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PUBLIC DIPLOMACY IN AUSTRIA: AN OVERVIEW

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ABSTRACT

Majority of the nations want to have a positive image in order to increase its influence and/or attractiveness internationally. The phenomenon of Public Diplomacy (PD) and, more specifically, Cultural Diplomacy (CD) are becoming increasingly well-liked providers of mechanisms for doing so. While having various impact approaches that can be used to create a desired impression, one of the main PD-associated notions is argued to be communication through monologue, dialogue and collaboration. This paper aims to give an overview of the country Austria and how they utilize all of the three PD layers. Moreover, the research tackles an enquiry on whether or not Austria predominantly emphasises its PD-related initiatives on countries that formerly had its place in the Austro-Hungarian Empire. It also examines which layer of PD is the most effective in the country. Due to the observational nature of this thesis, a set of interconnected qualitative methods (discourse analysis, historiography, process tracing and a case study) will be utilized.

As a result, it can be evidently argued that, in the context of PD, the Austrian Government and its official bodies are paying considerable attention to the historical areas of the former Austro-Hungarian Empire, predominantly concentrating on collaboration.

Keywords: Austria, public diplomacy, cultural diplomacy, monologue, dialogue, collaboration

INTRODUCTION

Information is power, and today the majority of the population has access to that strength (Nye 2004, 7). The choice of channels, which are creating data and from where to consume information are endless. Thus, countries could be no different to people in attempting to take an advantageous position out of this abundance of informational bits to communicate and influence the public outlook, including foreign attitude towards them. Moreover, it is becoming increasingly popular, that the process of protecting a nation's interest has intriguingly 'embraced' and practically employed a phenomenon of Public Diplomacy (PD). Although, there are still various countries that would prefer using "hard power" to achieve what they desire, a growing number of states use persuasiveness and soft power, avoiding military force (Melissen 2005, 4). The appeal, as argued, comes from presented culture, political opinions and the essence of policies of a specified country (Nye 2004).

The notion of PD comes from Edmund Guillon (2009) who coined it for the first time in 1965 on the issue, he stated the following:

Public diplomacy...deals with the influence of public attitudes on the formation and execution of foreign policies. It encompasses dimensions of international relations beyond traditional diplomacy; the cultivation by governments of public opinion in other countries; the interaction of private groups and interests in one country with another; the reporting of foreign affairs and its impact on policy; communication between those whose job is communication, as diplomats and foreign correspondents; and the process of intercultural communications.

Consequently, the field of PD is fairly new, but its rising academic popularity is, to a certain extent, due to the phenomenon's multi-disciplinary nature. Thus, it is not merely a hypothetical discussion on how to 'modernize' and innovate PD rather than other instruments to use in foreign policies and enforce positive image amongst countries, no matter the size (Cull 2008, 33). Though, the most thriving PD creativities were shaped due to the need for it. In fact, it was a response to the changeable periods and circumstances of the world rather than an innovation for a new concept in

the foreign facilities, being concerned about the relationships as a practice of new diplomacy (Melissen 2005, 20). With necessity, it could mean that the majority of states in the world use it in some form and to some extent, making this subject significant from both academic and practical points of view.

Firstly, should we have a glance at a super-power like the United States of America (further – the United States or the USA), within the relatively recent historic period, its government had enormous global support after the 9/11 terrorist attack. A range of PD-related mechanisms between the tragic event and the eruption of the war in Iraq was in full force as the US foreign policy formed (Melissen 2005, 19). They signified American beliefs and values, while pushing for the establishment of a common community that would be fighting for the same cause (Haas 2018, 6). Secondly, the biggest country in the world and yet another super-power, the People’s Republic of China (further – China), effectively as well as positively used the 2008 Beijing Olympic Games in Beijing to showcase its rapid economic development, cultural wealth, and natural beauty. Its state brand had a successful image portraying the country as a rising global power, even with several difficulties (Young 2008). As well as the large countries small nations also ‘employ’ PD, but they do it to get their voices heard. Quite often, a small country has to figuratively ‘punch above its weight’. As it was noted by the Estonian President Kersti Kaljulaid (2018), “[s]mall countries have no time for small objectives”. In such a context, Estonia, for example, favours PD, extensively using its mechanisms in different fields. A globally-known and Estonia-originated societal movement called *Let’s do it* has a super-mission to get rid of litter around the world. The progress and result were enormous – the project was introduced to the world, having a success of making it the largest positive public action globally (Haas 2018). Notably, getting 158 countries involved in an environmental cause with reliable associates like the UN Environment, the Estonian Ministries of the Environment and the Foreign Affairs (World...2018).

Considering the above, one may argue that PD as a concept is very much appreciated by the world’s biggest actors (the USA or China) to remind the planet about their super-power status or small countries like Estonia that introduce themselves as innovative gurus. What about the middle-size countries? What kind of PD-linked strategies do they employ, if they do it at all? This cluster of academic research seems to be under-developed at its best. While being ‘invisible’ in the context of PD, such middle-size countries – for our paper’s example, it is going to be **Austria** – are important for the field of international relations in many respects. Quite often, they are either

formal or informal guarantors of regional stability; sometimes, they have their own imperial past; in some cases, they are ‘grey cardinals’ of global politics; from many perspectives, they can also represent the ‘spinal cord’ of our world’s cultural heritage. Does it all sound like an Austria-related narrative?

The capital city of Austria, Vienna, has been the most liveable city in the world nine years in a row based on to the Mercer’s 20th annual *Quality of Living* survey (Quality...2018). This is due to its great safety, admirable infrastructure and diversity of cultural and leisure services (Smith 2018). Nevertheless, this has not always been the case as a country with a complex history. In the XIX and XX centuries, the former Austro-Hungarian Empire was the European continent’s second largest country and, arguably, one of the most influential states in the world. Therefore, even in the modern times, the factors related to Austria’s previous supremacy, size and geo-strategic influences still make many individuals think about an imaginary imperial status while reflecting on a contemporary Austria. Moreover, formerly being an integral part of the Nazi regime, it is also arguably that the country had effectively utilized a great deal of PD-related mechanisms to rebuild its reputation after World War II, while declaring itself a neutral country in the Cold War times until the present day (Baranovskaya 2016) and managing to get through the controversy of the Waldheim affair (Markham 1986). Understandably, the country directed its attention to the long lost Austro-Hungarian Empire, when it used to be considerably a more superior and a highly influential nation within it (Baranovskaya 2016), while re-focusing the international attention on the Austria-associated cultural might rather than a political one. As a matter of fact, this effort was successful, creating attention and increasing international tourism to Austria (Tourismusnachtigungen...2017; Baranovskaya 2016). Yet, three decades later since the end of the Cold War, the country is still holding onto its historical and cultural rather creating a different narrative for itself. Even according to the Baranovskaya’s (2012) research on a cultural side of PD, the standard symbols that constantly getting brought out for Austria are the Hofburg Palace, Empress Sissi, Sigmund Freud and Johann Strauss (whoever from the two).

In the framework of this study, should the point of concentration be on Austria the cultural, the country is remarkably appealing, especially since this particular academic segment is very much under-researched. Indeed, the phenomenon of PD has its distinct culture-related dimension, Cultural Diplomacy (CD). The latter has always been an integral element of PD with the same objective, however, the focus is extensively directed on the cultural aspects. Consequently, it is

recently brought into discussion that Austria, despite being a culturally well-developed nation, does not seem to have a primary interest on ‘creaming’ out of it. Undeniably, as it was the case in the past, it is still frequently linked with its historic legacies and the Habsburgs realms’ values rather than current novelties (Baranovskaya 2016), especially when it comes to Wolfgang Amadeus Mozart (not to mention, *Mozartkugel*), the Schönbrunn Palace, apple strudel and schnitzel are classical trademarks. However, amusingly, the President of the United States and one of the largest news outlet, *CNN*, had confused Austria and Australia in the news (Willis 2016). Thus, one could have a solid justification for an academic curiosity on Austria, linking an inquiry with the field of international relations as well. **In this respect, there is an argument that requires to be tested on whether or not, due to the country’s imperial history, the majority of Austria-originated PD mechanisms are a) leaning towards CD and b) still focused around its former imperial peripheries.** The latter area covers a significant number of modern sovereign countries in their entirety as well as parts of other modern sovereign countries, concerning Hungary, Croatia, Bosnia and Herzegovina, the Czech Republic, Italy, Poland, Romania, Serbia, Slovakia, Slovenia, and Ukraine. In the framework of this particular research, there was a timely ‘empirical bonus’ that was linked to the 2018 Austrian Presidency in the Council of the European Union (EU) – the country’s visibility increased, and, for the research, there was a hope of collecting more evidence.

This paper will attempt to conduct a general observation on Austria’s PD/CD placing its enquiry in the framework set up by Cowan and Arsenault, the field’s leading scholars. Their conceptual notion of PD is built on the following three main modes: monologue, dialogue and collaboration. The aim of this research is to recognize the most employed mode of these three tools and the effectiveness of them. Likewise, to find a connection between Austria and its former imperial nations. Based on the purposes of this paper, the following **research questions** can be outlined: 1) Does Austria emphasise its PD/CD-related initiatives on the countries that have historical linkages with the former Austro-Hungarian empire? 2) What is the most effective PD mode that Austria utilizes?

This research is conducted, using a field-specific but multi-dimensional framework. It utilises a range of pluralistic qualitative methods, namely discourse analysis, historiography, process tracing and case study. This paper uses both primary and secondary sources for its observational analysis, while building its discussion up on the field’s pioneering academic research on the phenomenon

under study. Primarily for each of the PD modes, Austria's involvement in projects will be examined. This paper is dissented into three interlinked sections. Firstly, the theoretical framework is outlined for PD/CD, conceptually as well as generally introducing **monologue, dialogue and collaboration** (the paper's main 'baskets' for data collection). Secondly, the next section centres around the three modes and how they are used extensively in Austria with various examples of projects established. Finally, the last chapter of the thesis will concentrate on the examination of the projects that were introduced previously and their effectiveness on the nation.

1. PUBLIC DIPLOMACY: EXAMINED THROUGH CULTURE

This theoretical outline is divided into two parts. Firstly, it attempts to explain the concept of PD further and include CD, an integral part of the phenomenon, into the discussion. Secondly, three layers of PD/CD will be analysed through positive and negative aspects and their efficiency generally, internationally and in Austria.

1.1. Public Diplomacy and Cultural Diplomacy

PD has variety of different definitions by multiple academics. However, the mutual understanding of the term is various nations communicating with each other, advocating its values and enlightening other cultures with the intention of advertising its attractions and elevating its foreign policies. Notably, this could be on a personal level or on state level (Defining...2018). Leonard (2002) brings out four specified aims for the notion of PD. Firstly, he emphasises growing informality of the nation, which increases the concept of people recognizing the specific country. Secondly, expanding the admiration, where particular positive sides are brought out on the nation. Moreover, the intention to shape public perception according to the states' ideas. Thirdly, the importance of attracting people to travel to the mentioned nation, connect with the culture and what it has to offer. Lastly, persuading different communities to join their beliefs and influencing officials into collaborations.

Equally, CD is a highly used practice globally. Comparatively, it focuses on the aspect of spreading cultural accomplishments to other nations (Cull 2008). This can be achieved through cultural institutes, exchange programs, visual arts, and music (Cull 2008; Prokofieva 2018). Together with PD, both have a similar end goal, to advertise the countries' achievements abroad and create a positive and strong image internationally. What makes CD a powerful mechanism is the idea that when two or more cultures can connect on shared values, it encourages them to have a connection and therefore establish a collaboration (Nye 2004). For this reason, by studying various correlated social science researches, Cowan and Arsenault's theory is introduced to analyse this topic. The three layered mode: monologue, dialogue and collaboration, all thrive to reach PD aimed goals.

Yet, to clarify, it can be argued that each of the models, cannot be substituted for another (Cowan and Arsenault 2008). Further, it may be surprising, that although mostly of these layers create a positive outcome between countries, it may also focus on the wrong aspects of nations if done thoughtlessly (*Ibid.*). Therefore, the claim can be that in order to make a change in the image of a country universally or have successful PD practice, all modes of authors' approaches must be used (Goncharova 2018).

1.2. Monologue

Cowan and Arsenault (2008) begin with the importance of monologue in their theory. While dialogue and collaboration, which also play a significant role in their model, monologues' essential objective is to communicate where a state stands on a matter officially. In fact, according to the authors' standpoint, it is the most suitable way for the government to transmit their ideas to the public. This leads to monologue taking numerous types of forms like speeches, press releases and visual art compositions, all being closed methods of communication (*Ibid.*). However, this does not indicate that it cannot evolve into dialogue or collaboration afterwards. After all, it is a significant foundation for the other two modes as it expresses aims of certain subjects publicly, which can create connections between countries or individuals, who think alike.

Comparatively, this can be associated with one of the five elements of Cull's (2008) PD forms identified as advocacy. Likewise, the author states that advocacies goal for a country is to endorse a certain strategy, which communicates the nations' overall interest. As a result, the statement outlets can be embassy media interactions and information carriers (*Ibid.*). Identically, Leonard (2002) brings out the mode of expanding admiration towards countries. This notion is also similar as it emphasizes the importance of the intention of moulding other nation's ideas and values to correspond them to the countries', who is the influencer. Notably, monologue, can be highly efficient tool to impact a particular nation or the world at large in transmitting the states' goals like presenting the policies of mentioned country. This creates a profound understanding of the state's values and conditions they are dealing with (Cowan and Arsenault 2008, 13). Similarly, in the final analysis, it can be seen that all approaches' objective is to articulate an attitude or a standpoint of a nation assuredly for others to consume.

Despite monologue being arguably a valuable and inevitable part of CD, it does have some weaknesses to it. Firstly, it can create a selfish standpoint on occurrences as it does not offer an instant method for responses from the public. Thus, this creates the unknowingness of the people's opinion and how they are going to react to it (Cowan and Arsenault 2008, 16). Secondly, connecting with the selfish angle, monologues can be viewed sometimes distrustful due to the popularity of two-way communication and the rightful act of speech today in majority of the world. Even Golan *et al.* (2015, 267) can agree that one-way interaction can interpret the lack of information about the opposite party or they merely have not been taken into consideration. Therefore, it can create a strict vastly official diplomatic message, which can appear to be vague and complicated (Cowan and Arsenault 2008). Currently, humanity seems to move in the direction of honest and upfront statements, which everyone can grasp and understand. Moreover, there is an increasing popularity of even politicians, who can convey their point to the public in a direct technique, avoiding the issue of misunderstanding and misinterpreting thoughts. Thirdly, from a relationship developing standpoint, dialogues and collaborations are more effective. Viewing it from even human relationship position, connections are typically formed by communication rather than one sided statements. Besides, monologue and its usage is considered an old form of PD today for the same reasons as mentioned previously (Cull 2009, 14).

Consequently, the practice of monologue should be handled consciously since it can quickly express a message, which is not intended. One-way communication, where a nation voices its ideas, can happen on a daily even hourly basis, thus it can be mixed up with entertainment media, which can broach the overall thought entirely different (Cowan and Arsenault 2008). This incident can be likely to happen due to the excessive information outlets and popularity of non-formal news (*Ibid.*). Surely, referring to the idea of direct communication, news outlets tend to capture the public's attention beyond an official plain press release. Therefore, it can rapidly form a countries status with the wrong intentions. Furthermore, like in human relations, the message could be corresponded nationally and internationally in harmony with the values and administrative needs (Cowan and Arsenault 2008).

As previously mentioned, visual art compositions like movie projects, music and paintings are also a part of the form of a state's monologue. An example to clarify this type of monologue is the Estonian artist Edward Von Lõngus who definitely brought some attention to the small nation of Estonia. To demonstrate, he painted his artwork onto the streets of various cities in Europe. In fact, all of his pieces contained Estonian historical creatures from 100 years, devoting them to the

celebration of the 100 years of independent Estonia. The illustrations did not only bring positive feedback to the technique of the drawings, but promoted the awaited Presidency of the Council of the European Union at that time through innovation technology due to the movement of the paintings with an app. Comparing this to Austria, they have a similar use of monologue style in the context of exhibiting its music and projects in the world with the example of various orchestra's, film distributing organizations and art exhibitions.

1.3. Dialogue

According to the Council of Europe (2018), dialogue amongst various cultures has been an essential form of healthy communication for a long time and has created a connected atmosphere between different communities. Identically, in Cambridge Dictionary (2018), one of the definitions that is brought out for dialogue is the official conversation between nations and political parties. While Cowan and Arsenault (2008) can agree to that term, they argue that dialogue frequently starts between individuals for the desired aim for it to develop into a cultural communication. These people, who are engaging, could be government delegates or merely residents, who meet in person or online. For instance, there are various types of dialogue like having a conversation in conferences, invitations to talk shows, online communication and active involvement in cultural activities (*Ibid.*).

However, as stated by Buber (1958), there is a distinction between a “technical dialogue”, where the essence of news and aims are traded, but are not genuine. Therefore it can be stated that an authentic dialogue consists of individuals candidly talking about a certain issue on hand without regulatory emotional behaviour (Cowan and Arsenault 2008). A genuine dialogue can merely happen when there is a common interest of building a relationship and respect to hear what each party has to offer to the interaction. As individuals, it is a part of us for wanting to be heard and why should it be different for countries' point of view. According to Dolinski *et al.* (2001), individuals respond to desires and requirements better if they are involved in discussion. Moreover, Golan *et al* (2015, 267) argue that to establish an effective connection, a two-way communication, is the most effective in terms of dialogue. Furthermore, according to Beem (1999), shared values between firstly two individuals, can encourage a much larger scale connection between communities after.

Certainly, dialogue can be coupled with Leonard's (2002) fourth point of public persuasion. Meaning, including different nations into dialogue in the hopes of connection, which in the future would lead to collaboration. Illustrating this, the aim once more is to lead the conversation into establishing common principles and outlooks for the entire public. As a result, monologue contrarily is viewed as portraying information, however, does not have the means to shape and effect people like dialogue, which can create a capacity to contribute to the conversation.

Nevertheless, one of the negative sides, that can be brought out is connectionless communication. This can happen if countries do not have the same initiatives, which is acceptable, but will probably ultimately not lead to collaboration in the future. However, the aim of a discussion is to exchange ideas rather than forcefully desiring to alter it (Isaacs 1999, 19). Therefore, on the other hand, it can be positive to assert an alternative vision for the aim of continuing conversation and disputes (Cowan and Arsenault 2008, 19).

In the light of Austria, Sebastian Kurz, the country's Chancellor, believes in global dialogue as the purpose for maintaining goodwill and cooperation (Vienna...2018). With this in mind, dialogue has been a goal for the nation and its foreign policies since Austria became a member of the United Nations (UN) in 1955 (*Ibid.*). In comparison, Norway is also a middle-size country with the target of international dialogue, similarly to Austria, focusing on freedom of religion and supporting various communities (Horan 2013).

1.4. Collaboration

Collaboration can often be created by combining monologue and dialogue. Having said that, it starts with stating information as one nation and involving into dialogue, which creates a sense of mutual goal, ending in wanting to work together towards it. Notably, it can be argued, that it is the most effective out of the three modes. There are numerous types of cross-national collaborations, where every style focuses on a purpose. To point out, it can concentrate on strengthening a mutual idea, having a common plan or solving an occurring problem (Gray 1989; Logdon 1991). Furthermore, these missions can be short term like having an art project with a specific final performance or a long term effort like a joint participation in solving a global issue (Cowan and Arsenault 2008, 21). Thus, when a dialogue has been established, people may leave with a healthier understanding of each other. Whereas, people, who are structuring a project together, creates a mutual involvement and hopefully a desired result. However, various academics like Melissen

(2005) and Ross (2003) believe that cooperation is an important tool to create shared policy objectives.

The types of collaborations can be as follows: music, sports, student exchanges, economical and international concerns (Cowan and Arsenault 2008). Culturally, most of the popular collaborations happen with music and sports like football (*Ibid.*). Moreover, merely having a good established relationship between two parties create strong bonds, which lead to good support during a crisis situation and can decrease the amount of corruption (Bjornskov 2003).

Notably, collaboration can be associated with social capital (Cowan and Arsenault 2008). The originators of the notion Coleman (1988, 101) and later Putnam (2000, 19) claim that actions and relationships inside or amongst societies creates bonds, mutual standards and again can increase assistance in emergency situations. This statement is backed up by Beem (1999, 20), who argues that bonds build joint morals and prospects inside the communities. Narayan (1999, 137) even found that nations with amplified social capital were more economically flourishing and communally unified.

The negative side, which can be brought out from collaboration is failure in actually accomplishing it. There is always a possibility that the agreed upon project merely stays an idea and will not reach its completion. Surprisingly, the likelihood of this happening is very probable. This may occur firstly due to time-consuming procedures, where the commonality of the project is perhaps too pretentious, therefore may decrease the process and disappear for good. Secondly, there might be a miscommunication or an argument regarding the plan, which may lead to an unsuccessful collaboration. In fact, even simply changing the objectives of the project can lead to a failure of cooperation. Therefore, there are various prospects, which need to be taken into consideration while establishing a successful teamwork (Cowan and Arsenault 2008).

Given these points, it is optimistic to mention that Austria uses each of these three modes in its PD, therefore also in its Cultural Diplomacy practise. In monologue, it can be argued that they operate further on the cooperation side, where it showcases its different styles of art forms in other countries and links itself to the EU. In Dialogue, the emphasis is placed on communication between various nations on the subject of religion.

Moreover, collaboration wise, it definitely focuses on education-related projects, which are established on a government basis.

2. THE APPLICABILITY OF THE THREE MODES TO AUSTRIA-ORIGINATED PUBLIC DIPLOMACY

Majority of the countries use PD (and, for that matter, CD) to bring additional attention to their nation and what they stand for. Austria is no different on wanting to highlight its values through monologue or create long-term relationships with other countries through dialogue and collaboration. This segment focuses on different examples on how Austria uses these three modes of PD through official resources and data.

2.1. Monologue

Concerning monologue, it could be argued that it is perhaps the least exercised PD/CD mode for Austria. It is factual, that Austria is attached to its out-dated ethics and ideas. Moreover, while having an uncertain country brand and Vienna being the capital city for cultural dialogue, monologues can be challenging to establish due to wanting to please the multicultural sphere. For this reason, the nation decided in the early 2000 to reinvent itself with a state-wide branding movement. Regardless, it did not succeed in it due to the economic crisis. In like manner, shortly it was accompanied with a devastating incest rape scandal in 2008, which did not aid a positive outlook on Austria either (Connolly 2009; Baranovskaya 2018). Starting over in 2011, a supplementary branding campaign was established by the Cultural Diplomacy specialist Simon Anholt called “Competitive Identity” (Baranovskaya 2016). The label can be defined as brand control through PD including investing, trade and tourism (Anholt 2007). Together with an enormous research of thousands of cross-examinations, findings and multiple nations, this project was put off supposedly until 2018 (Baranovskaya 2016). However, there is no sign of implementation at this current moment and even relevant information about this project of any kind. Various other concepts were declared after, but it remained on a level of theory. Thus, a nation with cultural abundance still remains with an unsuccessful brand.

Then again, indicating to a mentioned questioning, on a local level, the results on how they see their homeland is utterly separate than abroad. While posing the question on how the citizens identify Austria’s culture, the mentioned images were as follows: the countryside, Austrian slang,

ruler Maria Theresa and successes in the fields of science and technology (Baranovskaya 2016). Therefore, there is a disconnect on how the Austrians want to be seen and how it is perceived internationally.

With this in mind, Austria's International Cultural Policy Concept was established in 2001 (Auslandskultur...2001). Sebastian Kurz, the Chancellor of Austria, has emphasised the importance of culture and how they are perceived globally (International...2015). To demonstrate, there are five key objectives, which are highlighted by the leader. Firstly, art is a fundamental component of the nation's cultural uniqueness. Emphasis has been put on the assistance of young local artists and their promotion abroad in the hopes of forthcoming cooperation with other countries (*Ibid.*). This involves further universal exchanges, which can lead to a better knowledge of communities, therefore long-lasting relationships (Auslandskultur...2001). Binding in the significance of emerging with the European Union's cultural ideas to reinforce the EU integration. On the other hand, underlining the history of Austria and its unique German dialect is equally significant objective for the nation (International...2015). Most recently, concentrating attention to the EU, it is exceedingly evident that Austria is focusing its monologue on the union. For instance, the current Austrian Presidency of the Council of the European Union is an eminent example. While viewing the speeches, media and outward perception for the time being, it is commonly related to the EU. Giving attention to the speech that Sebastian Kurz gave earlier in 2018, the Austria's main slogan-that-drives-mission was *A Europe that protects* (Federal...2018). Similarly, while introducing itself as a country to the foreign public, five out of ten specialities that were brought out about the nation were related to the harmony between the EU and Austria (*I am...*2018). Subsequently, this can be furthermore linked with the significance placed on international religious and cultural dialogue. In this case, the goal is to engage different countries to increase fundamental rights in order to establish peace and mutuality. Currently, in 2015-2018 the concept has directed its attention to architecture, film, dance and females in visual arts (*Ibid.*). The countries, which are highlighted as being priorities in relationship building are its neighbouring nations along with the Western Balkans (*Ibid.*). This detail was also affirmed in the Austrian Presidency as the mentioned areas were on the countries' importance list. To conclude, Austria's cultural monologue consists of essential goals, that all attempt to direct its outlined key objectives towards dialogue or collaboration.

To demonstrate, Austria's cultural monologue, can be viewed additionally as collaborations due to their focus points on creative arts. Therefore, the Vienna Philharmonic Orchestra, can be a great example to bring due to their popularity and world-wide appearance. Being one of the most steady

and historical orchestra's in the world, they have definitely solidified and highlighted the traditional aspect of Austria. The sophistication and conservative values that shine through the classical music seemingly corresponds with Austria's perception and status. Nevertheless, comparing 2017 with 2018 they have positively increased their global presence. While in 2017, there were 150 concerts in total, which 37 were not in Austria, this year it rose to 55 performances (Concerts...2018). Not only, did the amount of recitals increase, the range of countries too. To point out, many South American countries, Japan, Baltic regions were added to the tour (*Ibid.*).

2.2. Dialogue

Interposing to the international arena for mutual understanding and cooperation across cultures and religions is one of the proposals and aims named in the Austrian International Cultural Policy (Dialogue...2018). In fact, Austria adheres to the UNESCO concept of intercultural dialogue. The explanation for this word is a discussion with two or more people cooperating, who can have an agreement or a contrasting thought on a specified matter (Culture...2018). The key to dialogue is mutual clear articulation, listening to the topics while lacking discrimination and the possibility of alteration on the subject, in case of a disagreement (Dialogue...2018). Global issues are not resolved by setting customs rather than grasping these standards. Correspondingly, this statement is even affirmed in the Universal Declaration of Human Rights (*Ibid.*).

The Austrian Cultural Diplomacy emphasizes its dialogue through art and innovation (International...2015). Equally, dialogue plays an important role as communicating various cultures and colliding it with the worldwide understanding (Dialogue...2018). The Task Force "Dialogue of Cultures", which is a part of Austrian Federal Ministry for Europe, Integration and Foreign Affairs, is a meeting place for intercultural discussion and actions (*Ibid.*). Notably, this is accompanied with the dialogue between numerous global interactions, local government establishments, educational organizations and the media (*Ibid.*). Moreover, they reinforce the image and the operation of dialogue missions abroad. The latest project of 2018 has been the Austrian-Albanian Cultural Year, by the initiative of the Austrian Embassy in Tirana as well as the Albanian Ministry of Culture, discussed the topic on religious matters and groups in Albania (Projects...2018). Moreover, Austria supports and has a multilateral dialogue with multiple religious and diversity supporting organisations. For example, The International Dialogue Centre, which happens to have its headquarter in Vienna, supports religious superiors alongside governmental officials to improve and execute mutual communal interrelation developing conflict

solution programs (KAICIID...2018). Their approach is attempting to create a communication through social events, expositions and thrive connections by collaborating with local nongovernmental organisations (*Ibid.*). Identically, the Chancellor Sebastian Kurz, former Foreign Minister, launched a mutual dialogue practise concerning lawfully recognized religious and church leaders for liberty on religion and the security of minorities and anti-violence (Dialogue...2018). This dialogue can also be linked with the World Interfaith Harmony Week, which focuses on connecting and accepting various religious groups and their acceptance in the society (World...2018).

Not only does Austria have bilateral and multilateral dialogue with countries and organizations globally, they have named Vienna the Capital Centre of International Dialogue (Vienna...2018). Chiefly, it has headquarters for more than forty institutions, which include the UN and Organization of the Petroleum Exporting Countries (*Ibid.*). The pack of organizations, also known as the Vienna hub, focuses on variety of different topics. A few of them that can be named are: drug crimes, corruption, nuclear weapons, human rights, outer space, environment and energy (Vienna...2018). The accomplishment of retaining so many global key institutions has shaped an image of endorsing non-military defence. Furthermore, it is one of the few countries, who is not a part of NATO. Therefore, it can be argued, that including PD and CD into their practice of dialogue holds even more significance while indorsing neutrality.

2.3. Collaboration

Cultural cooperation can be viewed as an influential tool to widen the understanding of various communities internationally. To repeat, that collaboration subjects between countries commonly focus on music, sports, student exchanges and economic/global concerns. In the case of Austria, its cultural efforts and partnerships are mainly aimed in the field of education and arts.

Firstly, one of the largest representation of Austria's Cultural Diplomacy and collaborations are Cultural Foras, also known as Austrian Cultural Forums. The 29 institutions all over the world, are operated by the Federal Ministry for Europe, Integration and Foreign Affairs (International...2015). These forums are shaped according to the demands of the native consumers, where the association is launched (Cultural...2018). While majority of the European cities like Paris, London and Rome's programs are focused on visual arts expeditions, film screenings and music concerts, other fractions of the world emphasis on other projects. For

example, New Delhi has established a musical group called the Mozart Choir of India, at the initiative of the Austrian Embassy. The goal for this ensemble is to teach Western conventional music to children, but also to promote it to the general public with performances (Mozart...2018). Similarly, in Teheran, there are three musical groups connected to the Cultural Forum. The AISO Orchestra gathers 100 young Iranian musicians, who also team up with the Austro-Iranian Choir and the children's group Edelweiss, to present the community classical Austrian composed music (AISO...2018). Therefore, these examples affirm the statement of different Austrian Cultural Foras centring its institutional actions and agendas through the need of the specific culture.

The Austria's PD/CD focus, especially viewing collaborations, appear to be enormously education-related, when it comes to promoting its image. Austrian Libraries are another main emphasis of the nation as it has placed establishments in 25 countries and 63 locations total (Geschichte...2018). These libraries are maintained as a cooperation of the Federal Ministry for Europe, Integration and Foreign Affairs, local cultural foras and embassies in partnership with the host countries (Geschichte...2018). Particularly, the libraries are concentrated in Eastern and Central Europe like Ukraine, Poland, Romania, Czech Republic and Hungary (*Ibid.*). These facilities provide a gateway to Austrian literature, science and language for free (Geschichte...2018). Services can be enjoyed as a basic user for curiosity purposes about Austria as a country and its language. Moreover, the libraries are is even more useful for academics and for research purposes. These public libraries can furthermore serve as action spaces, where exhibitions, concerts and cultural events can be held (*Ibid.*).

Efforts related to the German language can likewise be found with the Austrian Institute. Like the German Goethe Institute, Austria's Institutes' goal is to promote German language and culture conversation abroad. Nevertheless, while the Goethe Institute's has 98 establishments worldwide, Austria's focus is on its neighbouring nations (Locations...2018). The state-owned institutes are located in: Belgrade, Budapest, Bratislava, Rome, Warsaw, Krakow, Brno and Wroclaw (Deutschlernen...2018).

Correspondingly, with German language, comes also Austrian, European and other international schools, where the programs are fully or partially taught in German. For instance, Austrian schools are located in Albania, Liechtenstein, Guatemala, Hungary, Mexico, the Czech Republic and Turkey (Teaching...2018). In all of these schools, education is in German with the correlation of Austrian teaching systems. However, in European Schools the curriculum is assembled in

accordance to the European Union requirements as the children taught in those schools are mainly the pupils of European Institutions' personnel (*Ibid.*). Not to mention, the multi-lingual schools in neighbouring countries like the Czech Republic, Hungary and Slovakia, where also German is the language of choice for education (Teaching...2018). To point out even further, KulturKontakt Austria, a European proficiency and source hub, is also focused on the implementation of cultural trainings of Austria, especially in the Eastern and South Eastern parts of Europe. Adding, to the cooperation of the Eastern and Southern region, Austrian professionals travel annually to neighbouring countries to collaborate on educational schemes (Teaching...2018).

Emphasizing on collaboration with Central Europe, there is in fact an organization, "Platform Culture-Central Europe", where Austria and its neighbouring countries create intercultural events at least twice a year (*Ibid*). In fact, it is a collaboration amongst their foreign ministries (Brix 2013). The Platform presents itself through native artists, aiming towards the goal of distributing each other's cultural uniqueness, while maintaining the concept of European Integration and directing its attention to mutual interests (Platform...2018). Lastly, education related matter that will be brought out is the OeAD, a facility which deals with endorses collaboration through student and science exchanges. This entity is managed by the Austrian Ministry of Science, Research and Education, which agreements include options like Erasmus, Erasmus+, Sparkling Science and CEEPUS(Creative...2018). These prospects do not only include students, this department also sets up openings for Austrian professors to go abroad (*Ibid.*).

3. ANALYZING THE THREE MODES

While it can be argued that for a country to have a successful PD along with CD, all three modes must be used. However, by analysing the three layers in the example of Austria, it is observed, that each method cannot have the same level of influence and practise as the next. In fact, frequently it can be hard to distinguish modes from each other due to the interconnection with each other. At the same time, all layers are used in various ratios, giving each mode a different altitude of effectiveness.

Inspecting the monologue side of Austria, it certainly tilts towards matching and desiring to be a part of European integration rather than having a strong independent brand. In their cultural concept, the goal is to interpose cultural proposals introduced by the European Union to reinforce the mutual uniqueness. This is understandable due to its collection of significant international organizations' headquarters in the capital. Hence, the country should be fairly neutral in their intercontinental stance as well as supportive to variety of global issues. To support this, in 2014 Austrian Foreign Ministry was renamed to Federal Ministry for Europe, Integration and Foreign Affairs (The Ministry...2018). This emphasises their neutrality regarding international subjects. Identically, while analysing the Austrian Presidency in the Council of the EU in 2018, Austria has stated itself to be an unbiased partaker. Notably, as previously mentioned, while analysing their introduction to other nations, half of the statements were interconnected with the EU and its priorities. Comparing this to Estonia's Presidency a year ago, they clearly state that their main goal was to enhance the knowledge of the country abroad and what they represent as a nation individually. Undeniably, there were relations made with the EU, however, in the summary of the period, the importance of what Estonia achieved was highlighted rather than the EU contribution. In the case of Austria, it is interlocked with the EU rather than Austria being an independent entity. Likewise, this may be the source of branding failures along with the remaining question on how Austria should be viewed as a nation due to hiding themselves behind a union instead of creating a distinctive exclusive character. At the same time, perhaps due to various unsuccessful brands, the nation planned to identify with the European Union's values for an easier solution.

Correspondingly, monologue, if leaving different art projects or musical demonstrations aside, is the most uncertain mode out of the three. Monologue is set up in correlation with dialogue and collaborations. Each aim corresponds with a project, which one hand is positive due to having a strategy for each discourse rather than multiple ambitions without any projects to showcase. While comparing the first cultural concept 17 years ago majority of the objectives have remained the same, however, some missions have been altered since. Firstly, one of the key values, which has disappeared over the years, is international competition (Auslandskultur...2001). This has been replaced primarily by the encouragement of collaboration rather than rivalry. Furthermore, more than a decade ago, the main interest for Austria was to voice its story and exclusivity as a nation. While this is perhaps still true, it nevertheless attempts to advertise cultural integration more than pushing its unique selling point (*Ibid.*). Moreover, the geographical interest has been narrowed to its neighbouring countries rather than wanting to appeal to a wider range of global cultural cities like Paris, New York, Tokyo and London (International...2015).

On the other hand, while including cultural projects like the Philharmonic Orchestra as a monologue form, it is exceedingly successful in its traditional conveyed view on Austria. In particular, viewing these concerts as a short-term venture, it focuses on a broader international community base rather than concentrating on a small area. This may be due to two factors. Firstly, it is a musical performance and not an economical interest for example. It is a simple melodic statement that Austria gives on globally rather than agreeing or asserting upon specific values and interests. Secondly, while travelling to concert halls throughout, these short-term recitals do not need fundamental common values rather than the enjoyment of music, which could be applied for majority of humanity. It is an easier form of monologue and cooperation rather than agreeing on a more fundamental cause, which would be a requirement for long-term team work. In addition, they have expanded their geographical regions as well as their number of performances, meaning that there is a desire to reach out and influence more people internationally.

It is similarly applicable to dialogue on wanting to expand its global reach. Regarding discourses, religion is the key concept that Austria is bringing their attention to. This is highlighted by the collaboration with The Task Force “Dialogue of Cultures”, World Interfaith Harmony Week and Austrian-Albanian Culture Year. While mostly concentrating its attention on a neighbourly and European base, Austrian international dialogue reaches beyond it. For instance, viewing the International Dialogue Centre, the conversation is likewise amongst Africa and Middle Eastern regions (KAICIID...2018). Perhaps, this is the approach how Austria is presenting itself as a

broadminded nation, also emphasising the Chancellors statement on liberty of religion. However, bringing several aims to a collaboration level is beyond their cultural sphere of interest (International...2015).

Examining Austria's 29 Cultural Foras abroad, some changes have been made in the past 17 years. Positively, the nation has broadened its influence sphere by four large cities like Cairo, New Delhi, Mexico city and Beijing. This aims at the fact, that they want to broadcast its cultural activities beyond its expected cities in Europe. However, it has also lost three major cities like Ankara, Krakow and Stockholm. Now, Ankara and Krakow can be expected exclusions as Turkey and Poland have already forums in the capital cities and it can be excessive for a country to have two establishments. Nevertheless, the exclusion of Stockholm can be explained due to its location, it is not a part of the core focus areas. Markedly, in the latest Austria's International Cultural Policies Concept, it is affirmed, that the focus customarily is on the Balkan and the nations' neighbouring region. These worldwide forums have catered towards numerous cultures, all institutes taking into consideration the local culture and its needs. This is a powerful tool as it shows the interest of Austria to respect other nations' demands and perhaps create a greater bond rather than have a standard and identical approach to every country abroad. Therefore, it is a sign of thoughtful dialogue rather than tactless communication.

Moreover, viewing the Austrian Libraries, the main collaboration is between its neighbouring and Eastern European countries like Romania, Poland, Slovakia and Ukraine. In like manner, the biggest concentration is in the Czech Republic with eight facilities. Nevertheless, it should be also mentioned that the libraries are in other European countries too like Estonia, Latvia and Albania, but it does not reach beyond Europe. Yet again, especially the majority of the literature being in German, there is not a significant purpose to take it past Europe due to the lack of German language speakers elsewhere. Undeniably, there are great German communities overseas as well, nevertheless a great deal of information is found on the Internet, therefore there is no need for an exclusive library or division solely for Austria. Certainly, the two national schools outside of Europe, the Mexican and Guatemala's' school, possibly are directly provided with educational material of the state.

With the attention to the cities, where the libraries are located, the observation leads to the institutions being located in mostly university cities (Geschichte...2018). Notably, the cultural

exposure is targeted towards young people, who get to experience Austrian culture while they are in their development years. This could mean that there would be an interest to learn the German language, travel to Austria and in general be more culturally accepting towards the society and customs.

Certainly, concerning the Austrian Institute, which objective is to promote German language, it is not surprising that it focuses its efforts towards its neighbours. However, even more reasonably, it can be due to the significance of Goethe Institute, who is exceptionally active internationally. Both have the same intention to spread the German language abroad, suggesting that Austria has taken a step back and is focused on its key priorities according to their cultural concept, which are its bordering nations in that matter. Emphasising on the collaboration with next-door countries, Kulturkontakt and the Platform “Culture-Central Europe”, which concentrate its projects in Slovakia, Hungary, Poland and Czech Republic. While viewing all three of these modes, it is also important to point out that the majority of the statements and projects are all supported and funded by the government. This demonstrates that Austria is interested in controlling on how they are perceived outside and maintaining a standard which kind of subjects and matters to highlight in their PD/CD.

CONCLUSION

As a foreign policy-related mechanism that significantly assists a country in the process of gaining international influence, PD has been recognised for its effectiveness, even though many powerful nations still employ their 'hard powers' from time to time. For Austria, a middle-size country that used to be integrally associated with the Holy Roman Empire, the Austro-Hungarian Empire and the Nazi-led Third Reich, PD appears to be the choice by all means. However, the country seems to be uncertain on how and where to use the PD's 'know how'.

In such a context, the objective of this paper was to establish whether or not Austria directs its PD efforts towards the parts of the former Austro-Hungarian realm, while leaning towards the culture-bound side of the PD. Another academic interest of this research was on detecting the most effective PD/CD mode of communication (out of the three known – monologue, dialogue and collaboration) that Austria employs. The theoretical fragment for this research was based on the concept shaped by Cowan and Arsenault, which throughout the paper was alluded to the discussion.

Under those circumstances and through observation and analyzation, Austria uses all three layers of PD. However, collaborations can be named as the most influential and the key element to the nation. This is due to majority of the projects, even those considered as being theoretically a monologue or dialogue, ending up transpiring into a project, therefore a collaboration. While considering monologue, the International Cultural Policy Concept was mentioned, however majority of the objectives of this notion is related to collaborative projects. Not to mention, various types of art projects can be named under monologues' theory, thus all of the musical and art exhibitions that are held, which are usually collaborations, support the argument of cooperation being the most utilized and effective. Likewise, dialogue is mainly focused on religion and several conversations have turned into collaborations through joint events. Regarding actual collaborations, it emphasises its cooperation with different nations and organisations through education, which makes it powerful due to the focus on youth, who perhaps can be the most influenced.

Geographically, Austria is using PD world-wide, nonetheless, it is focusing majority of its notions on the imperial Austro-Hungarian countries. This is highlighted in the International Cultural Concept as its neighbouring countries being the target audience. Coupled with all of the mentioned collaborations having an establishment or a project taking place in those countries. Future research can be done regarding comparing Austria's PD to another middle ranged country as an example. Furthermore, focusing on other former imperial countries and their sphere of influence on their past regions.

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