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"Many nations are looking to emulate the reach of Hollywood and have recognized the ‘soft power’ that flows from international export of one’s movies."

-Nicholas J. Cull
Entertainment, broadly defined, deserves to be recognized as an important component of any nation’s public diplomacy. In terms of delivering a message that is a manifestation of a nation’s culture, a visiting dance troupe, rock band, or sports team is likely to connect with many more people than would a diplomat’s pronouncements.

Such efforts are good examples of the exercise of soft power. The political messages are often subtle; entertainment may be more successful at shaping a general outlook than at advancing a specific policy agenda. And, of course, some entertainment offerings can prove counterproductive if they reflect cultural insensitivity.

Entertainment diplomacy is most valuable if it is integrated into a larger public diplomacy strategy. It can help create receptivity to broader messages that advance diplomatic agendas and, perhaps more significantly, it can help shape underlying attitudes toward the nation that is the source of the entertainment.

International publics will presumably recognize that Barack Obama speaks more authoritatively about U.S. policy than Bruce Willis does. But in the process of defining a country in the eyes of the rest of the world, entertainment is an essential ingredient. This month’s analysis articles underscore the significance of this.

Philip Seib
Director, USC Center on Public Diplomacy (CPD)
Cinematic Diplomacy: Back to the Future, again...

*by Nicholas J. Cull*

The clutch of articles this issue reflect a familiar idea albeit rendered fresh by a new cast of characters: the idea is quite simply that because motion pictures command a large audience and have a role in forming that audience’s perceptions of the wider world, they should be of concern to diplomats. Historically, this idea has taken a number of forms, all of which are in evidence here. There is the ‘film as positive’ approach: the idea that one’s own films represent prestige objects from and cultural ambassadors on behalf of one’s society and therefore should be seen as widely as possible. Hence we see Iran and Taiwan seeking out opportunities to showcase their films in neighboring countries, and a Nigerian journalist celebrating the influence of his country’s film industry in its region. On the other hand we also see the ‘film as negative’ approach: complaints that the film industry of another country distorts perceptions of one’s self, and fears that one’s own film industry might be taken over by foreign influences and its energies directed...
elsewhere. There is also the ‘film as chess pawn’ phenomenon with China registering its present disapproval of Japan by withdrawing from a film festival.

A historical perspective should calm both the euphoria and ease the panic. We have been here before. The Koreans should probably see representations of their culture on Lost and in other places as a glass-half-full, and acknowledge the milestone in their representation on the notoriously parochial primetime U.S. television. We Europeans have learned to live with Hollywood’s misrepresentations of our way of life. I never met an Irishman who didn’t love The Quiet Man, and maybe Londoners really should talk like Dick Van Dyke and tap dance on rooftops. The fear over Chinese money taking over the industry formally known as Hollywood seems like a re-run of the panic of the late 1980s over Japanese investment. Sony has hardly turned the U.S. film industry into a PR annex of the Land of the Rising Sun. One suspects that Chinese industrialists with the savvy to make the money to buy the golden goose of a Hollywood studio would know better than to slaughter it and serve it smothered in a Sichuan sauce by insisting on a raft of pro-Chinese propaganda films. Film can be a tricky medium for an outsider to manipulate. Take the case of Disney’s recent attempt to break into the Chinese market with a locally produced version of High School Musical. The film was relocated to a university setting because no Chinese high school student could possibly have the spare time, energy or lee-way to put on a show, and the scenario was barely more believable at a college.

(continued)

Film can be a tricky medium for an outsider to manipulate...
Cinema diplomacy originated in the United States. During the course of World War One, the U.S. government worked closely with Hollywood to get American films into foreign markets, and keep home any picture that might give a bad impression of the U.S. Distribution deals in Latin America frequently required local theatres to stop showing German films. After the war the U.S. government tended to see film as just another export and of relevance only for its revenue generation but other nations understood its influence on their own societies. Britain and France searched desperately for mechanisms to hold back the flood of American influence at home and to compete elsewhere in the world. On the eve of World War Two the U.K. became rather glad of Hollywood’s reach, working within the industry to promote positive representations of British people and the national struggle against Fascism. Their campaign reached its high point with Mrs. Miniver.

The war years marked America’s belated realization that its film industry was a diplomatic asset. Following the war the government passed special legislation (known as the Informational Media Guarantee or IMG) to allow the export of American mov-
ies to countries whose currency could not be readily converted into dollars. A wave of Hollywood’s back catalogue broke on Europe in unison with the Marshall Plan. Similarly, America’s first generation of Cold Warriors was careful to build Hollywood into their web. First the Department of State, then the CIA and eventually the United States Information Agency ran a quiet operation reviewing scripts for the major studios to ensure that films were sensitive to international audiences. The procedure came to an abrupt end when Eisenhower left office. From the 1960s onwards American public diplomats swung between celebrating the reach of Hollywood and using film festivals as a stage for U.S. cultural diplomacy and bemoaning its emphasis on the darker side of U.S. life. In 1970, Nixon’s USIA director, Frank Shakespeare, caused a scene at the Sorrento film festival in Italy by extemporaneously attacking Hollywood’s portrayal of America as ‘a purposeless society dedicated to violence and to vice’ and inviting his audience to visit the country and see for themselves. In later years, USIA directors came to know which directors were friendly to their purposes and which merely contributed to a national aura of cool. The 1980s saw the Reagan-era USIA participating in talks with the USSR in what amounted to disarmament in the war or mutual movie stereotyping. Clin-

Spending cuts may harm UK’s global influence
dawn.com
Britain’s armed forces, diplomatic network and even the BBC World Service are all likely to face cuts in the coalition government’s spending squeeze, weakening Britain’s influence on the world stage.

Categories: Government PD, Europe

Conservatives slam Wulff for Islam remarks
The Local
Leading conservative German politicians assailed President Christian Wulff on Tuesday for comments intimating Islam had gained a status comparable to Christianity and Judaism in Germany.

Categories: Public Opinion, Europe

France frets about its image abroad
The Associated Press
Many in France see the country as open to the world and a champion of human rights, a nation bound by liberty, equality and brotherhood. But tough government law-and-order policies including crackdowns on Gypsies and a ban on Islamic veils are causing trouble for France’s image abroad.

Categories: Public Opinion, Europe

Azerbaijan: Baku Reaches Out to Armenian Hard-liners in Karabakh PR Bid
Eurasianet
Some Baku residents probably did a double-take when the news broke recently: two members of the Armenian Revolutionary Federation-Dashnaktsutiun, a nationalist Armenian party fervently opposed to Azerbaijan’s claims to Nagorno-Karabakh, had arrived in the Azerbaijani capital on a surprise visit.

Categories: Government PD, Soft Power, Europe

Sweden 10th ‘most admired country globally’
The Swedish Wire
With a strong industry, cutting edge technology, breathtaking landscape and exciting culture, Sweden is ranked as one of the most admired countries globally, according to a new nation branding survey.

Categories: Nation Branding, Public Opinion, Europe

ton’s USIA director Joseph D. Duffey in the 1990s despaired of Quentin Tarantino but partnered readily with Stephen Spielberg. USIA arranged gala premiers of *Amistad* at several embassies and integrated the film into their programming.

Today - as we see from the collection of articles on page 10 - many nations are looking to emulate the reach of Hollywood and

have recognized the ‘soft power’ that flows from international export of one’s movies. Film stars are even becoming international actors in their own right: celebrity diplomats with personal foreign policies, which can diverge dramatically from the official position of the land of their birth. Though as cinema diplomacy becomes received wisdom it is probably an indication to begin looking for the next big thing. Has anyone noticed the scale of the video games industry?  

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**About the Author**

Nicholas J. Cull is Professor of Public Diplomacy and Director of the Masters Program in Public Diplomacy at USC. His research and teaching interests are broad and interdisciplinary, and focus on the role of culture, information, news and propaganda in foreign policy. He has published numerous articles on the theme of propaganda and media history and is an active film historian who has been part of the movement to include film and other media within the mainstream of historical sources. Cull is President of the International Association for Media and History, a member of the Public Diplomacy Council and has worked closely with the British Council’s Counterpoint Think Tank. He is the author of *The Cold War and the United States Information Agency: American Propaganda and Public Diplomacy, 1945-1989* (Cambridge 2008).
India’s Commonwealth Games

No More Fun and Games for Delhi
by Babeeta Kaur Dhillon

The 2010 Commonwealth Games in New Delhi highlighted some of India’s best and worst traits and revealed the sad truth that the country may not yet be poised for superpower stature. Due to a number of rough-ups before the Commonwealth Games began on October 3, India must now choose whether to learn from its mistakes or gloss over them over like they never happened. Be that as it may, in order to stay a player in the race against China, Brazil, and South Africa, it is advised that India place its thinking cap swiftly on and be ready to seek guidance if it wants to be a leader in the global arena.

The Commonwealth Games were a chance for India to leap onto the world stage and strikingly demonstrate its power – at least many Indians thought this would be the case. It was seen as the country’s first chance to unleash its soft power on a global stage and soak up the praise after it was all done. Instead the Commonwealth Games exposed India’s corruption, lack of infrastructure, and an inability to take care of its people.

New Delhi’s infrastructure had undergone much rehabilitation in order to accommodate the high flow of traffic for the Commonwealth Games. However, two
weeks before the Games started, the footbridge connecting to the main stadium (bridge number three) collapsed injuring 23 workers. **Press coverage** around the world attacked India and its inability to correctly implement its infrastructure and shed light on accusations that illegal permits and corruption had taken place in order to give New Delhi a time-sensitive facelift. The ultimate cost for this facelift is still unknown, but is estimated around $4.6 billion dollars, nowhere near the budget of $500 million dollars approved by the Indian Government in 2003. Additionally, according to the Housing and Land Rights Network, a research group, 100,000 families were evicted from their dwellings in order to grant space to new buildings for the Games.

Amongst a string of unfavorable press, the BBC broadcast photos from the athletes’ village depicting dirty bathrooms and other unhygienic living conditions. Some athletes from Scotland and New Zealand called their accommodations “unfit for human habitation” and were ultimately relocated.

**Empty seats** and high ticket prices also stained the reputation of the Commonwealth Games organizers, and weigh-in troubles for the Boxing matches did not help either. But perhaps the biggest *faux pas* for India was a **slip of the tongue** made by the Games’ Organizing Committee Chairman Suresh Kalmadi, calling Prince Charles’ wife Camilla Parker-Bowles, Princess Diana instead. In the mere two week span of the Commonwealth Games, around 300 complaints of corruption were made to India’s Central Bureau of Investigation.

Given India’s impressive **opening and closing galas** and its enormous soft power potential, the fallout from the Games is especially disappointing. When people reminisce about the days of the 2010 Commonwealth Games they will likely not remember India’s soft power displays: the vibrant fashion, the Bollywood performers, a terrific sporting match or even the hypnotizing performance of A. R. Rahman. Instead they will remember the headlines and images that branded India as just not up to par.

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**About the Author**

Babeeta Kaur Dhillon is a second-year graduate student in the Master of Public Diplomacy program at the University of Southern California. Her topics of research include cultural diplomacy, nation branding, corporate diplomacy and development, while her regions of focus are India, the United Kingdom, Australia, and Canada. She was born in Harrow, United Kingdom, and speaks Punjabi and Hindi.
Upcoming Events at CPD

Below is a listing of upcoming events organized by the USC Center on Public Diplomacy

Dr. Srinath Reddy - Global Health Diplomacy: A Framework for Global Health

Wednesday, November 3
12:00 PM
USC; ASC 207-Geoffrey Cowan Forum

Dr. Reddy will discuss the need for a framework for consultative and coordinated international action to address global health challenges in an increasingly interconnected and interdependent world. The multiple actors and agencies presently involved in global health calls for creation of platforms on which multiple stakeholders can engage to set the agenda and undertake actions at the national and global level. In addition, the challenges and opportunities for creating such a framework will be discussed.

Dr. Mai’a Cross: A European Foreign Service: Turning Diplomacy Inside Out

Thursday, November 11
12:00 PM
USC; SOS B40

Dr. Cross will be discussing the creation of a European foreign service (formally known as the European External Action Service). The creation of this represents a major step towards a new kind of diplomacy in the international arena. But while the construction of such a large, supranational corps of diplomats is wholly unprecedented, she will discuss how the European Union’s successful track-record in its own internal diplomacy contains many lessons for its future external diplomacy.

Ambassador Johannes Matyassy: Minaret Diplomacy & Challenges for Swiss Public Diplomacy

Thursday, December 2
12:00 PM
USC; SOS B40

When Switzerland conducted a referendum on banning minarets, it received massive media coverage worldwide and faced criticism from international organizations, governments and religious leaders, especially from the Muslim world. In response, Switzerland opted for a proactive communication strategy abroad. Ambassador Johannes Matyassy, head of Switzerland’s public diplomacy, will talk about his country’s experiences in this case and about lessons learned for public diplomacy in general.

CPD Event Highlights

Amra Tareen
CPD-Journalism Directors’ Forum

On October 26 The USC Center on Public Diplomacy and ASC School of Journalism hosted a discussion with Amra Tareen, President of Allvoices.com.

Tareen discussed Allvoices.com, an online platform which allows online media participants to post and find articles from citizen journalists, both local and global. Allvoices receives nine million unique visitors per month where 60% of the content is international and 40% is posted by users in the United States. One of the many unique aspects of Allvoices is that it does not take copyright on any of the published content. In general, the most popular posts are opinion pieces. Each citizen journalist has a ranking and the most interesting and accurate posts rise to the top through this system. This platform for citizen journalism brings about new discussions and questions for international broadcasting, citizen diplomacy and public diplomacy.

Announcement:
CPD Blog has a “New Look”!

CPD continues its web site update with the redesign of the CPD Blog. Regular readers will notice new features, such as the tag cloud, in addition to the categorization of ‘most popular’, ‘related’ posts and news stories.

Please visit our web site at www.uscpublicdiplomacy.org to check out the new CPD Blog.

As always, we welcome your feedback at cpd@usc.edu.
CPD Blogs

The CPD Blog is intended to stimulate dialogue among scholars, researchers, practitioners and professionals from around the world in the public diplomacy sphere. The opinions represented here are the authors’ own and do not necessarily reflect the views of the USC Center on Public Diplomacy at the Annenberg School. If you are interested in contributing to the CPD Blog, please email cpd@usc.edu.

**Entrepreneurship as Diplomacy**
By Cari Guittard

**Radio Taiwan International: The Voice Of Taiwan**
By Paul Rockower

**The Swedish Pavilion: Public-Private Partnership for Nation Branding (Videoblog)**
By Jian (Jay) Wang

**Media Review: The Arab Press on the Middle East Peace Process**
By Abeer Al-Najjar

**Advance Australia Where? Nation Brands and Soft Power Down-Under**
By Nicholas J. Cull

**Ahmadinejad’s Public Diplomacy Showcase**
by Lina Khatib

**Obama’s BBC Public Diplomacy**
By Javad Rad

CPD Publications

In the latest issue of the **CPD Perspectives on Public Diplomacy** series, “U.S. Public Diplomacy’s Neglected Domestic Mandate”, CPD Research Fellow Kathy R. Fitzpatrick examines the domestic dimensions of U.S. public diplomacy in an effort to shed light on the need for greater consideration of the American domestic public in crafting foreign policy.

Fitzpatrick discusses the second domestic mandate of public diplomacy, advocated by former President Jimmy Carter, laid out by Congress for U.S. public diplomacy more than half a century ago which focuses on Americans’ understanding of other nations’ policies, ideas, and values.

Fitzpatrick determines the present status of the domestic mandate and the potential consequences of its neglect. She also reviews public diplomacy’s evolving mission and mandates and, looking forward, emphasizes the need for greater incorporation of the domestic mandate in U.S. public diplomacy activities. Read Fitzpatrick’s essay online here.

**CPD Perspectives on Public Diplomacy** is a series of papers by CPD staff, fellows, visiting scholars and practitioners showcasing critical thinking about the study and practice of public diplomacy.

To order hard copies, please send an email to cpd@usc.edu.

The USC Center on Public Diplomacy website features a rich database of public diplomacy-related books, articles, reports, and legislation. To view CPD’s online resources, click here.
About PDiN Monitor

PDiN Monitor is CPD’s electronic publication which highlights significant news articles and opinion pieces in public diplomacy aggregated by the Center’s PDiN Research team. PDiN Monitor also provides commentary and analysis from CPD staff, fellows, visiting scholars and guest contributors. To subscribe to PDiN Monitor, click here.

Public Diplomacy in the News (PDiN) is CPD’s regular aggregation of news articles and opinion pieces on public diplomacy from sources around the world (via RSS Feed, Twitter and delivered to your inbox as a daily or weekly newsletter). For an overview of all PDiN categories, click here.

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