well as comparative analysis. The main advantages of using a case study approach in this research includes identifying and evaluating intervening variables in particular cases

that may be overlooked by merely explaining the implementation of cultural diplomacy to boost Kenya's global perception whereas a comparative analysis provides historical examples of different instances of cultural diplomacy application in the modern-day era. To simplify the analysis, this thesis aims to examine the priorities and policy objectives of the application of cultural diplomacy in Kenya in order to boost its global perception, which is significant to its economic growth and overall achievement of its national interest.

The study will use a qualitative analysis approach, relying mostly on secondary data involving the compilation of books, journal articles and periodicals. To collect the data, comprehensive archival work has been required on academic materials. As described above, the operationalization of variables will also allow the use of the existing databases for social research. In addition to secondary sources in used in this research, primary sources from official policy statements of government of Kenya (GOK) will be used.

vi. Scope and limitations of the study

This study investigates the correlation between cultural diplomacy and the general perspective of Kenya's image. It is driven by the notion that cultural diplomacy can be of great importance to boost the global image of Kenya as a whole. The study focuses specifically on Kenya's current foreign policy module, which puts forward the need for cultural relations with other states in the globe in pursuit of its national interest. The study will focus on cultural interactions in the areas of sports and music. The study's emphasis on sports and music is due to the achievements in the mentioned fields, which has led to international recognition thereby leading to a global interest. The major limitation to this study has been the lack of adequate publications in the area of cultural diplomacy in regard to Kenya as a case study.

vii. Structure of the Thesis

The introductory section highlight introduction of the research project, which further contains a brief summary of the theoretical and conceptual framework, the statement of the problem, objectives of the study, significance of the study, the methodology and the scope and limitations of the study.

The first chapter of the thesis will detail the conceptual framework of the study to assist in the literature review. The chapter will go into detail on the theories integrated into the study namely the liberal and soft power theory. The liberal theory is of great significance to the study due to the concept of institutionalism, which corresponds with Kenya's current foreign policy, which advocates for the better utilization of cultural institutions to further achieve its national interest through cultural diplomacy. The soft power theorem on the other hand is also of great significance to the study due to its nature in international politics whereby states develop an attraction to themselves on the global stage for national interest purposes, which again corresponds Kenya's current foreign policy goals. The literature review further gets into details on the concept of the current foreign policy in Kenya and makes comparisons with other nations in the African continent in regard to the concept of cultural diplomacy.

The second chapter will present the role played by cultural diplomacy in boosting Africa's global perception. The concept of cultural diplomacy in regards to the African continent is expounded and the impacts and challenges of the implementation process explained. The chapter will give examples of success stories across African nations in the western, eastern and southern regions of the continent in regard to the application of culture in their respective policies in order to create attraction in the global stage for national interest purposes.

In the third and final chapter, the role played by cultural diplomacy in boosting Kenya's global perception will be presented. The chapter will highlight the correlation between the current foreign policy module in Kenya and cultural diplomacy in regards to its national interest pursuit. Kenya's regional relationships will also be highlighted in the chapter in regards to its membership in various regional integration blocs in the African continent and its bilateral relations with various states of the globe. The concept of sports and music as tools of attraction are further expounded.

The conclusion of the thesis will provide a brief summary and also present the main findings of the study.

CHAPTER 1

CONCEPTUAL FRAMEWORK AND LITERATURE REVIEW

Today, the word 'cultural diplomacy' is commonly used both in the foreign policy activity of the nation-states and in cultural debate. However, there is sometimes a pronounced lack of clarification over the manner in which the notion is employed, precisely what its practice means, why it is relevant, or how it works. Most of this indeterminacy is derived from a combination of cultural diplomacy *stricto sensu*, which is an interest-based government activity, and cultural relations, which appear to be driven by values rather than desires, and are primarily practiced by non-state actors. Given the existing intricacies of trans-national cultural relations and cultural experience within countries, this phenomenon should be a major concern of cultural disciplines (Ang, Isar, & Mar, 2015).

The notion of cultural diplomacy is essentially explained as an international cultural policy or a foreign cultural policy. Mowlana (1997) bases diplomacy principles entirely around the state. The near relation between foreign policy and diplomacy embeds cultural and public diplomacy to a variety of diplomatic activities. The existing modes of cultural diplomacy are limited to developing new traditions and panellists to the state as the irrefutable objects of any diplomatic traditions (Mowlana, 1997). The fact that non-state actors have become major political players in the international sphere places cultural diplomacy as a special diplomatic mechanism that embraces the public communication (Mowlana, 1997).

Cultural diplomacy combines norms and techniques from a variety of fields of social discourse. However, it is often accepted as a type of diplomacy in a strict

sense in that it remains limited to governance and is instrumental in nature. Cultural diplomacy, of course, appears to be beneficial when civil society is interlinked. Diplomacy can begin and end interstate relations, although the operational exercise of influence is closely linked to the building of partnerships, the shaping of public opinion, the management of networks and the leveraging of private sector support (World Bank, 2012).

Cultural diplomacy is also labelled as cultural propaganda, and as Minnaert (2014) claims, propaganda is sure, as long as culture is not revealed, and propaganda is used for political benefit. Cultural propaganda can be traced back to the beginning of foreign diplomacy, meaning that it is an ancient activity. For example, it is used as a means of persuasion and was used in the civilization of Roman Empire. In addition, cultural diplomacy is often related to branding in a way that includes schematization in order to obtain a lucrative commodity. What distinguishes the notion of branding from other forms of cultural diplomacy is its economic motives. The goal of cultural diplomacy is to represent a nation in all its transition by covering a variety of facets. Branding a nation thus requires schematization and simplification, which limits a range of imaging principles (Minnaert, 2014).

With the continuous exponential spread of contact across countries, true cultural diplomacy became an aspect of mutuality and cultural exchange. From this viewpoint, cultural diplomacy varies from cultural public relations and governments in terms of the motives for its use embrace diplomacy. Cultural diplomacy does not mean imploring sympathy for respect by displaying the country's cultural accomplishments. This means that it is based on building confidence. Its goal is to create mutually beneficial partnerships and cooperation that promote growth (Mazrui & Johnson, 1986). This emphasis on partnership and cooperation has largely led to a liberal analysis of cultural diplomacy associating it with soft power, an approach that is assumed by this study as well.

1.1 Liberal Theory and the Concept of Soft Power

Liberals believe that states should work together to increase stability and ease tensions (Kauppi & Viotti, 2019). Classical liberal theorists such as Immanuel Kant, Jeremy Bentham and Giuseppe Mazzini predicted that the creation of international institutions would benefit states by increasing trust between them (Keohane, 2002). According to Robert Keohane (Keohane, 2002) liberalism reaffirms the effort of institutionalism to recognize politics for the purpose of designing institutions that foster solidarity, welfare and human rights. International sports, arts exhibitions, for example, are possible because of international institutions that engage states as actors. Sports that include regional or international meetings under international organizations such as FIFA and IOC, or two states led to cooperation in the name of sporting ties.

In regards to cultural diplomacy and globalization with reference to the liberal theory, the nation states of the world have moved from the bipolar system of the Cold War to the global system of integration of markets, nation states, and technology, to a degree never seen before. Globalization has stimulated global growth and, for some, incomes are rising at unprecedented rates. But there's a backlash from those who were, or think they were, left behind. Some people, local, regional or national cultures, seem to be eroding under pressure from global markets (Feigenbaum H. , 2000). The conclusion of the Second World War signalled the start of dramatic political, economic and cultural changes around the world. However, these changes will take over half a century to materialize. Political, economic, and cultural imperialism has lost support in the West. On the other hand, nationalism in all its forms has spread and intensified in the developing world, whether in newly independent states from ex-colonies or long-established nations. Governments in these developing countries have used a variety of controls, regulation and promotion policies to promote state-run industrialisation while limiting international exchange and investment (Feigenbaum H. , 2001).

Naturally, cultural practices are competitive, and the states use them as a means of control, as culture and politics are still linked. Although competition is considered within the context of the concept of soft power, states have used

propaganda to compete in international competitions. Liberalism is an important part of the art of cultural diplomacy in foreign affairs and provides a framework for understanding cultural diplomacy in principle, but not for concrete interpretations. In the field of foreign affairs, the radical philosophy also describes cultural policy and how it is used for national benefit. It focuses on state cooperation. This principle is important for this analysis, as the researcher would use it to describe traders, customers, and branding, educational programs. There is harmony and prosperity because there is cooperation between governments (Kauppi & Viotti, 2019). Therefore, liberal theory is central in this study in understanding how cultural diplomacy, as a soft power instrument, can boost the global perspective of Kenya, as cultural diplomacy is highly dependent on institutionalism and cooperation on a global level in order for effective results to be experienced.

The concept of soft power is employed to explain the effect of cultural diplomacy on development in Africa with reference to Kenya. The concept became very popular with the end of the Cold War aiming to explore the potential to attract peoples and get on board, compared to hard power method or intimidation by force or the distribution of monies as a coaxing tool (Nye, 2005). In this sense, cultural diplomacy aims to enhance soft power through states sanitizing their foreign policy in conjunction with the universal cultural norm. With the increasing understanding of the importance of soft power theory in achieving the goals of the country in the global arena, cultural diplomacy in Kenya has increased significantly (UNESCO, 2017). The approach sees the notion of soft power within the global picture, in particular underlining the values that underlie government's interest. The relationship with public diplomacy is between the theoretical substance of foreign relations in different types of power, as well as the realistic elements of how countries strengthen or extend their soft power capacity (Vasquez, 1996). Hard power emanates from a country where economic and military power emerges from what Nye (2005) defines as a nation's appeal to political ideas, policies, and culture. Hard power, on the other hand, is considered critical in a world where countries optimize efforts to safeguard their independence and non-state organizations want to use violent means to get what they want.

According to Nye (2005), nations should use soft power to address serious internal problems that call for multilateral cooperation and solidarity between states. In doing so, cultural diplomacy becomes the pursuit of nations that practice public diplomacy, and through cultural promotion, comprehensive efforts may win the hearts and minds of individuals worldwide. In this respect, through contact with citizens of different cultural backgrounds, any actor in Kenya may become a facilitator of cultural exchange. The exchange does not need to be deep, as mutual awareness of the notion needs time to grow. It also does not need to be in a specific location through a particular avenue, because cultural exchange can take place via various modes, such as literature, sports, arts, in addition to educational exchange programs and official academic interactions (Vasquez, 1996).

It is important to illustrate the relation of Holden (2013) to the 'soft power race' here. Many policymakers are now seeking soft power, as they perceive it, as a core goal of their foreign policy, largely through predictions of the attractiveness of their 'global culture.' While this is a misreading of Nye's understanding of how culture can become a soft power instrument, it has resulted in a markedly enhanced emphasis on international cultural operation. The big expenditure by the Chinese government in this regard, the so-called 'charm offensive,' is exemplified by the rapid growth of the Confucius Institutes around the world (Ang, Isar, & Mar 2015). Japan and South Korea also relied on the concept of soft power in their cultural diplomacy strategies. Cultural ties, here, are imagined in a purely one-sided, country-centric way: as favourable emotions or views of international public opinion towards a nation that has successfully deployed and demonstrated its 'national culture' in a proprietary fashion, as a means of gaining comparative advantage over other nations. In other words, the discourse of soft power has been instrumental in increasing cultural competition between and between nation states (Ang, Isar, & Mar 2015).

The concept of soft power is taken as relevant for this study in regards to the advancement of cultural diplomacy to boost Kenya's global perspective

through the application of Joseph Nye's three categories for the application of soft power, which are cultural; ideological and institutional. This is relevant due to the notion that if culture, ideology and institutions are attractive, then other states willingly follow and enhance cooperation (Li, 2018).

As Mazrui and Johnson also have argued, African major development efforts are being made on many grounds, ranging from the security of human rights, political stability and socio-economic growth. Efforts to develop are aimed at facilitating cultural growth and putting the continent in the international arena (Mazrui & Johnson, 1986). However, new problems have arisen with increasing political and economic developments towards the international society. Climate change, water scarcity, and a large gap between rich and poor, are among the biggest challenges that are faced by the international society. This thesis supports the idea that Africa should adopt new technologies to spearhead innovation as well as new strategies to ensure a decent and prosperous future in order to solve this issue (Yoon & Feigenbaum, 1997).

1.2 Culture, Diplomacy and Foreign Policy

Culture is characterized as people's shared customs, beliefs, social actions and practices. It literally means the way of life of a people (International Journal of Cultural Policy, 2015). Taylor (2002) indicates that, even though culture has no smell or touch, it has been around for years, and is a real phenomenon, necessary in such a way that human societies will be impossible without it. Culture cannot be designed because the manner in which people behave and act is nurtured and restricted by the particular culture in which they live and practice. As Man (2009), emphasized, social learning in human societies passes culture. In every human community, the universals of culture are founded; they include communicative forms such as dress, dance, art, religion, rituals, music, and the use of tools, shelter and cooking, among other aspects. According to Ninkovich (1981), cultural diplomacy considers culture to be an important instrument in international relations, especially with endowments and cultural heritage, as the basis for foreign engagement in the country.

In the field of social sciences, a sense of culture as a person's characteristic is seen as the extent at which people cultivate a certain level of sophistication in their way of life. The level of complexity in culture is considered to separate civilized nations from less complex ones. Such a cultural hierarchy is seen in class-based disparities that occur between a high culture, a popular culture, a low culture, and a folk culture practiced by people at a lower level in the hierarchy. Common-language culture refers primarily to figurative markers that are used by ethnic groups to separate themselves from each other. Groups, particularly those in Africa, are characterized by body modifications, dance and songs, jewellery and clothing. Culture is then a set of information that is transferred from generation to generation and accumulated over time (Jenks, Culture, 2004).

Middleton (2002) describes culture as a fluid way of life that humans share over time. People through culture are defined based on what they believe, know, and communicate. Middleton (2002) further claims that essential areas of culture are notions that implicitly or expressly characterize character and that are maintained by social behaviour. In essence, culture includes what has been observed and retained from previous experience. However, both the complexity and significance of culture evolve over time; some of its facets are discarded or lost in the process. Community, therefore, governs itself and directs social behaviour. Culture as a symbolic structure affects and forms the actions and interpretation of individuals and the way they carry out their day-to-day activities. Diplomacy is a technique used by countries to promote their national interests. Countries have recognized that good diplomacy is important in pursuing their interests both locally and internationally. Diplomacy is the exercise of discretion and wisdom in the success of official associations in the midst of the autonomous states, which have been elected, to the administration. This means that intellect and insight are essential elements of diplomacy. Diplomacy begins by negotiating directly or indirectly with a view to achieving a shared consensus on a specific subject. The way this is achieved can be by means of accessible, mutual, and subtle means. Diplomacy requires the negotiation and negotiation is a culture-bound operation (Waller, 2009). Governments use diplomacy to represent, organize, express, and protect

broader interests through lobbying, cultural exchange, private conversations, and correspondence, among other means (Tidwell, 2016). Diplomacy serves a range of functions that are directed towards the adoption of policies in various countries. One advantage of diplomacy is that it projects a positive picture of the state and, in doing so, allows the nation to achieve its objectives. In Africa, diplomacy has been used to improve cooperation between political leaders in one state and other actors in the political world. Another goal is to improve the country in relation to others by rising the interests at its disposal. This means that diplomatic efforts aim to optimize the advantages of a party without the cost and risk of using hard power and without creating resentment. Diplomacy maintains peace and is very inclined to encourage talks in order to settle issues and to find agreements between states (Berridge, 2015). Instruments of diplomacy include treaties that are used to settle any territorial disputes, conventions that require a large number of signatories of which the original signatories call on other members to join, alliances that are established between nations for defence, political and economic benefits, and agreements that are informal agreements entered into by countries rather than treaties.

Occasionally, states need complex cooperation as well as support from other states in the global system in order to achieve the goals of their states. This means that a state must continue to maintain contact with the outside world. This state-to-state correspondence, that is foreign policy (Lieber, 2017), includes actions and decisions that is significantly dictated by the characteristics of its society. This reflects the general norms and attitudes that affect the decisions taken on certain issues. In addition, foreign policy is critical as it sets out the methods by which a nation's interest in managing global resources is expanded (Chibundu, 2003). This allows nations to understand the global environment and leads them to make informed and smart decisions, particularly when there are many choices.

The interest in assuming a soft power approach in order to boost a state's image in the international arena with cultural diplomacy as an instrument aims to contribute to the development of that state. Development encompasses changes in people's physical, economic, political and social environments,

which cause quantitative and qualitative improvement (Babawale, 2007). Development requires individuals to make adequate use of different resources, whether natural or human, in order to benefit from them. Development is crucial as people make use of resources once available in order to have a productive life. People value growth as seen as a concept that frees individuals from economic backwardness, natural slavery, physical and cultural isolation, hierarchical technological bodies, political exploiters, and unequal class structures. National development can therefore be characterized as the general development of the nation's collective political, religious and socio-economic advancement (Schech & Haggis, 2000).

Development as a multi-dimensional sequence of steps should include improvements in education, governance, technology, economics and culture. Javier (1997) contends that national development describes the measures by which society or the state increases its standard of living both materially and in the domain of its value system since creation facilitates the advancement of society by creating well-being for individuals through good relationships in all industries, companies, and other classes. It is therefore sensible to recognize and acknowledge that progress is an economic approach that incorporates political and socio-economic problems and incorporates all aspects of social life (Lawal & Oluwatoyin, 2011). Development is professed a multi-faceted procedure whereby non-monetary magnitudes are at least as important as monetary magnitudes, including the achievement of multiple goals, such as equity and growth at the same time. In this situation, people ought to be seen and heard, meaning that they should be actively interested, as well as being given a chance to shape their destiny. They should not be seen as recipients, passive to the results of schematic development programs. This discussion on development demonstrates that, in order for a country to achieve national development, the process should be focused on people's desire to free themselves from oppressive environmental actors and rely on feelings and institutions – political, social, economic and cultural – to help revitalize and transform their value systems.

African countries continue to face a wide range of challenges, such as lack of infrastructure, resource wars, food scarcity, political instability and increased youth unemployment; issues that need to be addressed if the continent is to keep pace with the already developed continents in terms of economic growth and cultural advancement. Actions to fix these issues should be considered for African states, in particular Kenya, to make progress and to cooperate with developed nations. The challenges faced by Africa as a continent determines its future, including the most urgent areas that need to be reformed at a cultural, economic and political level (Arowolo, 2010).

African leaders should concentrate on balancing the desires of a variety of different groups in society and should present equally urgent and legitimate needs, while at the same time trying to maintain certain ideas of national cohesion. In addition, they must focus on the promotion of interest with global interests, neighbourly relations and foreign investment. As Rana (2006) argues, diplomacy is a goal, a substance, and the government's attitudes foster relations with others, and it is one of the methods used to bring the efforts of the state into practice. Cultural diplomacy, in this respect, is concerned with agreements and dialogues, which should not be seen as just a state-approved tool, but as the cornerstone of the state-system itself (William, 2000).

1.3 Literature Review

Kenya's foreign policy focuses on aspects such as shared trust, close ties and a common understanding of the African people. Policy advocates a stable and prosperous continent that values social contact and cultural growth among African countries (Government of Kenya, 2014). The image of a state is an integral part of its development and economic objectives and thus focuses on intercultural dialogue and policies based on a common cultural heritage under international law (The Institute for Cultural Relations Policy, 2015). Diplomacy from a state viewpoint is a way of informing, influencing and enforcing a state's foreign policy. It is also the means by which states around the world conduct their affairs in ways that ensure peaceful relations (Barston, 2006). Cultural diplomacy, as stated by Wheeler (2013), is a component of public diplomacy.

Public diplomacy, according to the author, is strengthened by the culture of a specific community and by society. Public diplomacy, however, lets nations such as Kenya to advertise their society to the rest of the world. Furthermore, in a situation where a connection already exists that provides legitimacy of the data being transmitted to the intended recipients, which comes from an understanding of what relates to culture, the proof aspect of public diplomacy can be completely effective. Cultural diplomacy is generally overlooked, but it plays an important role in promoting a nation's growth, its interests, its vision for development, and in articulating a sustained vision of the role that culture plays in safeguarding a state's security. In today's political climate, as Schneider (2004) has also described, being diplomatic means having a political agenda and projecting one's reputation in the global arena.

Kenya's foreign policy focuses on aspects such as shared trust, close ties and a common understanding of the African people to address the developing nature of diplomacy. Policy advocates a stable and prosperous continent that values social contact and cultural growth among African countries (Government of Kenya, 2014). Africans are naturally hospitable people and generously treat other people from different parts of the world. This means that diplomacy is a fundamental culture of the African people. In effect, Africans have shown the world that they understand the full significance of the new diplomatic status, which is more citizen oriented. At the heart of such diplomacy lies what is known as a country's 'expressive life', even though it involves the exchange of ideas as well as the exchange of values. A central and critical aspect of New Public Diplomacy is cultural diplomacy, which, according to Schneider (2003), is the use of culture-friendly nations to reach out to the international arenas and to market the culture of its citizens.

Cultural diplomacy is an important and fundamental component of New Public Diplomacy, that is, the use of culture by a country to reach out to global audiences and to project a positive image in the international arena. Cultural diplomacy is an increasingly important part of the development efforts of countries. It is necessary for a country to project a positive image to the rest of the world in order to achieve its development goals. In countries, such as the

Democratic Republic of Congo, Southern Sudan, Libya, Mali and Nigeria, the image portrayed is negative due to the never-ending fighting, which means that such countries do not believe that their cultural image is war and therefore cannot encourage development (Matsuura, 2008). This shows just how important a country's cultural diplomacy is, particularly in promoting development efforts based on its international image. It is crucial that African states have a positive reputation for the rest of the world in order to achieve their development goals. In African countries such as Mali, the Congo, and Nigeria, the perception that the rest of the world has of them is tainted by ongoing wars, hence the perception that is out there of 'chaotic countries', leading to poor growth (O'Connell & Castelo-Branco, 2010). This is the same unfortunate image some foreigners have of Kenya. When they think of Kenya, they think of conflict and terrorist sects such as the Al-Shabaab. This notion has been further brought about by the travel advisories issued by western countries to their citizens due to the threat of terrorist attacks within Kenya (Reuters, 2020). This suggests that the cultural elements of a country, which is a selling point, are neglected. People get more negative information than they get positive. As a result, Kenyan lawmakers can work hand-in-hand with the foreign ministry to ensure that Kenya's image is restored.

Vasquez (1996), on the other hand, postulates that, although Africa still faces a number of challenges; however, this does not mean that African countries do not have a number of positive examples of diplomacy and programs designed to promote peace. Throughout the continent, countries are embracing diversity across and within their borders and using it as a means to promote dialogue, as well as various exchange approaches. Cultural diplomacy is also seen as a crucial element in the promotion of prosperity for Africa and its nations. The potential of the state to acquire cultural heritage is enormous and there is a need to leverage it in order to enhance the picture of those countries (Feigenbaum H. , 2000).

Kenya's foreign policy is based on mutual trust and understanding that cultural diplomacy is important for the development of the state. Kenya therefore values cultural interaction as part of a people-friendly interaction designed to

build on the gains, similarities and strengths of the African people (Government of Kenya, 2014). Cultural diplomacy is part of the larger framework of Kenya's strategic "Vision 2030" objective, launched by former President Mwai Kibaki in 2008, which is motivated by sustainable growth (Government of Kenya, 2007). Kenya aims to make use of culture as an essential instrument to preserve a reputable reputation in the international arena (Mwenzwa & Misati, 2014).

According to Kenya's current foreign policy module, the potential of Kenya's cultural heritage is tremendous and it needs to be explored for the prosperity of the region. Over the years, Kenya has repeatedly concentrated on cultural appreciation and understanding as the basis for dialogue. It is through cultural practices that the notion of a country is better expressed. Kenya's cultural diplomacy seeks to raise awareness of its cultural diversity and to create interest in the country's cultural heritage (Government of Kenya, 2014). As this study's focus indicates sports and music have been important tools for cultural diplomacy. Sports and music have been effective in the elevation of Kenya's image due to the successful accomplishments of Kenyan athletes and musicians (Gichuhi, 2016). The successful application of the cultural diplomacy pillar in regards to cultural diplomacy would establish a driving mechanism for diplomatic commitments. This will also lead the country in achieving its goal of being stable, prosperous and internationally successful, while at the same time fostering sustainable growth (Government of Kenya, 2014).

Matsuura (2008) describes culture as a body that provides the skills, subjectivity, beliefs, meaning as well as attitudes to which creation processes must take place. The definition of culture also involves the notion of the corresponding characteristics of societies, cultural identities and dynamics, which are not mutually independent. Culture is thus a collection of practices and values, but according to Zimako (2009), it is constantly reconstructed as people redefine, adapt and challenge practices and values when faced with differences and exchange of views. This means that the exchange of culture is and has been connected to the re-creation of foreign policies throughout

history. Up to now, people have used culture to forge understanding, stress control, and express themselves.

According to Cull (2008), a range of industries, such as the civil society, the private sector and the public sector, will practice cultural diplomacy. Minnaert (2014) adds that cultural diversity is more oriented to futuristic approaches and less to certain policy issues. The cultural diversity has impact ranging from national security to expanded opportunities for trade and tourism. It enables state governments to establish a relationship based on mutual understanding and confidence that is impartial and based on individual-to-individual communication. The author also adds that another element of cultural diplomacy is its ability to reach out to non-élites, youth, and other people beyond the conventional embassy circle. That is to say, cultural diplomacy is the seed of moral perceptions, political claims, theories, and a global perspective that, in one way or another, might not do well in a foreign country.

Considering that cultural diplomacy is beneficial in developing nations, it may also present distinctive hindrances to any state power that seeks to pursue cultural diplomacy programs such as the identification of mutual cultural grounds acceptable to all. Many of the proposals put forth by a foreign population are not under any government control. This means that the government does not produce consumer products, such as books, television programs and movies, among others. The most that a country can do with the administration is to come up with opportunities so that the message can be passed on to a mass audience abroad. Nye (2005) notes how it is possible for foreign government officials to resist, or even oppose, certain cultural exports. Thus, by allowing countries to expose citizens of different cultures to their own, and by the personal relations between individuals in different nations, cultural diplomacy can be used to make political policies and proposals more appealing to extra-national audiences, thus paving the way for innovations. If a country's culture accepts common interests and values for all to share, the chances of fulfilling its aspirations are enhanced by the relationship of cultural attraction and the obligation it generates.

According to Macharia (1999), foreign relations consist of self-interest strategies chosen by the state to safeguard its national interests and to achieve objectives in the context of its international relations environment. Macharia defines it as a mechanism developed by a nation to achieve its goals from a global perspective, hence the general purpose of a state towards non-state actors and state actors in the global system. As Pierre de Senarclens and Ali Kazancigil (2007) have argued, foreign policy is an important aspect of the process by which a government sets out its interests and aims in a tangible way to achieve the objectives set. Therefore, it can be deduced that foreign policy is a collection of principles, standards and practices aimed at regulating the interaction of one state and another. Accordingly, a state that supports foreign policy seeks to gage government bodies on how to achieve the objectives of the State (Macharia, 1999).

Research by Senarclens and Kazancigil (2007) shows that a number of cultural diplomatic attempts have been made by individuals, businesses, institutions and states across Africa. Although culture plays a central role in diplomacy, there is still a clear difference between the amount of capital and the attention paid to the subject, compared to formal diplomacy on the African continent. As cultures differ, so does the approach taken towards them; therefore, each state should define its cultural methods and policies in accordance with its technological growth, political philosophy and socio-economic system. Conversely, the cultural policy strategies of each state have a variety of problems, including, for the most part, the structural, financial and administrative nature, with a growing need to share knowledge and experience about them.

In order to resolve the current issues of cultural diplomacy on the African continent, countries should take advantage of the vast opportunity provided by annual events such as the Africa Cup of Nations, as this will help to institutionalize regional cultural diplomacy. Each nation hosting the event should embrace the "Ubuntu philosophy" by engaging neighbouring states in the sub-region. This means that cultural diplomacy should be used strategically to ensure that economic benefits are spread to other areas

(Williams, 2018). For example, the opening ceremony of the tournament should highlight cultural attractions and artistic works from participating African nations. Cultural understanding is receiving internal attention as the United Nations Alliance of Civilizations (UNAOC), formed to eradicate extremism and polarization between religion and culture in the fight against the war on terrorist activity (Senarclens & Kazancigil, 2007). Consequently, increasing efforts to ensure cultural ties between South Africa and China will be needed. Dupuis (1991) notes, however, that South Africa is seeking to develop formal cultural diplomacy to assist in its development mission.

The Government of Kenya has diplomatic relations with countries such as Brazil, Russia, India and China. The Government is committed to maintaining relations with other Western nations, especially the United Kingdom, despite the fact that economic and political instability is generally blamed for Western practices such as colonialism, continued exploitation of resources even after imperialism, and paternalistic involvement. Kenya has cultural centres that support cultural events and draw a significant number of tourists. These centres include the Kenya National Theatre and the Bomas of Kenya. It is in these centres that drama groups and folklore music show tremendous growth and prospects for African art. The Bomas of Kenya, for instance has young people highlighting plays and dances from different ethnic groups. While Kenya appreciates past efforts, it does not believe in the preservation of international culture at the detriment of its own culture (Onuoha , 2008).

Since diplomacy continues to affect the development of African countries, it should be seen as a way for these nations to promote their cultural interests and exercise global political influence. While some scholars consider war to be diplomacy, but by other methods, diplomacy calls for non-violent approaches to the exercise of foreign policy by nations (UNESCO, 2017). These methods can be informal and formal. The consideration of the economic, political, cultural and social spheres of a different state institution and the use of cultural resources to promote the image and impact of a country also referred to as "soft power."

In reviewing the literature, this study is exposed to the current weaknesses in the way public diplomacy has played and continues to play a vital role in fostering the power of individual actors and serving their interests. This is mainly recorded in developed countries, with very little research in which African States use cultural diplomacy to promote their public image and development goals. In addition, this section states that little has been articulated in depth about how precisely the framework of cultural diplomacy combined with soft power works step-by-step in the process of advancing public image development agendas. It is noted now that few scholars have explicitly concentrated on the process of culture in support of development in Africa in the sense of Kenya in the 21st century (UNESCO, 2017).

CHAPTER 2

CULTURAL DIPLOMACY AS AN INSTRUMENT IN BOOSTING AFRICA'S GLOBAL PERCEPTION

This chapter outlines the role of cultural diplomacy in boosting of the global perception of Africa. Diplomacy is identified, in particular, with foreign affairs and seeks to improve the state and the institutions it seeks in relation to others by promoting the core interests at its disposal.

2.1 Cultural Diplomacy and Cultural Exchange

Conflicts occur when a group of people attempt to enforce their unique culture on others. Cultural diplomacy is an important aspect of diplomatic events for every government to eliminate/avoid clashes related to culture and the control of cultural institutions in the promotion of state culture. Linton's (1952) culture refers to well-developed groups of phenomena, objects and processes, or to specific categories of behaviour.

In theoretical sense, however, culture is characterized as something that does not move from its natural state, but which is drawn from the cognizant effort of man, being the outcome believed through distinct rules, which are not, recorded (Linton, 1952). Lederach (2005) notes that the exchange of culture originates from the past belief; it is an exchange of literatures, music, art, studies, sports, and publications, among others. Through exchanges, the impact of one culture on other increases, leading to positive impacts. Cultural exchange is also advantageous in that it promotes contact between states and allows individuals to learn more about other people's culture (Lederach, 2005).

To attain effective cultural diplomacy among states, it is important to be emotionally attached to the cultural exchanges. Akindele and Ate (2000) note that individuals prefer to acknowledge the culture of another country in a positive way when subjected to it repetitively and regularly. Cultural exchange between nations requires the capacity to accept any established differences between cultures or states, as well as to establish a shared understanding of the community. It is closely related to the many facets of society, including environmental, political, and economic facets.

As a research field of study, cultural diplomacy has not been widely popular among International Relations theorists (Gould & Marsh, 2004). In the field of international relations, the subject of cultural approaches is one of the subjects under investigation. However, the case, cultural diplomacy is a vital instrument for connecting cultures and fostering cultural diversity. Globally, it is necessary for the human race to understand the different cultures and what they indicate for each state as a means of preventing conflict (Schech & Haggis, 2000).

Cultural diversity is difficult to define. Article 27(1) of the Universal Declaration of Human Rights of the United Nations states that cultural diversity in African countries amplifies their national identity (UDHR, 1948). Racial, religious and cultural components have a larger role to play in determining the significance of individuals and of the culture. African States are mindful of the need for culture and wilfully apply it as an approach to preparing not just for respective state governments in the globe, but also for universal public opinion and prospective associates and collaborators.

Cultural diplomacy should not be regarded as a modern phenomenon. It has existed, though under different terms, since the early days when nations started to notice the existence of their international counterparts and opened up opportunities for sustained contact with them. In these circumstances, culture played a major role in mediating conflicts and promoting mutual understanding and benefits in certain cases, the agreements were quite loose and included only government officials or high-profile personalities such as monarchs, priests, explorers, and traders (Arndt, 2000).

The state of affairs is very different, modern states not only lay down formal rules to direct such ties, but also involve the public in foreign relations (Potter, 2002). The process has been further followed in some instances where governments are developing policies aimed at the role of ordinary people (representing culture) in international relations. Thus, culture is no longer just a driving or entertainment factor for cross-national interactions, but an essential tool that can be used to promote Africa's development agenda (Radcliffe, 2006).

Alkali (2003) argues that public diplomacy in Nigeria is aimed at facilitating innovations by focusing on shaping the actions, policies and values of the government of Nigeria's citizens and foreign nationals. Smith (2010) sees public diplomacy as a nation-wide attempt to influence elites and the public as an attempt to use international policy to achieve its objectives. In Kenya, public diplomacy is aimed at attracting foreign direct investment (FDI). FDI in Kenya has been on the decrease due to the threat of terrorism by the extremist sect Al Shabaab. The state government of Kenya has put a lot of emphasis on public diplomacy both to attract back investors into the country and used the public diplomacy in the war against terrorism by collaborating with countries such as the United States and the United Kingdom in intelligence sharing (Stella, 2014). Governments typically aim to maintain open contact with the international public in order to spread their culture and ideas and their new policies and priorities to other governments.

This study argues that limited efforts have been made to understand the importance of cultural exchanges between two or more African states in order to further the development of the embassy's commitment to culture, to convey a social message and to make use of art. Where appropriate, the culture and sports program would also act as a platform for public diplomacy. The long-term goal of cultural diplomacy is to promote the perception of a country and increase the possible targets for direct communication of diplomatic knowledge. In Africa, foreign policy diplomacy is driven by soft power and has contributed to people dependent on their media and the press being available

locally to air or to provide information on foreign events. In addition, the dissemination of knowledge around the world is important for growth and is not restricted to emerging technologies that transmit messages globally within a short period facilitated by the internet and real-time news. Public diplomacy in the field of growth serves both multilateral and bilateral diplomacy, as well as national interests, such as the promotion of international tourism and trade, and the search for knowledge that, in the end, generates engagement and cooperation.

2.2 Cultural Diplomacy and National Interests

In the case of South Africa, following the end of the apartheid era in 1994, it has played a major role in fostering principles related to democracy, human rights, poverty eradication, reconciliation, and underdevelopment. Not only does the nation promote these principles at regional level, but it does so at continental and global level as well. South Africa is taking a fresh approach to its global problems and is doing so through the Ubuntu process (Landsberg, 2010). This process is critical as it takes into account the business interests of the state. This enables a good atmosphere for discussion and collaboration between various stakeholders and ways in which strategies and policies can be used to increase people's interest (Berridge, 2015).

As a result, the Department of Foreign Relations and Cooperation takes the citizens of South Africa into account when representing the country in matters of international relations. This is important because culture is an important concept for South Africa in its ties with Africa and the rest of the world (Smith, 2010). The first approach is to have various ways for collaboration to be fostered during times of conflict. This is because there has been a great deal of focus on the trade in cultural products and services and the need to learn various cultures (Mulcahy, 2000).

Culture is very important as it helps to foster understanding among different individuals in terms of cultural diplomacy and educational exchange. In particular, culture in politics means the use of culture in the foreign policy of the state as an expression of national interest. This helps to improve the

national value system, national character, national identity and strategic cultures. Culture in politics means, therefore, promoting the culture of the state abroad and being involved in the promotion, growth and preservation of the culture of the country. Culture at the level of national diplomacy helps to promote the culture of the country and to influence the public opinion of other nations and helps to develop and create legitimacy through cultural exchanges (Gilcher, 2000).

Friedman (2000) argues that many countries adopt foreign cultural policy with the goal of promoting their national interests and innovations outside of culture itself. This is important in cultural diplomacy as it helps to cultivate mutual understanding, protect the identity of culture and enhance the prestige of the state. Promoting mutual interest between nations and people is important because it is based on the premise that ignorance and misunderstanding will lead to easy enmity between two nations. Thus, by removing any incomprehension and ignorance between nations, it is easy to achieve world peace and cooperation between countries. As a result, various countries are trying to cultivate a favourable picture of their country at international level for foreign policy makers and leaders, the media, scholars, scientists and foreign trade and industry representatives. One way in which a nation can foster a favourable image is by growing awareness of the nation itself and culture in other countries. This helps to build a positive relationship between the country and the level of status it enjoys internationally (Friedman, 2000).

From a political perspective, the status of a nation allows the country to achieve favourable policies and to support any role it takes on policies at a global level. According to Richard (2003), a nation with a highly developed culture is important because it plays a major role in the various international roles of the nation. However, there is a thin line when it comes to propaganda and the systemic portrayal of the culture of the nation (Arndt, 2000).

It is necessary for a country like Burundi to improve its national policies and status as it is related to the country's economic success. This success lies in foreign trade and the manner in which other nations view its costs, the nature

of the goods that the country offers and the number of services it provides. It is important to remember that the national origin of a commodity plays a major role in terms of its reputation and competitiveness at the global level. As a result, many countries are using foreign cultural policy to strengthen the conditions of their national products. This is accomplished by demonstrating the distinctive identity of the country, its diverse and multicultural characteristics and, finally, its challenges and achievements (Webber, 2000).

National branding is also seen as a way in which a country can place itself in the minds of people including potential visitors, customers and, most importantly, potential investors. All of these stakeholders are relevant as they play a major role in the country's growth process (Richard, 2003). In addition, having a successful branding strategy is critical as it helps to increase the economic growth of the country. This is important, as all 195 nations across the globe are aggressively vying for the interest of people, visitors and even investors. It is therefore necessary to have a well-planned national branding campaign. According to Cairncross (2007), public diplomacy, conventional diplomacy and national branding have an effect on each other. Given the fact that both words deal with the foreign image of a country, national branding and public diplomacy appear to be concerned with the image of the country.

There are different ways that cultural diplomacy and cultural branding can work together. A possible approach is to use all of these as marketing and branding principles and to use them in public policy. In this way, a country uses its national brand as a strategic component of public diplomacy as a crucial part of its campaign of branding. Implementation of this idea may be used in the form of employing branding experts from national government. These citizens can be active in promoting the country through a concrete policy on the agenda for foreign relations. In addition, it may help to provide a wide audience with input and suggestions from the country's cultural diplomacy. However, it is necessary for countries to avoid restricting their cultural diplomacy to symbols and slogans and to use them as national branding. This is generally seen as oversimplification of the idea of cultural creation (Kimonye, 2013).

One key factor that helps to produce a successful message when setting up national branding campaigns is the use of the soft power factor. Some of the main sources of soft power include education, the arts, recreation, science and even culture. All of these sources can help to create long-term and efficient contact when it comes to public opinion. These soft power tools help to create a positive view of the country, as well as to establish new corporations and partnerships in different areas (Nye Jr, 2005).

As far as the international system is concerned, the main perceptions of a country's image include integrity, reliability, strength and rank. Countries that aim to improve and construct their national branding are typically preferred in terms of investment, relocating to the region, building political ties and their social and cultural policies. This means that cultural diplomacy plays a major role when it comes to branding a country using various approaches and tools. It does so by using the soft forces of the nation against public opinion. This is accomplished by meeting media, NGOs, universities and opinion leaders, and by providing a specific agenda that will help to develop the country's branding effectively. Countries that have been able to develop national branding through public diplomacy strategies and techniques have been able to construct a powerful perception and image of the country in the modern international system. For example, a country like Uganda makes use of foreign direct investment, brand exports and tourism in order to develop its national branding. This helps to improve the status and exposure of countries on the foreign trading market and when exporting their own brands (Kimonye, 2013).

2.3 Impact and Challenges of Cultural Diplomacy in Africa

A major challenge for cultural diplomacy in Africa is its record of national growth. It is necessary for national development to accept cultural, technological, educational, political and economic change. National growth therefore plays a major role in raising the quality of living in a community, not just in terms of materials, but also in terms of its value systems (Munene, 2011). Growth is as a process in which society develops, the well-being of different individuals improves and strong relationships are formed between different businesses, sectors and communities. Consequently, growth cannot

only be seen as an economic process, but it is also a socio-economic and political process that affects all aspects of social life.

The natural hospitality and passion in regards to justice of Africans to foreigners makes the issue of diplomacy important to African cultures, for example, Nigerian musicians such as Ras Kimono, Majek Fashek, Chris Hanen, Sunny Okosun and Onyeka Onwenu all sang songs against racism, apartheid and colonialism in Africa (Gichuhi, 2016). This is seen in countries such as Rhodesia, now known as Zimbabwe and Azania, now known as South Africa, when they sang the songs "Free Mandela, Margret Thatcher," "Winnie Mandela" and "Fire in Soweto". This means that musicians serve as cultural workers and play a major role in promoting Nigeria's view of foreign policy. In fact, actors and musicians have contributed a great deal, to how foreigners view Nigeria and South Africa's cultural heritage (Macharia, 1999). Culture is typically a large term and thus various areas that come under the term culture may be used to contribute to its cultural diplomacy. For example, culture includes general arts, literature, customs and rituals, history, music, human conduct, social relations, folklore and gestures. Consequently, any small exchange or contact between individuals from different countries in these areas can be seen as cultural diplomacy. Cultural diplomacy is also an analysis of this area and of how it operates and works in a foreign country.

The international system poses challenges to national growth, especially to countries with limited resources, such as the majority of developing nations in Africa. This is seen as a product of globalization, which leads to unfair competition, depriving the economy of future resources through tourism and the flow of investment. In addition, transnational crimes such as trafficking in human beings, money laundering, drugs, terrorism and piracy damage the credibility of the government. In addition, it also has significant security and socio-economic consequences for the region. Additional factors include natural disasters and environmental issues such as climate change, floods and droughts, which have had a negative impact on national development in countries such as Kenya in Africa (Kimonye, 2013). Weak infrastructure in a state also has a negative effect on investment in the country, intra-regional

trade and the free flow of goods and services. In addition, overlapping membership of the regional economy will lead to slow implementation of policies and commitments (Milliken, 1999).

All of these factors are significant in terms of sustainable and rapid growth. However, Kenya has not yet defined a way in which these variables can be prioritized. Thus, under cultural diplomacy, public diplomacy has a task to properly project the image, confidence and even status of the nation in the international arena. Public diplomacy is a powerful instrument in international relations, since it helps to clearly express the country's commercial and economic priorities in addition to its growth cooperation (Mthembu-Salter, 2009).

It is necessary for a country to develop and create a positive image and trust in its efforts to promote its cultural heritage and richness at international level. This helps to draw foreign direct investment that is crucial to economic and technological growth. At present, the cultural heritage of a country can be defined as a key component of soft power. Soft power is important as it helps to create and develop a respectable international image that is beneficial to the national interests of the country (DAC, 2014).

Foreign models placed on them by the colonizers have disrupted the civilization of Africa. This has also led to a political crisis in many African countries. Colonists reshaped the map of Africa and brought together diverse populations. This led to ethnic tensions, leading to the destabilization of the continent. Scholars, however, such as Bräutigam and Xiaoyang (2011), argue that the allure of modernity and the promise of greater and finer materials that would support African communities contributed to a subverted culture during colonialism. It is also difficult to imagine how modern African history would have taken shape if colonialism had never taken place. Some claim that Africa would have been the least developed region in the world. This is because the economic and social institutions would not have transformed themselves into a modern state and would not have transformed themselves into a more mature economy (Alkali, 2003).

The existence of interdependence between nations makes it necessary to provide assistance to the countries in need. Neo-Marxists contend that industrialized economies have made it possible for underdeveloped economies to step forward in ways such as slave trade, colonialism, and unfair trade (Rodney, 1983). Because of this assistance, the Third World has been able to accumulate large amounts of both external and internal debt in order to encourage and advance their growth. This form of aid-based relationship has led to an economic under-service and a master-servant relationship, which may lead to consistent lobbying and to the search for foreign aid (Standage, 2006). China for instance offers buzzing deals to African states like Kenya in the form of unconditional loans and innovations that are very enticing on the outside but very dangerous on the inside. For example, China has threatened Zambia to take possession of its Lusaka International Airport if it does not repay its defaulted debt payment. Ghana is also facing the same crisis as China is threatening and has already begun to take hold of its companies and start-ups. Challenges as such are not new to African states, as most of them have incurred huge debts in order to be able to encourage growth in their countries. This is regardless of factors that impede progress, such as the collection of power taxes, corruption and even the country's growth rate (Wong & Vines, 2007).

Cultural diplomacy is sensitive to diplomacy, as it has a great deal of influence as opposed to other forms of diplomacy in contemporary international relations, which can be due to the fact that global culture continues to draw visitors, global investors who support commerce, economic activities, and even foreign investment (Melissen, 2005). Unconsciously, leaders of third world countries support their countries' cultural traditions as they study in, or study on, western countries. These include numerous fields, such as literature, film, music, which act as effective weapons for the promotion of cultural diplomacy.

Wang (2008) argues that financial assistance does not work for African states in terms of growth/progress, as most of the time cash ends up in the hands of

a limited number of people. This makes foreign aid a way of taxing the underprivileged, while the wealthy enrich themselves. On the other hand, Wong and Vines' (2007) argument is that aid and policies are positively associated with sound economic logic and fact. They note that the assistance should be tailored to individual countries and should only be granted when it is required.

In regards to steps taken by various African countries to develop their cultural diplomacy approach, various nations in on the continent continue gradually in the implementation of cultural diplomacy. In Northern Africa for instance, for people interested in Egypt, the Egyptian Cultural Centre in Paris proposes information concerning Egyptian culture and literature. The centre has a library in which there are many books on history, art, politics and religion in Arabic and French. Numerous Egyptian civilizations are represented, such as Pharaoh's Egypt, Copt Egypt, Muslim Egypt, and the modern-day Egypt. There is also a very prestigious collection of books by well-known authors in Egypt. It proposes concerts by well-known and talented young Egyptian musicians, talented artists and Egyptian intellectuals. Arabic language courses are also arranged for all ages. The main aim of this project is to advance Egyptian culture to the French public in particular and the rest of the globe. The Cultural Centre is a very important foreign instrument for Egyptian Cultural Diplomacy. Around the world, there are many other Egyptian cultural centres. In fact, the Arab Diaspora is truly present in France and as Egypt is a country of Arab significance, they enable the Arab culture to spread in France or elsewhere. This is a necessary initiative as the French are attracted to the Egyptian culture. Egypt ranks in France in cultural terms among the top three of the most popular Arab nations. This is proof that a Cultural Centre like this is a very strong instrument for spreading cultural diplomacy (The Institute for Diplomatic Studies, 2011).

In Western Africa, Ghana in 1993, under the Civil Service Law (PNDC Law 327) the Ghana Ministry of Chieftainship and Culture was created. This was backed by solid public sentiment and the guidelines from the process of African peer review (APRM). With regard to the development of cultural policy and

other executive functions in the region, the ministry has since its invention asserted supreme jurisdiction over the National Commission on Culture. It is the ministry's primary duty to initiate, devise, and ensure that strategies, plans, initiatives and sector programs are executed quickly and effectively. In addition, it works to protect, restore, improve and encourage the present structures of Ghana's heritage and the arts, architecture, cultural sites and values. The goal is to project both the distinctive personality of Ghana and national pride. The Department also arranges conferences on all partners of the Department for annual sectoral analysis to rethink their course and to reflect on current government initiatives to amend sector strategy, programs and projects. (The Institute for Diplomatic Studies, 2011)

In Eastern Africa, Tanzania Sanaa press conversation is a project launched and conducted in collaboration with the non-governmental Culture and Arts Journalism Association by the National Arts Council (Basata), Tanzanian governmental body (CAJA). On 17 February 2010, Joel Nkaya Bendera, Deputy Minister of Media, Culture and Sports, opened the first Sanaa Press Talk. Every week, at 10:30 am, the program is released. The Sanaa Press Talk is a radio program that acts as an information forum for the arts and cultural field and an information page for the broader Tanzanian population. The radio program is therefore regarded as a medium to improve cultural sector cooperation and to facilitate knowledge exchange. This exhibition also leads to dialogue and discourse and offers an opportunity to disseminate knowledge and thoughts on diverse subjects in the field of arts and culture. The purpose of this programme, thus, is not only to promote collaboration and dialogue, but also to meet the audience. In doing so, the show stimulates an appreciation of the importance of arts and culture and the potential of culture, so that not only individual artists but also society as a whole can be inspired. The Sanaa Press Talk is a clear example how the Tanzanian Basata Institute launched a project to promote an awareness and discussion forum. The project helps to create bridges and build peaceful links within multi-ethnic Tanzanian communities through its activities (The Institute for Diplomatic Studies, 2011).

In Southern Africa, music is the primary means of formalized cooperation between South Africa and Norway within the cultural arena. In the two nations, Norway and South Africa have collaborated since 2000 to encourage shared learning and exchange between musicians and institutions. The software, called MMINO, is introduced along with Rikskonsertene in Oslo – a program that covers South African Norwegian educational and music services. Funding is offered by the South African National Arts Council and project funds are made available twice a year to applicants. For a period of three years, Norwegian funding for the initiative hit NOK 12 million. South Africa's National Arts Council contributing to the scheme in the same time span for a sum of Rand 3 million. It can be said that this is a laudable and fruitful initiative as a proponent of partnership and music education exchange. In fostering cultural diplomacy, the exchanging of information, skills and learning is significant. This initiative benefits not only local South African communities as well as Southern African communities as a country (The Institute for Diplomatic Studies, 2011).

The goal of this chapter was to explain the role of cultural diplomacy in the promotion of African progress. It is evident from the study that cultural diplomacy plays a major role in the growth of the state. This refutes the first theory that cultural diplomacy does not foster progress in Africa. In conclusion, cultural diplomacy requires a connection between culture and development. This suggests that an expert team should be set up to help in cultural matters. Countries follow international cultural policy with the goal of fostering their national interest and innovations outside of culture itself. This is important in cultural diplomacy as it helps to foster mutual understanding, protect the identity of culture and enhance the prestige of the country.

CHAPTER 3

CULTURAL DIPLOMACY AS AN INSTRUMENT FOR BOOSTING KENYA'S IMAGE IN THE INTERNATIONAL SYSTEM

This chapter will cover the role and impact of cultural diplomacy in the advancement of Kenya's global perspective. It will focus on the country's foreign policy goals to reach its national interest particularly through the implication of art and culture, that is, sports and music. Kenya is a country with a diverse population consisting of more than 70 ethnic groups, with the highest number being the Kikuyu that make up 20% of the population. This large number of ethnic groups make Kenya a multicultural country, which is reflected in the government's cultural policy (GOK, 2017). The policy promotes the achievement of cohesion in the context of cultural diversity for sustainable growth. Over the years, the culture of the Kenyan people has become a conceptual and ideological foundation for national identity and development.

The Kenyan government recognizes that cultural diversity and culture are central to growing viable socio-economic innovations as they expand the range of options for each person. Both improve the opportunities for economic growth and establish situations for an acceptable moral and intellectual life. The government of the country considers efforts to boost cultural exchange programs to be important ways of fostering inter-African and global networks, providing the basis for economic cohesion and long-term cultural understanding (Mulcahy, 2000).

The Constitution of Kenya acknowledges culture as the basis of the nation, while the 'Vision 2030' blueprint of the country, launched on 10th June 2008 by former Kenyan president Mwai Kibaki, considers culture to be a key enabler of the nation's cultural, political and socio-economic growth (Kenya Law Reports, 2010). Kenya's 'Vision 2030' acknowledges that the constructive reinforcement and successful use of Kenyan cultural diversity, the protection and promotion of national heritage, sports and the arts are vital to socio-economic, political and cultural progress. (Government of Kenya, 2014). Undoubtedly, the prospect of its heritage is great and there is a need for the country to exploit it for the greater good of the nation as a whole (Mulcahy, 2000). Cultural diplomacy is perceived as an important tool that Kenya can use to facilitate international relations and to promote the prestige and reputation of the nation.

Kenya's foreign policy consists of, as mentioned above, five interconnected pillars including peace, culture, environment, economics and the diaspora. Kenya's 2018-2022 Cultural Diplomacy Strategy, the first such strategy launched by the Kenyan Ministry of Foreign Affairs under the then cabinet secretary of the ministry Ambassador Amina Mohamed, gives a road map of the application of the Cultural Diplomacy Pillar (GOK, 2017). The Kenyan Ministry of Foreign Affairs established five strategic priorities in their pursuit to the implementation of cultural diplomacy in Kenya. The following goals are to:

- I. Respect for ethnic diversity and cultural heritage and recognition,
- II. Encourage cultural and cooperation exchanges,
- III. Promote global dialog between cultures,
- IV. Promote the role of Kenyan musicians, athletes and sportsmen and women in sport and art diplomacy, and
- V. Promote Kiswahili acceptance as a continental and global language.

Several states have efficiently employed cultural diplomacy to increase their agenda and national interest on the international stage. A number of them have used endowment of education and training opportunities to entice foreigners to work and learn there. Others used traditional costumes, films, cultures,

literature, culinary arts, sports, religion, mythology, performing and visual arts, and literature to spread their cultural identity. Kenya has developed legislations and policies with the main goal of guaranteeing protection and promoting its cultural diversity and heritage. The Kenyan Constitution recognizes culture as the pillar of the country and underlines the need to encourage all forms of cultural expression and therefore to maintain its cultural heritage. The 'Vision 2030' of the country, as well as the National Policy on Culture and Heritage launched in 2009, recognized the contribution that culture has made to the cultural, political and socio-economic growth of the country (Mwenzwa & Joseph, 2014). The key aspect of the National Policy on Culture and Heritage is the initiative to set up structures for the introduction of, for example, the creation of a national culture council and a culture endowment fund. The strategy further prioritized intervention plans and assigned diverse but complementary positions to national government institutions and county governments. With respect to the implementation plan, the proposal calls for a coordinated process through the following engagement: National government ministry, departments, and agencies responsible for culture and intellectual property rights, county government departments and agencies responsible for culture, communities and cultural practitioners, private sector and civil society (GOK, 2009).

Cultural diplomacy pillar, as described in Kenya's foreign policy, has established cultural heritage as a diplomatic engagement tool to promote the cultural diversity of the country (Government of Kenya, 2014). Similarly, the Ministry of Foreign Affairs promoted the conciliation and completion of such cooperation methods to promote cooperation and cultural exchanges with other Nations (GOK, 2013).

3.1 Cultural Diplomacy and Foreign Policy in Kenya

Cultural diplomacy is seen as creating global ties and partnerships, understanding structures and spheres of influence within societies, and transcending cultural and national boundaries (Olsen, 2000). Through the presence of information technology, soft power incorporates the culture of the state including morality, art, behaviours and belief, among other capacities

generated by society (Lederach, 2005). Cultural actors in Kenya include businesses, organizations and people in the fields of film and media, art, education, sport, communication, design and architecture, and leisure, among other things. These elements interact, convey identity, and put their outlook into effect. National cultural institutions, such as museums, are seen as key cultural policy actors in states with the goal of building cultural relations between different nations by fostering diplomatic dialogs and promoting tourism activities (Government of Kenya, 2014).

Kenya's foreign policy pillars emphasize various aspects. Concerning peace diplomacy pillar, Kenya's peace and security diplomacy underpins the acceptance of peace and stability as a critical precondition for progress and growth. It is related to Kenya's perception that its own security and economic well-being depend on the stability of the sub-region, Africa and the rest of the world. Economic diplomacy pillar entails Kenya's search for a safe and secure world that is connected to that of the socio-economic growth and stability of the country. A strong economic involvement is required to protect Kenya's regional and overall economic goals in line with the 2030 Kenya Vision. Through the diaspora diplomacy pillar, the Kenyan government acknowledges the enormous and untapped capacity of Kenyans abroad to contribute to the country's national growth agenda. The goal of the diaspora pillar is to mobilize the varied talents, experience, expertise and wealth of Kenyans living abroad and to promote their inclusion into the national development agenda. This informs the diaspora pillar, which aims to maximize the participation of Kenyans living abroad through the introduction of the National Diaspora Strategy (GOK, 2017). In regard to the environmental diplomacy pillar, Kenya's Environmental Policy 2013 (Government of Kenya, 2014) underlines that the environment and natural resources are important national assets underpinning sustainable growth in the region. Kenya acknowledges its tremendous role in the sustainable use of its own natural resources, those of the region and the world. The strong orientation towards environmental issues is therefore a core aspect of Kenya's foreign policy. The successful enforcement of Multilateral Environmental Agreements (MEAs) such as the Convention on International Trade in Endangered Species is one of the main issues highlighted by the

environment pillar Convention on International Trade in Endangered Species (CITES). The potential of Kenya's cultural heritage is tremendous, and it needs to be explored for the prosperity of the region. Over the years, Kenya has repeatedly concentrated on cultural appreciation and understanding as the basis for dialogue. It is through cultural practices that the notion of a country is better expressed. Kenya's cultural diplomacy seeks to raise awareness of its cultural diversity and to create interest in the country's cultural heritage. The aims of this pillar are to support and acknowledge cultural diversity and heritage; to promote cultural exchanges and partnerships; to promote global intercultural dialogue; to promote sport and art diplomacy by acknowledging the role of Kenyan musicians, athletes and other sportsmen and women; and to promote the appreciation of Kiswahili as a continental and global language. The application of these pillars would establish a driving mechanism for diplomatic commitments. This will also lead the country in achieving its goal of being stable, prosperous and internationally successful, while at the same time fostering sustainable growth (Government of Kenya, 2014).

Governments may face challenges in the pursuit of cultural diplomacy programs as cultural diplomacy poses a variety of challenges. A number of ideas found by a foreign population cannot be regulated by the government (Maack, 2001). Foreign policy papers are critical instruments used by the government to advance international ties with other nations. In order for countries to remain competitive in the international arena, their governments must be able to regulate trade and communication technologies. This is a problem for states that work in a free-market system because they have no influence over how knowledge flows (Maack, 2001). In this case, the government should concentrate on the protection of cultural exports, the acquisition of links to international telecommunications networks and the use of trade agreements.

The need to preserve a good image in the world can in some way be motivated by political and economic motives. It may be essential to try to promote a good image of one's country among policy makers, international policy makers, media, scholars, scientists, and agents of the foreign trade industry. A

respectable reputation can be strengthened by thorough knowledge of a specific state and its culture. Studies believe that there must be a positive relationship between what foreigners know about a country and the amount of prestige that that particular nation receives abroad (Gichuhi, 2016). Mulcahy (2000) suggests that cultural relations best result from the building up of experiences between two states through open professional relations rather than through selective self-prediction, which is better referred to as propaganda.

A cultural connection shows a lucid image of any nation instead of presenting a beatified one. Such a partnership does not cover up any current problems, nor does it make them transparent. Cultural relations do not pretend or parade warts on others, except in democratic states, government, to pursue the return on investment of capital in cultural relations in terms of national advantage (Ojo & Sesay, 1988).

3.2 Kenya, Regional and International Interaction

The trajectory of the country's regional and international enrolment has been increasingly influenced by domestic agendas. Interests for African states are visualized in the sense of individual state policy. Kenya has clearly established the basic trends and guidelines for its foreign relations. It was achieved shortly after independence. The country has taken a critical step in putting its priorities at the forefront, not by specifying its political agenda, but by making use of its surroundings and thereafter making successful efforts to fulfil its security interests and economic growth. Having concluded bilateral agreements with different countries, the country is in a position to maintain a bilateral relationship with its neighbouring countries and to control a number of diplomatic missions with them. In a new, globalized society, interconnectedness and interdependence are a reality. Kenya therefore recognizes the importance of strengthening bilateral ties, international coordination and expanded multilateral participation as core components of its foreign policy and entry points for the pursuit of its national interests (Ligami, 2012).

The nation has also used its foreign policy as a compass for its investment interests and as a reference point for matters concerning international affairs. Through the creativity of diplomacy, the country's foreign policy has strengthened national interests and provided a framework for friendly interaction with its neighbours. It is therefore important to set out its key duties and determine its benefits in implementing and formulating the foreign policy framework. Diplomats should put more emphasis on cultural diplomacy as it serves as a proactive element in enhancing the interests of African states abroad (Melissen, 2005).

As a way of boosting the country image, Kenya has used the National Branding Program to promote growth that is established on August 9th, 2019 (Kenya Export Promotion & Branding Agency, 2020). The "Brand Kenya Board" program was developed to lead the creation process. The Board concluded the National Brand Master Plan, after two years of successful service, whose mission is to introduce measures and policies to encourage export promotion of the Kenyan goods and services with the end goal of transforming Kenya into a top global brand. A vigorous study of the country, along with the five pillars people, product, place, economy and politics, was carried out during the advancement of the research. The results of the research showed some insights into the growth and positioning of the Kenyan brand locally and internationally. Such observations have driven the growth of brand prospects for each of the five pillars on which each brand should be based, such as foreign direct investment, tourism, people and exports. The Kenya Brand's vision is therefore to strike a balance between the pursuit of modernity and reverence for the traditions and heritage of the country.

With regard to regional ties, Kenya recognizes that the stability of the East African region is the key to achieving the 'Vision 2030'. Kenyan 'Vision 2030' (GOK, Kenya Vision 2030 , 2007) sets the long-term development and growth objective to create an internationally competitive and stable nation with a high quality of life by 2030, promising to turn Kenya into a newly industrialized, middle-income country offering a high quality of life for its entire people in a safe and secure climate by 2030. The government recognizes that it will face

obstacles in its efforts to achieve the main goals set for 'Vision 2030'. The fact that Kenya is situated in a conflict-prone area of the Horn of Africa and the Great Lakes puts it at risk of a terrorist attacks. Another problem is that there is insecurity in the region, and this is affecting Kenya in a variety of ways such as refugee inflows and the spread of light weapons and small arms exacerbating the country's security situation and the influx of refugees (GOK, 2007).

Kenya continues to support bilateralism in the pursuit of its foreign policy objectives through bilateral political, trade, cultural and environmental agreements with other countries. A high-priority group includes the Member States of the East Africa Community that was founded on November 30th, 1999. This move is critical for the launch of consumer markets in the East African capital and product services market as the EAC countries are strategic trading partners for Kenya. These countries are home to a significant number of Kenyan expatriates and remain a key focus of the Kenyan business community. However, the rate has been slow due to perceived or real historical philosophical standards, the style of government, and cultural values. In addition, some of the African cultures have been weakened by colonialism, which has served as an obstacle to cultural diplomacy on the continent (EAC, 2021). Colonialism has led to a variety of problems, including family individualism, rapid urbanization, and the disintegration of family ties. Urbanization as a challenge has led to a rise in urban migration in rural areas as well as the displacement of many residents in the process of building up more infrastructures. Proficiency in African languages and cultures is diminishing as individuals are forced to adopt civilization and Western culture (Arowolo, 2010). In addition to the difficulties that Kenya continues to face in its search for growth, it is clear that China is filling the construction industry and positions in the field, destroying the local companies.

Kenya also sought bilateral relations with nations in other sub-regions of Africa in the sense of its afro-centric foreign policy. Regional integration continues to be the pillar of foreign policy in Kenya, where the nation profits from regional stability and increased trade. The East African Community (EAC), the

Common Market for Eastern and Southern Africa (COMESA), the African Union (AU) and the Inter-Governmental Development Authority (IGAD) are Kenya's key avenues for pursuing foreign policy objectives (GOK, 2017). The introduction of bilateral agreements with foreign nations outside Africa is a key component of Kenya's foreign policy agenda, with a focus on emerging markets and economic zones. In addition, the promotion and security of the interests of Kenyans abroad would further improve bilateral ties with other nations (GOK, 2013) Kenya will also seek bilateral relations with nations in other sub-regions of Africa in the sense of its afro-centric foreign policy through trade, like in the case of Uganda and Kenya, and free movement of people in the case of Rwanda and Kenya. The introduction of bilateral agreements with foreign nations outside Africa is a key component of Kenya's foreign policy agenda, with a focus on emerging markets and economic zones. Kenya's most significant allies in the west in this regard is Britain and the United States of America whereby economic cooperation and military assistance has been a major boost to the country's foreign direct investment module. Kenya will further improve its bilateral diplomacy through diplomatic missions in countries of strategic interest. In addition, the promotion and security of the interests of Kenyans abroad would further improve bilateral ties with other nations (GOK, 2013).

Kenya aims to further improve its bilateral diplomacy through diplomatic missions in countries of strategic interest. For example, a great evolution in the historical relations that have existed in the sporting organization between African states and professionals in the European states. This has developed into a number of forms of cooperation. The Government of the Netherlands gives its support, through the Kenya Sports for Development Partnership, to sporting activities as a means of reconciliation and conflict-reduction activity (Gichuhi, 2016). In addition, the embassy supports activities that integrate sport with other programs that are successful in the development program by empowering young women and girls at grassroots level and by fostering sport governance at national level.

With regards to Nye's (2005) three categories for the application of soft power (cultural, ideological and institutional), Kenya has made tremendous progress in regard to application of its cultural heritage through its regional integration participation and bilateral ties in the international system and the adoption of cultural institutions to further guide the country as it pursues its vision of becoming peaceful, prosperous and globally competitive while promoting sustainable development.

3.3 Cultural Diplomacy through Sports

The national interest ideal has been used by public officials and scholars to describe the interests and sovereign bodies of the international community. The sense of national interest is described as the survival of the defence of physical, political and cultural identity from intervention by other nation-states. On the other hand, foreign policy is a set of guiding principles for a nation to pursue its interests in the international environment and its international engagement. The national interests are the priorities in this situation (Peace & Sport, 2019).

International ties are thus based on the national interests of the state and the policy that direct it towards achieving these ties. In various countries, foreign policies vary in their pace of change and their expected reach, which can easily be influenced by aspects that change perceived national interests or influence states. One country's foreign policy may have a significant and enduring effect on many other countries and on international relations. Kenya's participation in sport is part of creating a reputation and attracting international ties with other nations. When Kenyan athletes and national teams move beyond borders to invite friends or to international sporting events, they set out to build relationships and image for Kenya. In some cases, a delegate will be sent along with the athletes to improve the relationship by strengthening Kenya's reputation, which will be forged by the participation of the athletes (Gichuhi, 2016).

In other cases, in an attempt to improve international relations between states, leaders of different states or regions participate in sport diplomacy among

themselves. This was the case when the African Diplomatic Corps in Ankara founded a football club to engage local Turkish teams in friendly matches as a way to cultivate cooperation and improve ties between Africa and Turkey. The African Diplomatic Corps in Ankara and the Turkish Parliamentary Football Club made up of members of the Grand National Assembly of Turkey played their first match on 9 October 2013 (Polo, 2015).

Sports diplomacy (SD) is a dynamic force necessary for international cooperation. Sport transcends boundaries, increases dialogue, and introduces international participants to various cultures. Outside of official outlets, sports diplomacy brings people together on a personal level through shared interests, beliefs and passions. The development and creation of long-term relationships that encourage and educate government-to-government relationships emerge. It is for this purpose that, when sport diplomacy is effectively carried out, political outreach is achieved (GOK, 2017). For centuries, there has been a close relationship between politics and international sports. Recently, sport has been used as a disciplinary weapon, a medium for putting together diplomatic ties to foster Kenyan sports diplomacy through football (Gichuhi, 2016). Governments use sport deliberately to show that, while nations are politically distinguished, they engage in a shared human relationship through sport.

The athletes represent the state in international competitions and their accomplishment is transformed into state glory and supremacy, which is highlighted by their national anthem. In this context, the country's ambassadors abroad are Kenyan sportsmen and women. If the competition takes place in a stressful setting, they will play an invaluable part to bring societies together, since they are highly respected by the public. Following the persistent domination of Kenyan sportsmen and women in world athletes, Kenya is now poised to use its influence in sports diplomacy. This was shown in New York on 7 October 2019, at the latest formal announcement of Kenya's bid for a permanent seat on the United Nations Security Council. Top Kenyan athletes were strategically included as part of a high-level delegation of diplomats. By putting these sports stars at the forefront of its initiative, Kenya

aimed to express its reputation through its accomplishments and demonstrate “the contribution of Kenyans to the world” (Otieno, 2019). It seems imperative that Kenya was keen to seize its power in sport as a weapon for foreign policy and to pool its efforts to gain the UN Security Council position. Otieno (2019) argues that, in order to improve SD as an external policy instrument, Kenya should coordinate its SD practice in three ways: as a status mark, an identity builder and an interest promoter. Kenya has been at the centre of the world for almost three decades because of its diversity in athletics. Athletes such as Paul Tergat, Tegla Loroupe, Eliud Kipchoge and Brigid Kosgei have proven their excellence in world athletics. Along with many other sportsmen and women, these individuals have represented Kenya at different stages of international sporting events, placing Kenya in a favourable position on the global stage of sport (Otieno, 2019).

The cultural pillar of Kenya's foreign policy aimed to enhance the use of sport and art diplomacy as a viable instrument to improve Kenya's role and standing in international relations (Otieno , 2019). This was the result of a long-term success in sports as Kenya is recognised globally as the birthplace of global athletics. Many Kenyan runners and marathoners have set world records and are famous athletes. Paul Tergat is celebrated internationally as the first Kenyan to set a world marathon record from 2003 to 2007. In appreciation of his marathon accomplishments, Tergat received the 2010 Abebe Bikila Award annual prize given by the New York Road Runners club (NYRR), making him the first Kenyan male to win the award, and the second Kenyan ever to receive the award, after Tegla Loroupe who won the award in 1999. The Abebe Bikila Award has been of significant importance not only to the recipients but to Kenya as a whole as it has attracted foreign direct investment from companies such as Nike and Adidas who have invested a lot in research to determine reasons for the outstanding success stories from Kenyan athletes.

Eliud Kipchoge, a contemporary Kenyan long-distance runner, has been on the global stage since 2003 when he won, for the first time, the 5000m in World Championships in Athletics. Kipchoge captured the world marathon titles in 2016, 2017 and 2018, setting a world record of 2:01:39 at the Berlin Marathon

in 2018. More recently, on October 12, 2019, Kipchoge hurled Kenya onto the world stage when he dared to tackle a two-hour marathon challenge called the 'INEOS 1:59:59 Challenge.' Although the event, held in Austria, was not deemed a world record due to the circumstances of the course, prominent world leaders and sports fans hailed Eliud worldwide as the greatest marathoner of the modern era (INEOS, 2020). Though Kenya has not deliberately used this branch of foreign policy in the past, the presence of Kenya's sport stars and celebrated musicians in New York's high-profile diplomatic event has demonstrated that Kenya is keen to use these personalities and their global familiarity to communicate Kenya's image to the world. By co-opting these individuals as country ambassadors, Kenya wants to pursue a less constrained mode of diplomacy that complements the efforts of official diplomats and political leaders (Otieno , 2019).

Tegla Loroupe, another renowned Kenyan international sports athlete, has been serving as a famous sports diplomat in North Kenya for Kenya. Her 'Tegla Loroupe Peace Foundation' organizes marathons for peace that put professional athletes and warriors from the warring communities of Turkana and Pokot within Kenya (Peace & Sport, 2019). Usually, a diplomatic service may hire famous sportspeople to represent a specific policy problem or to reinforce a diplomatic message. On the frontiers of Darfur and the Karamojongs in Uganda, Tegla played a major role as a peace envoy.

Sports have recently been a tool for Kenya's diplomacy, since the state used football as a diplomatic tool in South Sudan. On 10th July 2011, Harambee Stars was invited to become the country's first foreign opponents to celebrate freedom through the tortuous negotiations held in Kenya to achieve its tremendous contribution to the independence of South Sudan. The national team could not go, but Tusker FC was a local Kenyan football team and even though the hosts defeated the Kenyan club 3-1 at Juba Stadium, it was a significant moment for the new country. This match brought to a close a long negotiating process leading to the birth of South Sudan and underlined the position of Kenya as a leader in the region (Kyule, 2016).

The need to build a recognizable national brand is a response to the increasing focus on national identities that is threatened by globalization's trends. Globalization brings together countries and they need to incorporate different policies in an attempt to make countries special. It also offers open lines of communication to encourage people to where and to what they are looking for. Sports are an important tool in foreign affairs since they can watch live sports in countries around the world. This is the reasoning behind sports being one of the tactics used by countries to establish their reputation and display dominance. Governments have understood strategically that the importance of the public's good health is not forgotten in athletics. In order to retain credibility, governments and politicians use the influence of foreign attraction to advance their own brands among their people and even globally. Sports, therefore, have become a political tool in order to encourage sports propaganda, boycotts, visa refusal, sports aid, the staging of Olympic Games and sport exchange events. Sports diplomacy offers a new and dynamic political environment for citizens and nations to display their best elsewhere than politics. International sports have become a symbolic venue since antiquity for policies demonstrating dominance in a state's structures from athletic results. Major sports and tournaments competitions are known as 'marketed and run' activities due to media exposure to the host nation aiming to turn to tourism and investment.

3.4 Cultural Diplomacy and Music

The music specialization promotes intercultural contact and avoids confusion and conflict. This is an intercultural correspondence in the particular case, using a positive humanistic approach as a mechanism for uniting countries and groups of people. It has the capacity in the practice of its administration to assist universal organizations in the world. This form of communication can be used as a part of remote governmental issues to allow individuals to work together. Finding one another's own unique music will open people's eyes to various cultures and values. Thus, music adapts to the possibility of learning from music. It is important to note that musical practices take into account the same number of musical types as diverse cultures in the world, while recognizing the variations in music meaning.

Worldwide and intercultural communication knowledge has become important for people and countries' understanding of collaboration. Music is a global dialect, close to passion. Several project samples emphasize this. One of the examples is innovative 'One Beat' program run by the Bureau of Education and Cultural Affairs of the U.S. Department of State with a goal to bring young artists from all over the world to the United States together for creative purposes. 'One Beat' highlights how music can crack generalizations and unite people of amazingly distinctive backgrounds. In projects such as One Beat, it should be understood that one should not use predefined musical ideas in the construction of various musical projects, but instead investigate how distinctive cultures and individuals take an interest in musical development, performance and presentation (U.S. Department of State's Bureau of Educational and Cultural Affairs, 2020).

Music and artisanship are used by a state as a way to create social unity and to foster harmony through collaboration with international organizations and civil society organizations. One such example can be found in the activities of The Music for Peace Foundation that was established in 2000 by Tobias Huber in New York to spread peace through cultural exchange (Music 4 Peace, 2021). The Foundation focuses fundamentally on young people to promote educational projects, social enterprises and musical events by also teaming up with numerous organizations that support peace. Its protection and development as appropriate poses problems that bring immediate and backhanded help and support to the heart of things (Huber, 2010). Clearly, music and artists play a decisive role in an artistic nation like Kenya.

The government of Kenya has been committed to giving music a fundamental wish in education, study and practice by understanding the importance of music and its growth in the country and remaining vigilant that music can assume, while giving amusement, the critical function of bringing individuals into national consciousness and full cooperation in national matters (Gichuhi, 2016). During the post-liberty era, a government approach on music in education was strengthened and established. The government's desire to

educate music in all schools in the Republic to provide more music teachers, to make the investigation of music a required subject to undergraduate studies by educators at the universities of training, to create a Department of Music at Kenyatta University Colleges and even further so, to integrate music in a new way. The nation is able to support Kenyan culture and heritage through national and local sports, recreations, music, and shows. It promotes exchange programs, thus encouraging the promotion of Kenya as a favourite destination, and promotes international ties between the Kenyan foundations and those of different nations. Kenya's music is one of the most popular in the world. It is a blend of well-known musical styles, different types of social music from over 40 ethnic gatherings in the country. Benga, Hip Hop, Reggae, Rock, Taarab and folk music are the absolute most renowned styles. In its musical arrangement, which had not been documented for many years, the picture of Kenya can be imagined. This runs counter to the basis for the proper use of foreign policy as the compass for financial stability (Kenya, Ministry of Tourism, 2020). The performance of music and gestures is another aspect of the government's musical operation. The Ministers of Basic and Higher Education and the Ministry of Culture and Social Services achieved this primarily with the donations to the Kenya Music Festival for social activities in new parts of the country. The establishment of the Bomas of Kenya with the support of the Ministry of Tourism Kenya aims to enable the government to console music and move forward (Kenya, Ministry of Tourism, 2020).

Cultural diplomacy using music can promote intercultural cooperation, check misunderstandings, and misinterpretation among different groups. Thus, in countries and groups of people uniting and supporting global organizations, their administrations to the world, intercultural correspondence through music could be worthwhile. Music from various communities opens the audience's eyes and brains to various cultures and values.

This chapter detailed the role of cultural diplomacy as an instrument to boost Kenya's image in the international system. It presented information on the idea of cultural diplomacy, cultural diplomacy in Kenya, and cultural diplomacy and foreign policy in Kenya. It presented information on cultural diplomacy as a tool

for growth in Kenya. The researcher clarified different concepts to allow the reader to understand how cultural diplomacy enhances progress. In order to understand development and how it relates to cultural diplomacy, the researcher explored cultural diplomacy and foreign policy in order to demonstrate how the two are helping to develop the world. The chapter noted that, with sports and all genres of music, a nation can promote Kenyan culture and heritage through national and local games, diversions, festivals, and encouraged Kenyans abroad to take an interest in it. Sports and music fosters relations between Kenyan establishments and draws people from different countries.

CONCLUSION

In the case of Kenya and the African continent as a whole, it can be established the need for more research input in the case of cultural diplomacy and international relations theorem in boosting national interest.

The first research objective was to explore the role and effect of cultural diplomacy in promoting Kenya's global perception and growth. The study suggests that culture and diplomacy are linked to each other and that both can foster growth, and culture has played an important role in promoting a country's image. The study also shows that cultural diplomacy can be used as a tool to encourage a state to improve its nation, culture can help promote state foreign policy issues, and the state can use culture to draw opportunities to promote economic and foreign investment in the country that promotes growth.

The second research objective was to assess the role and effect of cultural diplomacy as a means of promoting Kenya's growth. The findings indicate that cultural diplomacy can be used for development, as presented by the literature survey and the case study of Kenya, through arts (for example films, dance, music, and paintings) and literature (Nobel Award, establishment of libraries abroad, and the establishment of translation books) and inter-religious dialogue. These have served as tools for cultural diplomacy that could be used to promote development in Kenya.

The third objective was to create the frameworks and impact on Kenya's development interests of cultural diplomacy. The study shows that the various cultural diplomacy mechanisms include the promotion through tourism, of cultural embassies and cultural appointments as well as promotion of Kiswahili in the language of Kenya and of athletics and sports, and gift and marketing of Kenya's cultural items. A good example of the contribution of cultural diplomacy through sports has been the success of Kenya to win the non-permanent seat to the United Nations Security Council that was reserved for African states in 2020.

The study indicates that:

In fact, the advancement of development can be achieved by cultural diplomacy; Cultural diplomacy can be used as an instrument to support Kenya's growth; Diverse and numerous mechanisms in cultural diplomacy are important to promote the interests of Kenya's growth.

The study indicates that cultural diplomacy plays a key role in the development of a state. This refutes the first theory that cultural diplomacy does not encourage development in Africa. In conclusion, cultural diplomacy involves a connection between culture and development. This indicates that an expert committee should be set up to assist with cultural matters. Countries pursue regional cultural policies with the goal of promoting their national interest and creativity outside of culture itself. This is important for cultural diplomacy, as it helps to promote mutual understanding, preserve the identity of culture and enhance the reputation of the nation.

The study provided information on the notion of cultural diplomacy, cultural diplomacy in Kenya, and cultural diplomacy and foreign policy in Kenya. The third chapter included information on cultural diplomacy as a medium for development in Kenya. The researcher explained various principles to encourage the reader to understand how cultural diplomacy is improving development. The chapter deals with the values of culture, diplomacy, foreign policy and national development. In order to explain progress and how it applies to cultural diplomacy, the researcher discussed cultural diplomacy and international policy in order to illustrate how they are helping to change the world. The analysis specifically illustrated how cultural diplomacy facilitates development in Kenya. The Chapter also noted that, with the use of sports and all genres of music, the nation will foster Kenyan culture and heritage through national and local games, diversions, festivals, and inspire Kenyans abroad to take an interest in it. It fosters ties between Kenyan establishments and attracts people from various countries.

In conclusion, the study's emphasis on the implementation of cultural diplomacy through the current foreign policy module of Kenya is necessary as

the policies in regards to cultural ties call for the application of regional integration and bilateral ties with other nations in the globe to further strengthen cultural ties to further its national interests. Kenya has been extremely successful in the area of sports especially (athletics) as its athletes have exposed the country on the global stage and created attraction to foreign direct investors. The establishment and rapid rise in cultural institutions in the Kenyan nation guided by the current foreign policy module is an example of the liberal theory perspective used in the study and this has further created an awareness and attraction to Kenya on the global stage further corresponding with the soft power theorem used in the study. The main aim of this study was to establish whether cultural diplomacy is significant in the promotion of Kenya's global image in the international system. The study has successfully identified Kenya's most prospective methods to reach this aim through its current foreign policy document which advocates and promotes the use of culture and arts in pushing its agenda as a nation and creating attraction to ultimately further its national interest.

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ETHICS COMMITTEE APPROVAL

Tarih: 29 Ocak 2021

Lisansüstü Eğitim Enstitüsü Müdürlüğüne,

“Implementation Of Cultural Diplomacy To Boost Kenya’s Global Perception” isimli araştırma projesi değerlendirilmiştir. Araştırmacılar insan, hayvan, bitki ve/veya yerküreden birincil veri toplamayacağından dolayı bu projenin etik kurulu tarafından değerlendirilmesine gerek yoktur.

Sıfat: Danışman

İsim: Doç. Dr. Sait AKŞİT

Araştırma Projesindeki Rolü: Tez Danışmanı

Sıfat: Yüksek Lisans Öğrencisi

İsim: Mwangi CHEGE

Araştırma Projesindeki Rolü: Tezin yazarı

Not: Eğer araştırma projesi bir tez ise, bu form danışman ve eş-danışman (eğer var ise) tarafından doldurulmalıdır. Eğer öğretim görevlileri ve üyeleri araştırmayı bizzat kendileri yapıyor ise bu form yine kendileri tarafından doldurulmalıdır.