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Societal Security and cultural diplomacy: the case of the Dual Year between the UK and Mexico in 2015



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Abstract

Recently, cultural diplomacy -a branch of public diplomacy- has increased in popularity. Additionally, it is a common practice among States. However, it remains a low priority. The concept "societal security" could accentuate the cultural diplomatic importance by linking to its foreign policy functions. The research aims to explore the relationship between the two concepts. Its purpose is to answer to what extent does a country's security concerns shape its cultural diplomatic practices. The research looks into the specific case of the "Dual Year between the UK and Mexico" in 2015 to examine the existence of this relationship. It aims to see if the countries' security concerns codetermine the mega-cultural-event and to what extent.

Key words: cultural diplomacy, security concerns, mega-events, cultural years

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Acronyms

AMEXCID	Mexican Agency for International Cooperation / Agencia Mexicana de Cooperación Internacional)
BC	British Council
BIS	(British) Department for Business, Innovation and Skills
CONACULTA	(Mexican) Ministry of Culture / Consejo Nacional para la Cultura y las Artes
CSSS	Copenhagen School of Security Studies
DCMS	(British) Department of Media and Sport
DTI	(British) Department of Trade and Industry
DYmX&UK	The Dual Year Between the Mexico and the UK
FCO	Foreign Commonwealth Office
	International Fair Book of Guadalajara / Feria Internacional del Libro de
FIL	Guadalajara
ICR	International Cultural Relations
PECA	(Mexican) Special Program of Culture and Art / Programa Especial de Cultura y Arte
PND	(Mexican) National Development Plan 2013-2018 / Plan Nacional de Desarrollo 2013-2018
PNSP	(Mexican) National Public Security Program 2013-2018 / Programa Nacional de Seguridad Pública 2013-2018
PSRE	(Mexican) Sectorial Program of Foreign Relations 2013-2018 / Plan Sectorial de la Secretaría de Relaciones Exteriores
SEP	(Mexican) Ministry of Public Education / Secretaría de Educación Pública
	(Mexican) Ministry of Foreign Policy / Secretaría de Relaciones
SRE	Exteriores
UK	The United Kingdom
UKTI	UK Trade and Investments
VA	Visiting Arts

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Chapter one: Introduction

“A certain degree of faith is involved in cultural diplomacy”
-Milton Cummings¹

Milton Cummings’ quote is an example of the way cultural diplomacy is perceived. Although cultural diplomacy it is not a new practice, the statement “*a certain degree of faith*” indicates a gap or a blank to fill in its development. The word *faith* in this quote illustrates the existence of a romantic side within its implementation. It also suggests that a lack of scientific methods and procedures, are some of the obstacles to a factual examination of its application. However, it also offers an opportunity to contribute to the study of cultural diplomacy and to explore its relevance.



Figure 1: graph reporting the number of books written on cultural diplomacy. Source: Google Books Ngram Viewer²

The thesis looks into the modern practice of cultural diplomacy. It materializes as an effort to demonstrate its utility and value. It is part of the enthusiasm and the increasing popularity that cultural diplomacy has observed in recent years. Figure 1 shows the increasing popularity of the topic, now is were more material has been written about cultural diplomacy (Google, 2018). This latest interest has stimulated research in topics related to soft power, country image, and security, for instance. This wave of awareness makes imperative to gain a clearer picture of the

¹ Cummings is a renowned scholar from the United States, his expertise was cultural policy and he worked in High-league universities like Harvard or Johns Hopkins University.

² Graphic elaborated with google Ngram Viewer. The link shows the original table:
https://books.google.com/ngrams/graph?content=Cultural+Diplomacy&year_start=1930&year_end=2008&corpus=15&smoothing=3&share=&direct_url=t1%3B%2CCultural%20Diplomacy%3B%2Cc0

value of cultural diplomacy. However, despite the recent attractiveness this practice reminds as a low priority (S. L. Mark, 2010).

Research undertaken for this thesis merges cultural diplomacy with the assertive proposal from the Copenhagen School of Security Studies (CSSS) and it seeks to explore the idea of how the cultural-diplomatic practice could be codetermined by a country's security concerns. It closely focuses on the case of the Dual Year between Mexico and the UK (DYMx&UK) as a mega-event example of this relationship.

1.1. The puzzle

In the long course of history, having people understand your thought is much greater security than another submarine.

- J. William Fulbright³

Cultural diplomacy is a generalized practice among States. Richard Arndt describes how “since the Bronze Age, cultural diplomacy has been a norm for humans intent upon civilization” and portrays it as “the first resort of kings” (Arndt, 2005, p.1). Regardless of its ancient nature, cultural diplomacy is not a national priority and remains being a low-key element as State's primary concerns continues to be topics related to the so-called strong power sectors: military and economics. Nevertheless, as Cummings stated, the cultural diplomatic practitioners have *faith* in its utility and States keep on practicing cultural diplomacy on a daily basis. In this context, it is essential to continue its study and find the appropriate channels for its applicability.

Fulbright already stated in the early 20th century that “having people understand your thought is much greater security” than any military ornament (Bound, Briggs, Holden, & Jones, 2007, p. 15). By the end of the 20th century, Bélanger talked about cultural security. He said that the need to protect culture emerges as a consequence of a more and more globalized world: “foreign policy has been brought into the political debate on the cultural mission of the State in an era of globalization and on the opportunity to securitize culture” (Bélanger, 1999, p. 695).

³ J. William Fulbright was a statesman and he had profound influence on America's foreign policy. His vision for mutual understanding shaped the extraordinary exchange program bearing his name.

However, the link between security and cultural diplomacy remains unclear, probably because of their very nature. Cultural diplomacy remains as a channel to promote understanding and friendly connections between nations (Ang, Isar, & Mar, 2015; Arndt, 2005; Bound et al., 2007; Cummings, 2003; Feigenbaum, 2001; Goff, 2013; Haigh, 1974; Ivey & Glegett, 2005; S. L. Mark, 2010; Schneider, 2003; U.S. Department of State, 2005; Villanueva Rivas, 2017). Meanwhile, security is commonly understood from a neorealist perspective where military threats remain and persist as the core values (Krause & Williams, 1996, p. 230). The difference between the topics addressed by cultural diplomacy and security coupled with the essence of each concept make it difficult to believe in the existence of a link between the both. So, how can a connection exist between them?

The CSSS is the door to understanding a link between culture and security and the role that cultural diplomacy should play in this puzzle. The proposal of the CSSS talks about five security sectors: military, political, economic, environmental, and societal (Buzan, 1991, p. 433). In this thesis, it is sustained that the societal sector is the most relevant to comprehend the association among culture and security.

Societal security has been defined as “the ability of societies to reproduce their traditional patterns of language, culture, association, and religious and national identity and custom within acceptable conditions for evolution” (Buzan, 1991, p. 433). Buzan’s definition explicitly includes cultural concerns into the security agenda. The scholars from the Copenhagen School pointed out a duality in security, “it combines State security, which is concerned with sovereignty, and societal security, which is concerned with identity” (Krause & Williams, 1996, p. 243). If a country includes cultural topics into its security concerns or -using the CSSS terminology- if a country has societal security concerns, what would be the way to address these concerns? Moreover, how should they be addressed by a State’s foreign policy?

Cultural diplomacy could be the answer. The logical thinking must be the following: security and culture do not have an explicit link because both concepts have an antagonistic nature. However, if societal security is incorporated into the State’s security concerns, then culture is included too -because culture is part of the societal security concept- and the connexion appears tangible. Societal security establishes a link between culture and security, but how to talk about cultural diplomacy in this context? When the State incorporates societal security concerns, culture becomes relevant and a security interests. The way to incorporate these issues into the foreign policy would be by using cultural diplomacy.

Cultural diplomacy could be the perfect tool to tackle societal security concerns in the international field because both of them work with the same foundations: the social dimension. Societal security worries about the society patterns like language, culture, religion, national identity and customs. Since cultural diplomacy works with the same elements that are part of the societal security concerns, it's natural to think that cultural diplomacy could be used to address a country's societal security concerns from an international angle. This perception is not new, Bélanger pointed out that cultural diplomacy could be used to protect cultural features (Bélanger, 1999). This author also pointed out that using cultural diplomacy to protect culture is not the most common practice. He specified that "the traditional conception of cultural diplomacy is as an instrument to project culture" and this feature "still dominates political discourse, whereas cultural protection occupies a less significant place" (Bélanger, 1999, p. 688).

The academic literature is not extensive about how cultural diplomacy could be an instrument to protect culture and societal concerns. The reason might be that it is not the most common exercise, but the practice exists as Bélanger pointed out. From the theoretical point of view, the acknowledgment of the fact that cultural diplomacy "is closely aligned to the official policy and national interest" is a way to outline the relationship (Mitchell, 1986, p. 4). Therefore, if a country has a broader conception of security including societal concerns, these concerns will be part of its national interest. Consequently, its cultural diplomacy will be in concordance with its societal interests.

The existence of a link between societal security and cultural diplomacy is logical from the theoretical point of view, but what about the practice? The thesis focuses its attention on this particular matter: a practical example of how cultural diplomacy could be implemented to serve a country's societal security concerns. Mitchell describes cultural diplomacy as "a government dispatching its national opera company, with a galaxy of international stars, to perform at a prestigious foreign festival before a cosmopolitan audience, or to mount a series of image-building lectures in a foreign capital, followed by lavish diplomatic receptions, for an invited audience of the great and the good" (1986, p. 4). This describes the classical conception of what cultural diplomacy is but it also exemplifies the set of activities included in a cultural year.

The research looks into the DYMx&UK, starting from the presumption that cultural diplomacy has the mission to support the national interest (Ang et al., 2015; Arndt, 2005; S. L. Mark,

2010; Mitchell, 1986), it is expected that, if Mexico or the UK have a broader conception of security, including societal concerns, then the Dual Year must be aligned with these concerns.

Summarizing, a broader conception of security includes societal concerns. The security interest includes the domestic and international scope. Cultural diplomacy is a foreign policy instrument. Cultural diplomacy and societal security worry about the same components. Therefore, it is logical to think about the existence of a relationship between both elements. The thesis expectation is that when societal security is included into a country's concerns, then cultural diplomacy is codetermined by security matters. The Dual Year comes in as an example to test this association.

1.2. Research Question

The thesis proposal is framed within the literature of cultural diplomacy, mega-events, and security policy. The research aims to answer *to what extent do a country's security concerns codetermine its cultural diplomatic practice?* In brief, the objective is to explore how cultural diplomacy in its mega-event modality is implemented and if it is part of societal security concerns. The analysis understands cultural diplomacy as a branch of public diplomacy. It uses the CSSS to acknowledge a broader notion of security where cultural diplomacy could play a strategic role. The Copenhagen school focuses on the notion of societal security where the "key to society is that set of ideas and practices that identify individuals and members of a social group" (McSweeney, 1996, p. 83).

The modalities in which cultural diplomacy is implemented are numerous and diverse. Among these possibilities, the cultural years are one interesting option. These cultural-seasons could be classified as mega-events in terms of budget, human resources, and duration. The thesis selected an example of cultural years because of the mega-event attributes. It is expected that the season will be conceived as a strategic tool and will exemplify the relationship between cultural diplomacy and security concerns. That is the reason why the research question seeks its answer by looking into the Dual Year between Mexico and the UK.

1.3. Hypothesis

The thesis focuses into the relationship between a country's cultural diplomatic practice and its societal security concerns reflected in its policies. It comes from the assumption that if this relationship exists then the security concerns could codetermine the cultural diplomatic practice (see general hypothesis). The logic behind this assumption emerges from Bélanger's (1999) paper about cultural security and foreign policy in Canada, a similar case to Mexico as both countries are multicultural with varied cultural expressions as language, traditions and customs. He talks about the domestic process to include culture as the third pillar of the Canadian foreign policy and uses the CSSS as a theoretical framework (Bélanger, 1999). Although, Bélanger focuses his attention on the internal debate pushing to include culture as part of the Canadian foreign policy (Bélanger, 1999), he opens the door to discuss what this means for a country's foreign policy and in specific its cultural diplomacy.

The role of cultural diplomacy as a foreign policy tool has been conventionally linked to an exercise of projection of the national culture, however, Bélanger talks about a not so popular implementation: the cultural protection (Bélanger, 1999, p. 688). Projection and protection are not mutually excluded and the general hypothesis of this thesis seeks to identify the protection element within a country's cultural-diplomatic practice. The logical reasoning behind the general hypothesis is that cultural diplomacy is a foreign policy tool, it uses a country's cultural assets to support a country's foreign policy goals. However, as stated by Bélanger, in a globalized world, it becomes a necessity to protect a country's culture (Bélanger, 1999, p. 695) and cultural diplomacy could be the perfect tool to execute this task. Why? Because both elements share the same nature: a social dimension. The mission to protect and the instrument to accomplish this purpose are in the same dimension. Therefore, if a country considers it necessary to protect its culture, then it will be likely to use cultural diplomacy as an instrument to achieve this goal (see general hypothesis). In other words, a country's security concerns will likely be included in its cultural-diplomatic practice.

General hypothesis: *A country's security concerns codetermine its cultural diplomatic-practice.*

Security concerns → cultural-diplomatic practice

The sub-hypothesis arises from the general hypothesis and it is linked to the case study. If a country's security concerns codetermine its cultural-diplomatic practice as the general hypothesis contemplates, then a cultural year will be likely to incorporate activities to serve this purpose (see sub-hypothesis 1). That implies that a cultural year -part of a country's cultural-diplomatic practice- will be implemented to serve a country's security concerns.

The general hypothesis predicts that a country's security concerns will be likely to codetermine its cultural diplomatic practice. But, how is cultural diplomacy codetermined by a country's security concerns? The sub-hypothesis makes an effort to answer this question. If a cultural diplomatic action will include a country's security concerns it will do it responding to its nature. Cultural diplomacy "essentially involves strengthening a country's cultural influence" (Bélanger, 1999, p. 677). It includes the display of a country's cultural assets: artistic groups, companies, cultural cooperation, and academic cooperation in form of exchange programs, symposia, or meetings between the socio-professional categories (Mitchell, 1986, p. 3). So, it is expected that these activities will be implemented to assist a country's security concerns. Since this thesis looks into the Dual Year between Mexico and the UK as an example of how a country's cultural diplomatic practice becomes codetermined by the country's security concerns, the sub-hypothesis expects that the cultural year incorporated activities that contributed to these security concerns.

Sub-hypothesis: *The activities of a cultural year will aim to further a country's security concerns.*

cultural year activities → security concerns

Chapter Two: Methodology

The thesis explores the statement “a country’s security concerns codetermine its cultural-diplomatic practice” from a qualitative approach. It uses qualitative methods, techniques and data to conduct its analysis and arrive to conclusions. The methodology consists of a Small-N Model, it uses the DYMxUK as two different case-example. The researcher uses primary sources and collected the data from a selection of official documents. Furthermore, a series of interviews were held to corroborate the information and the relations that were found in the data analysis. The data collection employed coding techniques like sampling and finding themes.

The methodological approach stems from a sociological tradition and treats the data extracted from the text as a window to experiences (Ryan & Bernard, 2000, p. 769). It aims to explore the existence of a relationship between a country’s security concerns and its cultural-diplomatic practice. The study estimates that if this relationship exists it would be observed in the way the country in question implements its cultural-diplomatic actions. The thesis sets out to confirm that when societal security is included into a country’s security concerns then cultural diplomacy becomes codetermined by security purposes. While the study claims the existence of a connection between the cultural-diplomatic practice and a country’s societal security concerns, it does not intend to suggest causality by declaring that “all cultural-diplomatic practices are codetermined by societal security concerns.” The research neither, proposes a generalization in the form of “all cultural-diplomatic practices serve to security concerns.” Its purpose is to visualise and exemplify the relationship between societal security and cultural diplomacy. This thesis is an exploratory study and can be understood as a first attempt to find empirical information indicating the existence of link between the two variables: security concerns and cultural-diplomatic practice.

It is important to clarify that the cultural-diplomatic practice is not only codetermined by security. Other factors that impact the practice are the country’s domestic situation, the governmental vision, the international environment, as well as the bilateral and multilateral relations that it sustains. Additionally, the event’s size, financial matters such as the destined budget and the actors involved, also have an impact in a country’s cultural-diplomatic practice.

2.1. The Small-N model

This thesis uses a Small-N Model to test if a country's security concerns codetermine its cultural-diplomatic practice. It focuses on two countries –the United Kingdom and Mexico– and it uses a single case dissected into two examples. It is a double case which is part of one mega-event: “The Dual Year of the UK and Mexico” and “The Dual Year of Mexico and the UK.” Therefore, there are two main questions to answer: what are the Mexican security concerns and do they codetermine the Dual Year? And what are the British security concerns and do they codetermine the Dual Year? Firstly, the research looks into the relevant theoretical assumptions. Secondly, it considers different policy documents to provide a basis for comparison and provide final observations.

Theory → Policy documents → observations

The Mill's Small-N Method results useful because the research does not want to claim causality but to explore a relationship or connection. One limitation of using Small-N is that it does not operate effectively under probabilistic assumptions because they would require much larger N's to obtain meaningful results (Lieberson, 1991, p. 312), which makes it more complicated to claim causality. However, as the thesis purpose is not to claim causality or generalize the cultural-diplomatic practice, the Small-N methodology is appropriate because it focuses its attention on logical argumentation.

The general hypothesis contemplates two variables: security concerns and cultural-diplomatic practice (see table 1). The independent variable is *security concerns*. It is expected that this variable will have an impact on the dependent variable. The dependent variable is *cultural-diplomatic practice* in the form of a cultural year. The independent variable is security concerns instead of societal security concerns because when a country includes societal concerns into its conception of security then it will be likely to use cultural diplomacy as an instrument to protect instead of using cultural diplomacy as a tool to project as explained in the puzzle section. Therefore, the independent variable has been left open as security concerns because in order to determinate if a country includes security concerns, it is necessary to consider which are the sectors included as part of the country's security concerns.

Table 1 includes one indicator for each variable. The indicator for the independent variable - security concerns- is conception of security. The dependent variable –cultural-diplomatic

practice- is conception of culture. The indicator *conception of security* refers to the sectors that a country conceives as security issues. The indicator *conception of culture* denotes the role that culture plays in a country's foreign policy.

Type of variable	Name of the variable	Indicator
Independent variable	Security concerns	Conception of security
Dependent variable	Cultural diplomatic practice	Conception of culture

Table 1: variables

To implement the Small-N Model, each variable needs to be operationalized. Two questions were designed to achieve this purpose (see table 2). The first question will provide insights about the relevant security topics and the topics addressed during the mega-event. The study will examine if there is a similarity between the topics addressed during the Dual Year and the security concerns. The second question helps to classify both variables into categories. The independent variable -security concerns- answers to the question: *which security sectors are included?* The answer classifies the country's security conception and it has three possible categories: traditional conception of security, broader conception of security and societal conception of security. The question for the dependent variable -cultural-diplomatic practice- is *what is the role of culture in a country's foreign policy?* It is linked to the indicator *conception of culture* and its role could be one of the following functions: tool or pillar.

Variable	Name	Question
Independent variable	Security concerns	What are the security topics? What security sectors are included?
Dependent variable	Cultural diplomatic practice	What kind of activities and topics were included? What is the role of culture in the foreign policy?

Table 2: variables operationalization

The logical thinking is that if a country includes societal security in its conception of security and perceives cultural diplomacy as a foreign policy pillar then it will be more likely for its security concerns to codetermine its cultural diplomatic practice. Why? Because when this happens then both categories address similar topics and could be synchronized.

Table 3 shows the model to classify the variables. The conception of security could be traditional, broader and societal. A traditional conception of security is when a country only includes military concerns. A broader notion of security incorporates the economic, political and environmental sectors. If a country incorporates one sector additional to military, then it will be classified into a broader conception of security. Therefore, it does not have to include all of the three sectors to be considered as a security matter. A societal security conception is

when a country considers cultural issues along with the military, economic, political or environmental sectors.

The conception of culture in a country’s foreign policy could be understood either a pillar or a tool. The conception of culture as a tool is when culture is conceived as an instrument to project the country’s interests abroad. A country’s conception of culture as a pillar implies a broader position of culture as part of its foreign policy. This means culture will be applied to other means, not only as a projection tool. These categories are not mutually exclusive, which means there can be multiple combinations between them, as is demonstrated in table 3. In the specific case of the indicator conception of culture, conceiving culture as a foreign policy pillar does not exclude the practice of using culture as a tool.

Case 1:UK			Case 2: Mexico		
Conception of security	only warfare security	= traditional security	Conception of security	only warfare security	= traditional security
	economy + security politic + security environmental+ security ec + pol + env + security	= broader security		economy + security politic + security environmental+ security ec + pol + env + security	= broader security
	culture + security	= societal security		culture + security	= societal security
Conception of Culture	foreign policy (culture)	= pillar	Conception of culture	foreign policy (culture)	= pillar
	foreign policy + culture	= tool		foreign policy + culture	= tool

Table 3: variables classification

Table 4 shows the Small-N Model that will be implemented in the analysis section. The data analysis will allow to classify each case into the indicator categories. The independent variable could be classified into traditional, broader or societal, for each case. The dependent variable could be a pillar or a tool. The outcome is *yes* if there is codetermination and *no* if there is not.

Variable	Case 1	Case 2
Independent: security concerns	traditional/broader/societal	traditional/broader/societal
Dependent: culture diplomatic practice	tool/pillar	tool/pillar
Outcome: codetermined?	yes/no?	yes/no?

Table 4: Small-N Model

Four possible relevant scenarios could be conceived from the model on table 4: If the independent and dependent variables don’t present variation for both cases, it will mean that the dependent variable –cultural diplomacy- has an association with the independent variable –security agenda- and the outcome will be *yes* for the existence of a codetermination. Then, the important outcome will be to observe how it is shaped. In this case, the Small-N Model in table 5 a will be a method of agreement (Liebersson, 1991, p. 314).

Case	Independent Security concerns	Dependent Cultural diplomatic practice	Outcome: codetermined
One	Societal	Pillar	Yes
Two	Societal	Pillar	Yes

Table 5: scenario a

Table 6 shows a different configuration for Mill’s method of agreement (Lieberson, 1991, p. 314). If the outcome is negative, the cultural-diplomatic practice is not codetermined by security concerns. However, the lack of a proven relationship does not invalidate the hypothesis. Chapter number one stipulated it would be more likely that a country’s security concerns would codetermine its cultural-diplomatic practice, if the country’s conception of security is societal. Therefore, *table 6* predicts that in the absence of a societal conception of security it won’t be likely for the cultural-diplomatic practice to be codetermined by security concerns.

Case	Independent Security concerns	Dependent Cultural diplomatic practice	Outcome: codetermined
One	Traditional or broader	Tool	No
Two	Traditional or broader	Tool	No

Table 6: scenario b

Table 7 exemplifies Mill’s method of difference. Here, the independent variable is expected to influence the outcome and to be correlated with the dependent variable. This method could be applied even with two cases, as long as only one of the independent variables differs and the others are constant across the cases (Lieberson, 1991, p. 312). In this case, the independent variable must have variation to indicate it has an impact on the dependent variable that affects the outcome. Table 7 predicts that if a country has a societal conception of security then it will be likely to codetermine its cultural-diplomatic practice.

Case	Independent Security concerns	Dependent Cultural diplomatic practice	Outcome: codetermined
One	Traditional or broader	Pillar	No
Two	Societal	Pillar	Yes

Table 7: scenario c

Table 8 shows a different configuration for Mill’s method of difference (Lieberson, 1991, p. 312). In this case, the general hypothesis is invalidated. If both cases have a societal conception of security but it does not codetermine its cultural-diplomatic practice, then the general hypothesis is disproved as it will indicate an absent link between the independent and dependent variable. Table 8 contemplates the possibility of the inexistence of grounds to claim a codetermination between security concerns and cultural diplomacy.

The Small-N Model does not incorporate any control variables, although there are other elements that impact a country’s cultural-diplomatic practice. The thesis acknowledges the fact that “complex multivariate causal patterns operate in the social world,” and “that a given outcome can occur because of the presence of more than one independent variable,” or it “may not occur at times because the influence of one independent variable is outweighed by other influences working in the opposite direction” (Lieberson, 1991, p. 309). Under such complex circumstances, it is difficult to prove an absolute influence among the independent and dependent variables without incurring in measurement errors, unless the study can “consider all the other independent variables, through controls or otherwise” (Lieberson, 1991, p. 309).

Case	Independent Security concerns	Dependent Cultural diplomatic practice	Outcome: codetermined
One	Societal	Tool	No
Two	Societal	Pillar	No

Table 8: scenario d

In the case of the cultural-diplomatic practice, multiples components like a country’s domestic situation, its bilateral or multilateral relationships, and its level of development could simultaneously shape and frame its cultural diplomacy. It would be extremely difficult to include all of them in a modest master project. The study concentrates its efforts on exemplifying the relationship between cultural diplomacy and a country's security concerns, instead of focusing on other possible explanatory factors that codetermine the practice. That is why the Small-N Model does not incorporate any control variables. Instead of that, it recognizes the fact that many other aspects influence a country’s cultural-diplomatic practice and focuses its attention on studying the relationship the two variables.

The aim is to explore how cultural diplomacy could be linked to societal security and how sometimes a country's security concerns codetermine its cultural-diplomatic practice. Therefore, the objective is to use the DYMxUK to exemplify the way in which the link between security concerns and a country’s cultural-diplomatic practice could be established.

2.1.1.1. The cases: Mexico and the UK

The cases for this study were selected to prove the hypothesis and the sub-hypothesis. Of the different cultural-diplomatic activities, mega-events are expected to show the relationship with a country’s security concerns because they are the greatest expression of

cultural diplomacy. Mega-events are “large-scale cultural (including commercial and sporting) events which have a dramatic character, mass popular appeal and international significance” (Roche, 2000, p. 1). Additionally, mega-events have gained a high political profile in the contemporary period (Roche, 2000, p. ix). The mix between its large-scale and having a high political profile grants relevance to the mega-events and makes it more likely to use them as a strategic tool and to be codetermined by not only cultural concerns.

The Dual Year between Mexico and the UK was selected for this study because its unique character served to the research purpose. The DYMxUK was selected because it is “representative and has useful variation on the dimensions of theoretical interest” (Seawright, Gerring, Seawright, & Gerring, 2008, p. 296). A cultural year is a unique mega-event in terms of size, budget, duration, number of activities and actors involved.

Cultural years are not the biggest mega-event modality, they are medium size, however, they are an accurate representation of a country’s cultural diplomatic practice. A cultural year comprises a recollection of a country’s artistic expression simulating and exemplifying its existing day-to-day cultural-practice abroad. However, a cultural year is more relevant than a one single activity. From the financial perspective, the budget allocated for cultural-diplomatic practices for the destination country is multiplied along with the number of cultural activities programed which is potentialized during the cultural year. The time frame of one-year guarantees its continuity, an active involvement, and coordinated efforts in implementation. The actors involved in a cultural year are an example of the interactions that take place as part of a State’s cultural diplomacy. A cultural year brings together a concentrate of the actors involved in the cultural-diplomatic practice: States, diplomats, civil society, individuals (artist, cultural managers, students, academics, the public), private enterprises, government institutions, diverse organizations (museums, universities, artistic companies).

Additionally, the two countries involved are different. From the methodological point of view, this was perceived as an advantage, as if two countries with distinctive characteristics take into account security concerns when implementing its cultural diplomacy, it makes the argument “a country’s security concerns codetermine its cultural diplomatic practice” stronger. It is also valuable because it reveals the way mega-events are used by two countries with different priorities. The Dual Year offers two examples of how cultural diplomacy is planned and implemented by two countries with distinctive security concerns.

On one hand, the United Kingdom is an example of a developed country, a leading nation on public and cultural diplomacy and with long experience implementing mega-events as strategic tools. The British Council is an example of how well public and cultural diplomacy has been institutionalized. In recent years, the UK has celebrated mega-events such as the London Olympic Games in 2012, or the Rugby World Cup in 2015. Additionally, the UK has conducted several cultural years with countries like China (2015), India (2017), Mexico (2015), Qatar (2013), and Russia (2014).

On the other hand, Mexico has a different level of development than the UK. Mexico is an emerging country with a much more modest cultural diplomatic platform. However, the practice remains relevant and it is acknowledged by the government as a pillar of Mexican foreign policy. Although Mexico may not be as experimented as the UK, it has a medium level of experience implementing mega-events and cultural years. A first cultural year was carried out with France in 2011, the second one with the UK in 2015, and a third one with Germany in 2017.

A final characteristic that makes the Dual Year an appealing case-study is the fact that it is not a unilateral action. It was a reciprocal effort where both countries collaborated to show the best of their cultural heritage. It not only included cultural activities, but it was used as a strategic tool and took the advantage of a historic opportunity to achieve non-cultural objectives like trade, tourism and investment. Therefore, the researcher considers this case as a good example, with enough relevance to reflect a country's concerns.

2.2. The Data

The researcher collected the data from a mix of words or phrases generated by techniques for systematic elicitation, and responses to open-ended questions collected from the conducted interviews (Ryan & Bernard, 2000, p. 769). The documents analysed were selected following the model in the document selection table 9. The research looks into three types of documents: official documents, official speeches, and official press realises. Each kind of document responded to a research need. The document selection includes security and cultural documents from the British and Mexican side, bilateral documents and documents about the

Dual Year between Mexico and the UK. They proportionate information about the countries' security concerns and the second about the topics addressed in the mega-event.

It was necessary to look into the official documents such as policy documents, reports and government plans to understand the government conception of the two core concepts: security and cultural diplomacy. These documents also provided information about the priority security concerns for each party and the topics addressed during the mega-event. The official speeches related to the Dual Year reported the way it was justified and how relevant it was, and if it was somehow linked to security concerns. Finally, the official press realises corroborated information about how the Dual Year was reported, justified, and the priority security topics for each county. For each of the four categories, the researcher conducted a search for relevant documents about security, culture and the DYMxUK. This search was executed for both cases: the UK and Mexico (see table 9). The model to conduct the document sampling intended to keep a balance between the information collected for each case.

Document	Topic	Case
Official Documents (policy documents, reports, government plans)	Security	The UK
		México
	Cultural Diplomacy	The UK
		México
	The Dual Year	The UK
		México
Official speeches (Heads of State, politicians, high ranks diplomats, policy makers)	Security	The UK
		México
	Cultural Diplomacy	The UK
		México
	The Dual Year	The UK
		México
Official Budgets Documents	Security	The UK
		México
	Cultural Diplomacy	The UK
		México
	The Dual Year	The UK
		México
Official Press Realises	Security	The UK
		México
	Cultural Diplomacy	The UK
		México
	The Dual Year	The UK
		México

Table 9: model to conduct the document sampling

After designing the sample of documents to analyse (go to annex number 1: documents' sample to see the list of documents), the next step was to determine the way in which the data would be extracted. Coding is the gathering data technique selected because it offers the option of

sampling, finding themes, and it allows to compare and contrast. For the sampling phase, the list of texts was selected on a purposive bases –with the mechanism described above- were divided into units of analysis –words senses, segments, sentences, themes and classified into columns (Ryan & Bernard, 2000, p. 780).

For the data collection, the researcher searched for segments, sentences, paragraphs related to security and culture. This examination was conducted to gather all the information related to the core concepts. The purpose was to collect information that offers insights about processes, actions, assumptions, and consequences regarding the thesis purpose (Ryan & Bernard, 2000, p. 780). For each of the selected documents, the information related to culture and security was extracted. To achieve that, it was necessary to specify a list of words that would likely provide information about the core concepts. The next table includes the list of words used to search in the texts and gather the data. The search was conducted in English and Spanish according to the document language.

Concept	Group of words
Cultural diplomacy	Culture, cultural, multicultural, art, artistic
Societal security	Security, social, societal, human, humanistic, identities, customs, values
Foreign policy	Foreign, foreigner, external, exterior, diplomatic, diplomacy
Mega-events	Activities, events, season, tourism
The UK	British, United Kingdom, Great Britain, Europe
Mexico	Mexicans, Mexico

Table 10: words used to gather information

As stated in the hypothesis, the two core concepts are *societal security* and *cultural diplomacy*. However, a search was executed for four more categories: foreign policy, mega events, the UK, and Mexico. A research for foreign policy was required because the study looks into the international dimension of security and culture. The search on mega-event was necessary because it is related to the case-study: The DYMxUK, a mega-event. Likewise, a search to gather information about the UK and Mexico responded to the cases. It was important to understand what topics were reported in each country, how the other party was included and their priority issues or concerns.

After collecting the data, it was distributed by thematic units. The classification consisted in two main tasks: naming the elements and classifying them into a system of concepts (Byrne, 2017). First, the data was classified into two main categories related to the two core concepts: security concerns and cultural-diplomacy practice. This exercise allowed to identify the main topics. The criteria to classify the information answered to two questions: a) what are the

security concerns for each case? And b) what are the topics addressed in the mega-event? The second step consisted of a comparison exercise. Following the CSSS, the data was classified into five sectors: economic, politic, warfare, environmental, and social. Table 11 shows the model of comparison. The process was executed for both cases, one for the British case and one for the Mexican case. Conducting a search for the five security sectors served to classify the variables in the Small-N Model on the previous section and the comparison model in the table below.

Category a	Topics	Category b
Security concerns	Economic	Cultural diplomacy practice
	Politic	
	Military	
	Environmental	
	Social	

Table 11: model of comparison

The final phase consisted in a comparison of the units of analysis and to identify similarities. For each of the core concepts a column was created and later a connection map was developed. The data collected during the document search was classified into the five security sectors following the model of comparison in table number 11. This model allowed to detect the countries security concerns and the topics addressed during the cultural season. The analysis part consisted in searching for a match between the relevant security topics and the cultural diplomatic season topics.

A set of six interviews were conducted to gain further insight into the observations detected in the analysis section. They aimed to keep a balance in the data collected and the document sample. Like in a mirror, the same number of interviews were selected for each case, the role that each interviewee played in the mega-event was taken into consideration. The design purpose was to have one interviewee for the same key function in each case. Following the principle of maintaining a balance, three interviews were conducted for the British side, and three for the Mexican side. Table number 12 shows the interviews conducted for the research. The first row are practitioners that managed the Dual Year in the higher level. The second row are practitioners that coordinated the Dual Year in the implementation level. The third row are academics experts in cultural diplomacy.

Of the six interviewees, four are practitioners and two are renowned academics. The reason to include academics is to have a global vision of each country's cultural diplomacy. While the practitioners were closely involved in the implementation of the Dual Year, the academics are

experts on British and Mexican cultural diplomacy. The practitioners corroborated the observations product of the data analysis and the academics corroborated general lines about the countries' conception of security and culture. Annex 2 contains the interview model with the questions asked to the interviewees.

British side	Mexican side
Lena Milosevic MBE Director of the British Council during the Dual Year	Diego Antonio Gómez Pickering Mexican Ambassador in the UK during the Dual Year
Edgardo Bermejo Mora Director of Arts at the British Council	Stephanie Marie Black León Mexican Cultural Attaché in the UK
Stuart MacDonald Academic, expert on British cultural diplomacy	César Villanueva Rivas Academic, expert on Mexican cultural diplomacy

Table 12: interviews

For the British side, the two practitioners interviewed were Mrs. Lena Milosevic MBE and Mr. Edgardo Bermejo Mora. She is the former head of the British Council with an active career in cultural diplomacy and was in charge of the Dual Year. Mr. Edgardo Bermejo Mora is the Director of Arts at the British Council and worked on the cultural program during the Dual Year. The third interviewee for the British side is Mr. Stuart MacDonald, an expert on Cultural Diplomacy, and a senior policy and academic expert with more than 20 years of experience.

For the Mexican side, the first practitioner interviewed was Ambassador Diego Antonio Gómez Pickering. He is the former Mexican Ambassador in the UK and he was in charge of the DYMxUK at the political and diplomatic level. The second practitioner was Stephanie Marie Black León. She is the Mexican Cultural Attaché in the UK and she was in charge of coordinating the Mexican activities in the UK during the Dual Year. The academic interviewee of the Mexican side is César Villanueva Rivas. He is a leading researcher on Mexican cultural diplomacy.

Chapter Three: Literature Review and Theoretical Framework

The research looks into a country's security concerns and its cultural-diplomatic practice. To do so, an example of mega-event was selected as a case study and an example of this relationship. Before analysing the case, it is necessary to examine the relevant literature of the concepts guiding the thesis. The subsection titles were named *Beyond Security*, *Cultural Diplomacy* and *Mega-Events* because the literature review emphasises the need to expand the traditional conception for the three core concepts of this thesis. Understanding the concepts beyond their traditional perceptions provide a richness to the International Relations discipline and allows to explore connections beyond the conventional ideas.

Therefore, the thesis stresses the necessity to look beyond the traditional formulations and incorporate innovative ideas that increase the concept's applicability. The literature review looks into materials accentuating the necessity of a broader security agenda including topics beyond the military issues. It emphasises the importance of conceiving cultural diplomacy beyond the mission to project a country abroad, and to study the mega-events beyond an instrument serving to touristic purposes.

3.1. Beyond Security: The Copenhagen School of Security Studies

Ever since the last decade of the last century, Security Studies have showed a need to change the conceptualization of security. Scholars have raised concern for the inclusion of broader topics and not only military issues. The common consensus is that the modern world is a complicated reality that needs to incorporate other issues along with the military concerns (Buzan, 1991; Collins, 2016; Dalby, 2015; Knudsen, 2001; Krause & Williams, 1996; Williams, 1998). The statement is that focusing "on safeguarding the *core values* of a State from military threats emanating from outside its borders is no longer adequate (if it ever was) as a means of understanding what (or who) is to be secured, from what threats, and by what mean" (Krause & Williams, 1996, p. 230).

The classical and common conception of security is the one linked predominantly to military concerns. Military security is the "traditional understanding of what constitutes security," it simplifies the debate of issues "related to war, deterrence, alliances, and arms control" (Collins,

2016, p. 7). For a long time, scholars have been stressing the need to open the concept to include topics beyond its traditional conception. The issue is not longer if the concept should include non-military topics, the debate is “how security should be reformulated to adapt to new circumstances” (Dalby, 2015, p. 4).

The thesis main interest is not the traditional security conception; therefore, it does not analyse the classical debates and issues purely related to military topics as war, military threats and alliances, or military instruments. Instead, the literature review focusses on the debates about how to broaden the concept and what should be included as a security concern. The general debate about expanding the conception of security beyond the military includes different perspectives on what elements should be added to this broader definition. Scholars have argued that “the concept of security should be *broadened* to incorporate non-State and non-military dimensions” (Krause & Williams, 1996, p. 231) and how this absence implies a limitation in the understanding of current issues.

The debate about “the broadening of security means a preoccupation beyond the State and military defence” (Collins, 2016, p. 7). To address this preoccupation as well as possible, the next two sections talk about the two main academic concerns around the topic. First, the discussion about the need to include elements beyond the State and second, the problem related to an inclusive security agenda with diversified topics and non-militarily dimensions.

3.1.1. The inclusion of non-State elements

The discussion around the need to incorporate non-State elements finds a common ground in the need to incorporate individuals into Security Studies. How should individuals be analysed? What kind of individuals are relevant for Security Studies? Different positions emerged from these questions. Some scholars focus their attention on individuals in strategic positions, like the elites and policymakers. However, the approach continues to be linked to the traditional military concerns. The role of elites has been studied from the point of view of how “to generate the military capabilities such as an emotional climate” to make it possible to shape “mass armies of highly motivated soldiers backed by an entire social structure that could be mobilized for war” (Krause & Williams, 1996, p. 241). On the other hand, the debate about

how to analyse the behaviour of policymakers “revolves around whether or not a strict focus on the distribution of capabilities can capture it” (Krause & Williams, 1996, p. 236).

A less traditional approach focuses on the role of individuals as a unit of analysis. Barry and Posen talk about “individuals who simply replace States as the new object of security analysis” (Krause & Williams, 1996, p. 240). This debate opens the discussion about how to include groups of individuals and their relationship with the State as part of the agenda. One approach talks about “the processes through which individuals, collectivities, and threats become constructed as social facts and the influence of such constructions on security concerns” and how it implies the need to stop considering States “as entities that relate objectively to an external world of threats created by the security dilemma” (Krause & Williams, 1996, p. 242).

The feminist approach is also an alternative vision to the traditional State-centric security conception. It fits into the debate around how to analyse individuals. It encourages “to downplay the use of military force, to recognize the violent consequences of its conventional formulations and the limited applicability that these political strategies have for dealing with structural inequality” (Dalby, 2015, p. 4). The feminist approach argues that security “(in terms of masculinist modes of domination) secures patriarchal relations of power and renders women insecure precisely because they are women undercuts the State-centric logic of the security discourse” (Dalby, 2015, p. 7). As is part of this logic, “masculine spaces define women’s places in numerous politically important ways beyond the most obvious social segregations and the construction of the spheres of the masculine public and the feminine private” (Dalby, 2015, p. 7).

The idea around including individuals and collectivities into Security Studies opens the door to talk about their concerns. Still from a traditional point of view, what are the issues that trigger individuals and groups and that suppose a threat to stability? The next section talks about this topic and what dimensions should be considered part of the security agenda.

3.1.2. The inclusion of non-military dimensions: the CSSS

This debate surrounding the security scope to “various forms of extended and non-military security” (Dalby, 2015, p. 12) is related to the issue about what shall be included as a

security concern. The discussion includes a vast variety of topics from economic concerns to human rights and cultural elements. The discussion is around if the topics are relevant enough to represent a security threat and what kind of information is significant to this purpose. What could constitute a bigger threat? The lack of “economic information” or “the discourses of competitiveness suggesting that innovation is now a matter of national importance” or the “environmental concerns as threats to regional if not global security” (Dalby, 2015, p. 3). The previous quote exemplifies how the debate is scattered trying to incorporate topics from multiple areas.

Dalby says that “the themes of non-offensive defence, economic security, environmental security, societal insecurities, drug threats, even human rights and the autonomy of civil society have been added in attempts to reformulate security policies to encompass many new items on the global political agenda” (2015, p. 4). The topics from the quote could fit into four non-military categories: economic, environmental, social and political. These four categories agree with what it is proposed by the CSSS.

One matter to broaden the conception of security is related to economic concerns. This concern is linked to “ensuring an international political regime that provides domestic prosperity” and the common believe is that “international trade is an essential prerequisite for global prosperity” (Krause, Keith Williams, 2015, p. 13). From the CSSS point of view, economic security concerns about the “access to the resources, finance and markets necessary to sustain acceptable levels of welfare and State power” (Buzan, 1991, p. 433). Issues related to economic development, and economic stability must be included into a country’s security concerns as well as the access to natural resources. The economic sector is linked with environmental security because “security based on modernization and the promotion of economic growth often leads to environmental destruction” (Dalby, 2015, p. 15, 17). However, the issue of environmental security must be discussed separately.

Environmental security has been discussed from varied angles. Some scholars “explicitly argued that environmental degradation would trigger conflict” (Dalby, 2015, p. 15, 17). Arguments supporting the inclusion of environmental concerns into the security conception looked into “the role of environmental scarcities in the outbreak of violent conflict” and “the relationship between urban growth or migration and violence” as an intent “to determine the extent to which scarcity and varying forms of violent conflict are linked” (Krause & Williams, 1996, p. 235). Moreover, environmental degradation poses the argument that “a threat to the

ecosystem or to human well-being transcends particular States and the conception of national security” (Krause & Williams, 1996, p. 233). For the CSSS, environmental security concerns “the maintenance of the local and the planetary biosphere as the essential support system on which all other human enterprises depend” (Buzan, 1991, p. 433). The CSSS conception of environmental security includes the two previously mentioned issues: the outbreak of violent conflicts related to environmental degradation or scarcity and the issue that environmental degradation implies a threat to the population well-being.

The CSSS understand political security concerns as “the organizational stability of States, systems of government, and the ideologies that give them legitimacy” (Buzan, 1991, p. 433). Under the concerns related to political security, scholars have worked on topics such as nationalism, political identity, political movements, and identity groups. About nationalism, Van Evera studied separatist attempts as a threat to the State and conceive them “as a political movement in which members give their primary loyalty to their own ethnic or national community and desire an independent State” (Krause & Williams, 1996, p. 240). The discussion about “the rise in ethnic and nationalist conflicts has put the question of what (or whom) is being secured (and from what) back on the agenda of security studies” (Krause & Williams, 1996, p. 239). The previous statement leads to the social dimension.

The social part of security question what is the object to be secured, how this object –in form of Nation, State, other group or individuals- is constituted, and how particular issues as economic well-being, the risk of violence, and environmental degradation are situated under the *sing of security* (Krause & Williams, 1996, p. 242). The CSSS has stimulated the emergence of further studies from this perspective including topics such as gender, cybersecurity, identity, and development. They agree with the fact that security must comprehend a collective referent or a societal component as denominated by the Copenhagen School (Buzan, 1991; Hansen, L. & Nissenbaum, 2009; Hansen, 2000; Huysmans, 1998; Knudsen, 2001; McSweeney, 1996).

3.1.2.1. Societal Security

Buzan (1991, p. 433) argues that the five security sectors comprehended under the Copenhagen School represent “a focal point within the security problematic, and a way of ordering priorities, but all woven together in a strong web of linkages.” Societal security refers

to the “ability of societies to reproduce their traditional patterns of language, culture, association, and religious and national identity and custom within acceptable conditions for evolution” (Buzan, 1991, p. 433). A societal security agenda would care about “the threats and vulnerabilities that affect patterns of communal identity and culture” and Buzan tracks down two prominent issues: migration and the clash of rival civilizational identities (Buzan, 1991, p. 447). The threat derives mostly from the Western dominance in a direction from the centre to the periphery and it implies a mutual insertion of alien styles, concepts, ideas and aspiration (Buzan, 1991, p. 448).

Societal security is an alternative to the State-centre vision, it has a focus on non-military issues that can give rise to insecurity (Collins, 2016, p. 7). The thesis follows this interpretation of security beyond military concerns. It does not worry about classical security debates purely related to military, warfare, or guns. It understands security as a complex issue in which the five security sectors interact and were the societal security sector is the most relevant component. The CSSS emerged during the nineties and although it is not a new approach, it continues being relevant to the study of current events, and “societal security considerably expands the agenda of security studies and its capacity to understand contemporary events” (Williams, 1998, p. 435).

Since its materialisation, the concept has caught the academic attention. It started as an appropriate observation about the importance to incorporate identity, culture, and custom into securities concerns. However, it was not clear in which way these elements should be introduced, or analysed. The discussion, interpretations and debates around it have contributed to the development and enrichment of the concept. One central element to understand societal security is identity, it is interpreted as part of the State well-being. It implies “a duality of State security and societal security, the former having sovereignty as its ultimate criterion, and the latter being held together by concepts about identity” (McSweeney, 1996, p. 82).

Societal security is a polemic sector in the CSSS proposition. “The issues raised in the debate over societal security go beyond the field of security studies, and possess controversies in international theory as a whole” (Williams, 1998, p. 436). The critics asked for clearness and clarification since the original formulations did not explain the sector into its full extension. For instance, the issue of identity –a central element- explained by the CSSS as a rising “from the peculiar interactions of people and institutions in each society,” and how identity “describes the society, and society is constituted by identity” (McSweeney, 1996, p. 87) could be more

specific. One question was about the object to be secured: “At its most basic, social identity is what enables the word we to be used as a means by which to identify collectively the thing to be secured” (Krause & Williams, 1996, p. 243). However, further elaboration has been required by scholars that think that “the dynamics of societal security requires an understanding of what is being secured, and what it is threatened by, that moves beyond the traditionally objectivist visions of security and their related assumptions that security refers narrowly to the military-territorial parameters of States” (Williams, 1998, p. 435).

A second critic claims that “making society synonymous with identity risks reifying both society and identity and, in the process, losing a critical purchase on security as a political practice” (Krause & Williams, 1996, p. 243). However, the CSSS made a wise assumption by adding the societal aspect as a security sector. Societal security “allows to see how various non-traditional dynamics such as migration or challenges to cultural identity may give rise to the securitization of identity” (Williams, 1998, p. 435). Another astute point is that it “takes into account the origins, structures, and dynamics of collective identity formation and the connection between identities and interests” (Krause & Williams, 1996, p. 243).

More recent works have focused on enriching the proposal of the CSSS. For instance, the absence of a gender discussion, the feminist approach has pointed out that the CSSS has not explicitly included gender into its consideration although it must be because the interpretation of societal security is the logical sector to develop its approach since “it is concerned with issues related to the construction of identity, and with collectivities whose security questions are often distinct from the political security of the State” (Hansen, 2000, p. 279). McDonald (2008) intended to enhance the debate by nourishing its frame. Starting from the point that “societal security distinguishes itself in terms of the preservation of preferred identities instead of terms of the preservation of sovereignty” (McDonald, 2008, p. 571), he noticed that the framework of securitization is narrow in the sense that the nature of the act is defined solely in terms of threats to security, and talked about the possibilities for developing the framework.

3.2. Beyond Diplomacy: Cultural Diplomacy

The second core concept is cultural diplomacy. In the literature review and for the thesis purposes, cultural diplomacy will be studied as a diplomatic practice. The literature review in

cultural diplomacy looked for three main elements. First, a theoretical incursion about what cultural diplomacy is, its definition and the place it has in diplomatic studies. Second, from a utility point of view, what is cultural diplomacy as a practice? How can cultural diplomacy be used and to what purposes can it serve? Finally, what kind of activities should be part of the cultural diplomatic practice?

Cultural diplomacy is understood as “the deployment of a State’s culture in support of its foreign policy goals or diplomacy” (Mark, 2010, p. 62). From the theoretical point of view, the thesis explores cultural diplomacy as a branch of public diplomacy (Cull, 2008; Gilboa, 2008; S. L. Mark, 2010; Nye, 2008). According to Nicholas Cull (2008), public diplomacy has five practices: listening, advocacy, cultural diplomacy, exchange diplomacy and international broadcasting. Public diplomacy is an instrument used “to understand cultures, attitudes, and behaviours; build and manage relationships; and influence thoughts and mobilize actions to advance their interest and values” (Melissen, 2013, p. 437). As cultural diplomacy is a branch of public diplomacy, it also serves as a mechanism to generate cultural understanding, strong relationships, and influence over other audiences (Ang, Isar, & Mar, 2015; Arndt, 2005; Bound, Briggs, Holden, & Jones, 2007; Cummings, 2003; Feigenbaum, 2001; Goff, 2013; Ivey & Glegett, 2005; Mark, 2010; Schneider, 2003; U.S. Department of State, 2005; Villanueva Rivas, 2017).

Before advancing, it is important to clarify that the thesis will not include the concept of soft power into the theoretical debate nor into the analysis. Although cultural diplomacy and soft power normally go hand in hand, as soft power consist of “getting others to want the outcomes that you want” (Nye, 2004, 16), and cultural diplomacy is a channel to communicate “intangible assets such as an attractive personality, culture, political values and institutions,” so it is natural to link cultural diplomacy with soft power and “the ability to establish preferences tends” (Nye, 2008, p. 95).

However, scholars such as Ang, Isar and Mar had raised a voice to “demystify cultural diplomacy, notably by deconstructing the *hype* that nowadays accompanies it – especially when it is yoked to the notion of *soft power*” (Ang et al., 2015, p. 366). As explained in the beginning of the chapter, the thesis studies cultural diplomacy beyond its most usual conception. The thesis does not include soft power because it chooses to explore a less usual link with security concerns. However, it keeps its usual understanding “as a subset of

diplomacy and of public diplomacy” (Mark, 2010, p. 63) because this strategic position brings relevance to its practice.

According to Mitchell (1986), cultural diplomacy has two levels of meaning: a) the agreements, when bilateral or multilateral, which are made between governments to permit, facilitate or prescribe cultural exchanges; b) the execution of these agreements and the conduction of cultural relations following from them as an extended responsibility of governments or as something delegated by governments to agencies and cultural institutions (Mitchell, 1986, pp. 3-5). The thesis looks into the second level: the cultural-diplomatic practice.

The thesis studies cultural diplomacy as a public-diplomatic practice, because it is in accordance with the instrumentalist side of the concept, the specific section that the study is interested in. This means that cultural diplomacy is conceived, planed, and executed as an instrument to serve certain goals. The debate about to what means cultural diplomacy can assist is very broad. In this regard, cultural diplomacy can function as a pillar and a tool of a country’s foreign policy. It has an intangible and a more tangible purpose “cultural diplomacy is viewed as a practice which is undertaken in order to achieve normative, idealistic goals, to enhance *mutual understanding*, but others stress instrumental objectives” (Mark, 2010, 64).

The usefulness of the practice of cultural diplomacy has been observed at several levels. In the widest sense, it “has increased in importance, whereas traditional diplomacy and military power are of limited use” (Bound et al., 2007, p. 16). It has also been observed that it helps to “create a foundation of trust with other peoples, which policy makers can build on to reach political, economic, and military agreements” (Carter, 2015, p. 16). In general, cultural diplomacy serves as support to the government’s foreign policy, as an instrument to achieve domestic goals, to foster mutual and cultural understanding, as a promotion of national culture, national branding and portfolio promotion, to influence foreign audiences, to build support for political and economic goals, to achieve or preserve peace, and to stimulate cooperation (Ang et al., 2015; Clarke, 2016; Cummings, 2003; Grincheva, 2016; S. L. Mark, 2010; Villanueva Rivas, 2017).

The cultural diplomatic practice is tailored to fit the domestic needs, to fit the destination country’s specific situation, and to answer to contemporary challenges (Feigenbaum, 2001; Haigh, 1974; Ivey & Glegett, 2005). The cultural diplomatic practice has been tailored to serve goals such as to demonstrate and affirms the country values, create long-terms relationships

that transcends governments, influence members of foreign societies, enhance a cooperative agenda, a neutral platform for people-to-people contact, to reach out to broader audiences, to establish a communication channel with countries where diplomatic relations have been strained, to foster the growth of civil society, to educate the domestic public about other societies, to counterbalance misunderstanding (Carter, 2015, p. 16). Other examples of cultural diplomatic specific goals are to create connections between institutions, supporting innovation, to create suitable conditions for the implementation of modern and liberal principles, to promote an effective political cultural-dialogue (Bound et al., 2007; Hoffman, 2011; Jarvie, Murray, & MacDonald, 2017).

The purposes for which cultural diplomacy is implemented are multiple and varied and the cultural-diplomatic practices that could serve to these purposes are the same. Cultural diplomacy comprehends activities that enhance “the exchange of ideas, information, art and other aspects of culture among nations and their peoples” (Cummings, 2003, p. 1). Feigenbaum (2001) agrees and says the activities part of a country’s cultural diplomacy are those promoting “the free exchange of ideas, events, and peoples” (2001, p. 30). The cultural diplomatic practice “includes what might be described as a nations expressive life” but the kind of activities that could fit into this description is too broad (Ivey & Glegett, 2005, p. 1).

From the literature review, five types of activities are normally considered as part of a country cultural-diplomatic practice. The classification by sector that the researcher identified is: a) activities related to culture and art; b) educational activities; c) activities oriented to the exchange of values; d) economic oriented activities; e) activities to promote cooperation (Ang et al., 2015; Clarke, 2016; Ivey & Glegett, 2005; Jarvie et al., 2017; S. Mark, 2008; Schneider, 2003; U.S. Department of State, 2005; Wyszomirski, Burgess, & Peila, 2003). The first category –activities related to culture and art- include all kind of activities linked to a country’s artistic and cultural heritage such as the ones related to music, theatre, dance, cinema, painting, and photography. The funding of artist and cultural organizations for artistic performances – music and theatre-, exhibitions –visual arts-, distribution of digital literary materials, translation of cultural products in form of text and visual materials are included. It contemplates high culture and pop-culture activities, including food and fashion. It also comprises the support of cultural infrastructure in form of financing cultural institutions, centres, and forums abroad as well as the staff necessary, the promotion of TV, films, and sport events, and artistic exchange programs.

The second category includes all activities related to education such as academic exchange programs, scholarships, programs to connect with innovative sectors, student mobility programs, language instruction, sponsoring seminars and conferences in-country and abroad, and research funding. The third category is activities related to the exchange of values. Usually, these kinds of activities are oriented to foster long-term relationships and mutual understanding. Here we include activities oriented to the demonstration of values, to reach of influential members of foreign societies, and to the creation of international networking. Programs such as the creation of sport and cultural ambassadors are part of this category because they are selected to influence foreign audiences and to demonstrate a country's values.

The fourth and fifth categories are not exclusively cultural. They could be linked to cultural issues or only be conceived as part of a bigger cultural event. The economic activities are those focused on promoting cultural business or cultural industries. A different modality are those activities inserted into a bigger cultural event to promote not only cultural products, but trade, tourism, and exports in a wider sense. The final category is cooperation. It includes international cooperation programs, collaborative projects, and the promotion of governmental dialogue between art institutions like cultural ministries, cultural institutions, or museums. It could also include actions to foster cooperation with other sectors. The Sister City programs are an example of this. The program promotes cultural exchange between two cities and the expansion of cooperation into the political, and economic sectors.

3.2.1. Cultural Diplomacy and International Cultural Relations

[Culture is] the first resort of Kings⁴
-Richard T. Arndt

Richard T. Arndt -a notorious American diplomat- titled his book about American cultural diplomacy "*The First Resort of Kings.*" This section starts by acknowledging it because it exemplifies the thesis approach to cultural diplomacy and its differentiation from

⁴ Richard T. Arndt wrote a book with this title on 2005. He was a cultural diplomatic practitioner. Since leaving the Foreign Service, he has taught at the University of Virginia, Johns Hopkins, and George Washington University.

international cultural relations: the role of the State. Cultural diplomacy takes place “when formal diplomats, serving national governments, try to shape and channel this natural flow to advance national interests” (Arndt, 2005, p. xviii). On the other hand, international cultural relations (ICR) “have a wide reference going beyond the actions of governments and their agencies,” the involvement of the State is not determinant to establish cultural relations, they “can be conducted on the initiative of private as well as public institutions” while “cultural diplomacy is essentially the business of governments” (Mitchell, 1986, p. 3).

For Mitchell (1986), the difference between both concepts lies in the way it is practiced. ICR is more neutral and comprehensive. It uses the resources granted by governments and the benefits from the international agreements. In the practice, ICR’s purpose is not to pursue “one-side advantage” or to solely serve to the State interest. Its main purpose is to “achieve understanding and cooperation between national societies for their mutual benefit” (Mitchell, 1986, p. 5). The difference between both concepts is not clear since their characteristics overlap. Scholars and cultural-diplomatic practitioners’ emphasize the fact that -in the practice-cultural diplomacy’s final goal is to build long-term relationships, and mutual understanding between societies (Ang et al., 2015; Feigenbaum, 2001; S. Mark, 2008; S. L. Mark, 2010; Schneider, 2003; Wyszomirski et al., 2003).

The thesis considers relevant to point out the academic debate between cultural diplomacy and ICR because of two reasons. First, because the thesis studies the conduction of cultural activities as a governmental practice. Second, because the British and the Mexican have a different conception of how they implement cultural activities. The first reason to bring up the debate between ICR and cultural diplomacy is because it points out the State’s involvement in the practice. The outline of the role of the State is important because this thesis concentrates its attention on how cultural diplomacy can serve to security concerns. It is important to grant a strategic position to the State because the study conceives that the link between cultural diplomacy and security concerns is more likely to be present in the “legitimate activities of governments that seek to project their interest abroad” (Feigenbaum, 2001, p. 30). The second reason to talk about the difference between ICR and cultural diplomacy is because the UK practitioners and policy documents focus their attention on ICR (Wyszomirski et al., 2003, p. 8), while the Mexicans application of culture is as a diplomatic practice (Villanueva Rivas, 2016, p. 14).

For the purposes of this research, the thesis understanding of cultural diplomacy is as “a diplomatic practice of governments, carried out in support of a government's foreign policy goals or its diplomacy (or both), usually involving directly or indirectly the government's foreign ministry, involving a wide range of manifestations of the culture of the State which the government represents, targeted at a wider population as well as elites” (S. Mark, 2008, p. 3). The State is the main actor analysed, although the study recognizes that the cultural-diplomatic practice involves multiples players which enrich the process.

As the thesis focuses on the practical scope of cultural diplomacy “the practitioner is the key” to understand it. It raises the question about who can *conduct* cultural diplomacy? For Mitchell the “independent agencies are [the capable entities] to undertake international cultural relations,” and “governments undertake cultural diplomacy” (Mitchell, 1986, p. 5). An opinion supporting Mitchell’s point of view says that in *stricto sensu*, cultural diplomacy is essentially an interest-driven governmental practice, with cultural relations, which tends to be driven by ideals rather than interests and is practiced largely by non-State actors” (Ang et al., 2015, p. 365).

Bélanger (1999) talks about the traditional actors executing cultural diplomacy like the ambassador, the diplomatic mission, the consulate. Later on, scholars talked about the necessity to include non-State actors such as civil society (Ang et al., 2015; Bound et al., 2007). Different actors are involved in different activities according to Bound et al., national actors are mainly involved in the promotion of a country’s national goals and policies and building common understanding; while national and sub-national actors communicate a nation’s ideas, ideals, beliefs and values (Bound et al., 2007, p. 26).

Cultural diplomatic actors are a mix between State actors, sub-State actors and not-State actors. The State actors correspond to Bélanger’s quote and the governmental departments involved in planning and executing the cultural diplomatic actions. The sub-State actors are decentralized departments or autonomous organizations which are part of the government structure but to some extent independent. A perfect example is the British Council. Non-State actors are individual and private entities that become involved in the cultural diplomatic implementation or planning. An example of it are the enterprises founding events, the collaboration with cultural private organizations or the artists and cultural personages participating in the activities.

3.3. Beyond Mega-Events

Everyone loves a parade
(popular saying)

The popular saying states that “*everyone loves a good parade,*” the expression could be a first interpretation of the third core concept. For the international public, mega-events could be a parade of international dimensions as they can be assessed in terms of their “media audiences and the commodification of entertainment” (Hiller, 2000, p. 439). However, they are much more complex than a simple parade, “mega-events are short-term high profile events like the Olympics and World Fairs that are usually thought of in terms of their tourism and economic impacts” (Hiller, 2000, p. 439).

The title of the last core concept is “*Beyond Mega-Events*” because the thesis would like to explore a conception of mega-events linked to cultural diplomacy. For this purpose, the thesis adopts a definition that includes cultural components. For this research mega-events “are large scale cultural (including commercial and sporting) events which have a dramatic character, mass popular appeal and international significance” (Roche, 2000, p. 1). And its approach is to analyse mega-events “as tools of government policy or ideologies” (Hiller, 2000, p. 439).

While conducting the literature review, the purpose was to keep in mind the search of information related to mega-events as cultural actions, and the implementation of mega-events as strategic policy tools. The literature review transitioned from cultural diplomacy to the mega-events literature looking for a connection between these two core concepts. It has been noticed that the literature on mega-events based its arguments on the literature on cultural and public diplomacy, but an explicit link between the two concepts has not been drawn. The section wants to go beyond the conventional conception of mega-events and explore how cultural events are included into this concept and how a cultural event can be a mega-event and a cultural diplomatic action.

From the literature review, the characteristic defining events as mega-events are the size; they are “large-scale international events” (Harris, 2015, p. 962), the media; they “receive significant media attention” (Harris, 2015), and their impact; “they may be of short duration

but it has an impact and meaning far beyond the event itself for the host city” country and region (Hiller, 2000, p. 439). The literature review indicates that an event is *mega* in terms of its size. The scale of mega-events is determined by the “number of participants and spectators, number of individual sessions, levels of organisational complexity” (Malfas, Theodoraki, & Houlihan, 2004, p. 210). This is a descriptive feature, mega-events have a limited duration but involve great coordination efforts because they include a combination between State actors, sub-State actors and not-State actors. Roche (2000, p. 1) explains that mega-events are organised by a combination of “national, governmental and international non-governmental organizations.”

The second defining feature is *impact*. Mega-events are expected to have an effect on several spheres “economic, tourism/commercial, physical, sociocultural, psychological, and political” (Gursoy & Kendall, 2006, p. 608). Since the thesis is analyzing mega-events from the point of view of public policy that could be a cultural diplomatic action, it focuses its attention in the economic, tourism/commercial, and political impact of mega-events. It is a general belief that mega-events can stimulate economic development, tourism and serve to commercial interests (Gursoy & Kendall, 2006; Harris, 2015; Hiller, 2000; Horne & Manzenreiter, 2006; Quinn, n.d., 2005). The economic growth has been linked to urban development, urban redevelopment and urban restructuring but the literature review does not analyze this debate because it is more of a domestic policy issue than a foreign policy concern (Hiller, 2000).

The economic impact of mega-events is normally understood as a positive feature. This characteristic signifies a strategic implication. It is assumed that they “stimulate economic development, tourism, serve to the civic and national interest through economic growth” (Hiller, 2000). Some scholars say that one of the benefits of hosting mega-events is that they offer visibility –national, regional and international- and it could have an impact in terms of tourism (Gursoy & Kendall, 2006; Harris, 2015; Hiller, 2000; Horne & Manzenreiter, 2006). It is a common perception that mega-events represent an economic boost, an increase in touristic flows and a contribution to the self-representation of a country before an external public (Quinn, n.d., 2005, p. 934).

From the political point of view, mega-events have an impact in the nations implemented. They become part of “the story of a country and people” as well as a key opportunity to “construct and present images of themselves for recognition in relation to other nations and in the eyes of the world” (Roche, 2000, p. 6). In other words, mega-events impact the way a country is

perceived from the outside. Another approach to the mega-event political impact is in the domestic sphere, mega-events could be a way to “reignite collective endeavor and restore civic engagement,” and a “vehicle for convening diverse groups of fellow citizens” (Quinn, n.d., 2005, p. 937). Gursoy and Kendall’s (2006) approach is that mega-events could be used as a political tool to build domestic support because of their perceived benefits, for example the promise of economic growth.

The last defining characteristic that makes a mega-event is the reception of significant media attention or media exposure (Harris, 2015; Hiller, 2000). The degree of media interest in an event “determine whether an event may be described as a mega-event or not” and “the significance of an event depends upon the kind of media coverage it can attract,” according to that a mega-event could be classified as a “national or international *media event*” (Malfas et al., 2004).

3.3.1. Classifying mega-events

The literature review classifies mega-events according to its field: sports, commerce, and culture (Richards & Wilson, 2004). A few examples of mega sport events are the Grand Tour (Clarke, 2016), Olympics Games (Harris, 2015; Hiller, 2000; Horne & Manzenreiter, 2006), Football World Cup (Harris, 2015; Horne & Manzenreiter, 2006), Winter Olympic (Gursoy & Kendall, 2006). Mega sport events are easy to detect because they all are international or world events that fulfil the previous mentioned characteristics: size, economic-touristic and commercial impact and media coverage. Roche’s book (2000) focuses in the biggest mega-event expression but he recognises the existence of smaller mega-events. To him, sport events like the Asian Games, the PanAmerica Games, the African Games, and the Euro Cup are a smaller form of mega-events: world-regional events (Roche, 2000).

The World Fairs and Expos can be classified into commercial mega-event modalities but they could also fit into cultural examples of mega events (Hiller, 2000; Roche, 2000). It depends on their field. He explains that the expos are world-level international trade fairs for a vast range of topics, from “aircraft, cars, and computers to books and cultural industries” (Roche, 2000, p. 3). To Roche (2000), World Fairs are equals to Expos. The cultural modality is a smaller form of mega-events. It includes special world-level international arts and cultural events as

the Edinburgh Festival, the Cannes Film Festival (Roche, 2000, p. 3). Other examples of mega cultural events are the Notting Hill Carnival and the European Cultural Capital and the European Year of Culture (Richards & Wilson, 2004, p. 1932).

The literature on mega-events classifies them into three categories: cultural, sport and commercial. It gives examples of each group and provided general indications of what are the characteristics that make an event *mega*. Then it is expected that following these criteria it could be determined if an event fits into the mega-event description. The research believes cultural years could qualify and must be studied as mega-events due to the instrumentality of mega-events. Therefore, the next section studies if this assumption is true.

3.3.1.1. Cultural Years as mega-events

Neither the literature in mega-events nor the literature in cultural diplomacy explicitly suggest that cultural years are mega-events. However, the research would like to exemplify how a cultural year could be classified into the cultural field of mega-events. This exercise is one of the reasons why the section is called “*Beyond the Mega-Events.*” Besides, the academic literature on cultural years is extremely limited.

The French are pioneers on artistic and cultural affairs. They have a long history implementing “*saisons et années culturelles.*”, the equivalent to the cultural years, The French government has been celebrating these seasons since 1985, and so far, they have commemorated their relationship with more than 60 countries and cultural programs (Institut Français, 2017). The French model of started as exclusively artistic and cultural programs that later incorporated more sectors such as tourism, economic and academic alliances, and innovation (Institut Français, 2017). These events, with a duration from 3 to 6 months, are called cultural seasons, and from 6 to 12 months they are called a cultural year. They are government initiatives, planed as strategic tools and part of French cultural foreign policy (Institut Français, 2017).

The French model is the oldest example of cultural years and it fits perfectly to the description of mega-events. The *saisons et années culturelles* are a government action part of its policy. They are “discontinuous, out of the ordinary, international and simply big in composition” (Horne & Manzenreiter, 2006, p. 2). Nowadays, various countries implement cultural years as

part of their government initiatives, linked to foreign policy and used as their instrumental impact in terms of economic, political and media attention. A few examples of cultural year are: “the Year of Turkey in China in 2013,” “the Dual Year of Mexico and Germany in 2017,” “the Dutch European Year of Cultural Heritage,” and “the UK-India Year of Culture in 2017.”

This thesis considers that a cultural year could qualify as an Expo modality of mega events because of two reasons: its constitution and its organization. Roche states that mega-events in their Expo modality are distinguished by “their interdisciplinarity, their popularity, their institutional effects, and their attitudinal effects” (Roche, 2000, p. 6). All the previous distinctions apply for the cultural years. They are interdisciplinary in their program and the people involved in it: from artists to policymakers and from cultural to financial activities. In terms of popularity, cultural years have an international impact, it reaches the public in the country of implementation and in the country that implements the cultural year. Likewise, it gains the media attention in the countries involved. Finlay, it has institutional effects because its implementation implies the participation of State actors, sub-State actors and not-State actors. In other words, the coordination of government instances, cultural institutions and organizations, private enterprises, and individuals as artist, and cultural managers.

The second characteristic is that the “expo genre involved a series of unique exhibitions of some of the greatest contemporary achievements in most of the main high cultural forms, including science, technology, art and architectures, simultaneously and together as parts of a single event on a single site” (Roche, 2000, p. 6). This perfectly describes a cultural year program. It is a mixture between artistic and cultural activities with economic, touristic, educative and technologic activities.

A cultural year is also a mega-event in terms of impact and its use as a policy instrument, in this case a foreign policy one. The literature stresses the fact that mega-events are expected to have an impact in terms of economic growth, tourism and media exposure. A cultural year is planned to achieve all of those. The media exposure will help “to improve a country, region or city image, and visibility, celebrate diversity, influence the external public, and advance their interests and values” (Quinn, n.d., 2005; Richards & Wilson, 2004). The media exposure is also expected to have an impact in the tourist flows and the cultural years are usually a motive to launch or explore business opportunities between the countries.

Chapter four: theoretical framework

The literature review chapter exemplified how the three core concepts are used in its less traditional conception. It accentuates the need of a broader security agenda including topics beyond the military issues. It emphasises on conceiving cultural diplomacy beyond the mission to project a country abroad, and the study of the mega-events beyond an instrument serving to touristic purposes. The reason why the research focused on using a broader conception of security, cultural diplomacy and mega-events is because by doing so, it is possible to establish a logical a connection between them. The theoretical framework explains how the three concepts are interlinked and how the logical connection has been established. In other words, it is an extension of the puzzle section.

4.1. How can we talk about Societal Security, Cultural Diplomacy and Mega-Events?

The research has two theoretical foundations: mega-events and security (see figure 2). Both pillars connect through cultural diplomacy. The societal security sets the proposal tone. As studied in the literature review, societal security “moves beyond the traditionally objective visions of security and their related assumptions that security refers narrowly to the military-territorial parameters of States” (Williams, 1998, p. 435). Consequently, the agenda of security studies expands to include everything “threatening its *we* identity into jeopardy” (Williams, 1998, p. 435). Clarifying, societal security "concerns the ability of societies to reproduce their traditional patterns of language, culture, association, and religious and national identity and custom within acceptable conditions for evolution" (Buzan, 1991, p. 433). The essence is that the "key to society is that set of ideas and practices that identify individuals as members of a social group" (McSweeney, 1996, p. 83). This thesis understands security from this perspective because it opens a bridge to cultural diplomacy.

Bélangier’s work (1999) is a precedent connecting the CSSS with cultural diplomacy. He talks about the importance of including culture under the conception of foreign policy. However, he is not the only one writing about a connection between security and culture. Williams (2007) explored the bond between the symbolic power and the politics of international security. He

also looked into the meaning of images, communication and the challenges they pose to securitization (Williams, 2003). Krause (1999) studies culture and security from a multilateralism perspective and he looks into the particular way in which each country practices security building and arms control. Nonetheless, Bélanger’s (1999) work is the most relevant work because it includes the use of cultural diplomacy as a foreign policy tool and he uses the CSSS to point out that a country’s culture, values, and identity are in need of protection.

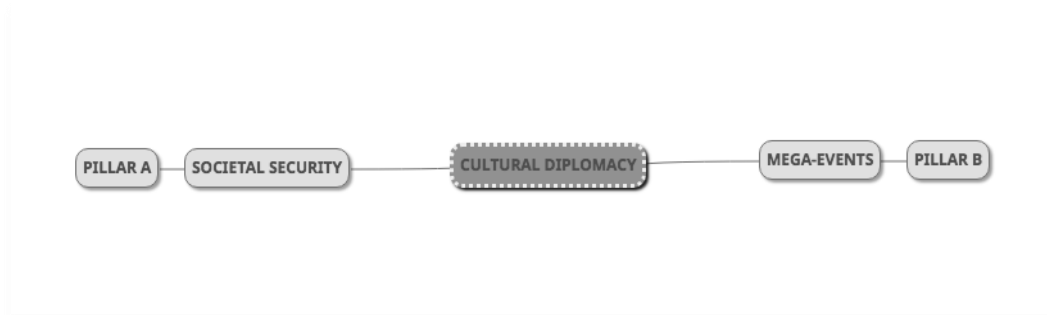


Figure 2: relationship between concepts

The idea is that societal security is an internal and external concern. There is a need to protect the set of ideas and practices that identify individuals as members of a social group. The security concerns become expanded to include everything jeopardizing this identity and it must contemplate internal and external threats. Thus, cultural diplomacy emerges as an ideal instrument to preserve this identity. Nicholas Cull (2008) defines cultural diplomacy as “an actor’s attempt to manage the international environment through making its cultural resources and achievements known overseas and/or facilitating cultural transmission abroad” (Cull, 2008, p. 33). Schneider (2003, p. 2) analyses the United States’ cultural diplomacy and she qualifies it as the best tool to communicate the American intangible values such as individual freedoms, justice and opportunity for all, diversity and tolerance. Thus, cultural diplomacy is an instrument to manage the international environment and it could provide societal security by explaining a nation’s identity to external publics. Cull and Schneider comprehend cultural diplomacy as a foreign policy instrument. Correspondingly, Bélanger includes it into the interpretation of foreign policy “as the expression of a national interest profoundly rooted in some cultural common denominator” (Bélanger, 1999, p. 678).

Bélanger (1999, p. 678) thoughts about the “legitimation of foreign policy as the expression of national interest profoundly rooted in some cultural common denominator” and how “the

international cultural agenda is transforming the relationship between culture and foreign policy” derived into the idea that if cultural diplomacy has been used as a foreign policy tool, and as security is the main topic of a country’s foreign policy, then it could exist an interaction between a country's security policy and cultural diplomacy. Bélanger’s ideas are part of a discussion followed by authors like Zimin (2014), Schneider (2003) and Feigenbaum (2001). However, Bélanger’s (1999) most relevant contribution is the perspective that culture is something that must be protected and this task is linked to cultural diplomacy in the CSSS framework.

The second pillar is mega-events and it is linked to the societal security by cultural diplomacy (see figure 2). Mega-events are conceived as a cultural diplomacy modality⁵ and this presumption reaffirms its use as a foreign policy tool. Mega-events are “large-scale cultural (including commercial and sporting) events, which have a dramatic character, mass popular appeal and international significance” (Horne & Manzenreiter, 2006, p. 2) and usually they are “planned to accomplish other objectives like economic or touristic goals” (Hiller, 2000, p. 439). The cultural years fit into Horne and Manzenreiter description of mega-events. A cultural year is a season formed by many artistic disciplines such as theatre, music, photography, films, painting, and dance. Their dramatic character and international significance lie in the intensity – the number of activities and the duration – a whole year. Finally, their popular appeal is in the public to which it is addressed.

Figure 3 exemplifies the logical link between cultural diplomacy and mega events. Mega-events are part of cultural diplomacy when they are cultural events implemented outside a country, they employ cultural events to accomplish objectives of a different kind for instance, economic or touristic goals. One more time, it is important to clarify that cultural diplomacy is analyzed as a part of public diplomacy “where State and non-State actors use the media and other channels of communication to influence public opinion in foreign societies” (Gilboa, 2008, p. 58). The previous definition interprets public diplomacy as a foreign policy tool by saying that it is meant to influence the public opinion in foreign societies. Cultural diplomacy is a component of public diplomacy and mega-events are cultural diplomacy actions. The three

⁵ As mentioned in the literature review, mega-events have not been addressed as a modality of cultural diplomacy. However, the scholars conducting research on mega-events base their arguments in the public diplomacy literature where cultural diplomacy is included. Furthermore, a few papers talk about the specific use of cultural mega-events. This allows to make a connection and study the cultural years as a mega-event implemented as part of a country’s cultural diplomacy.

concepts are foreign policy tools and they modify the international setting: public diplomacy impacts the foreign public opinion; cultural diplomacy manages the international cultural environment, and mega-events are complements to achieve worldwide economic or touristic goals.

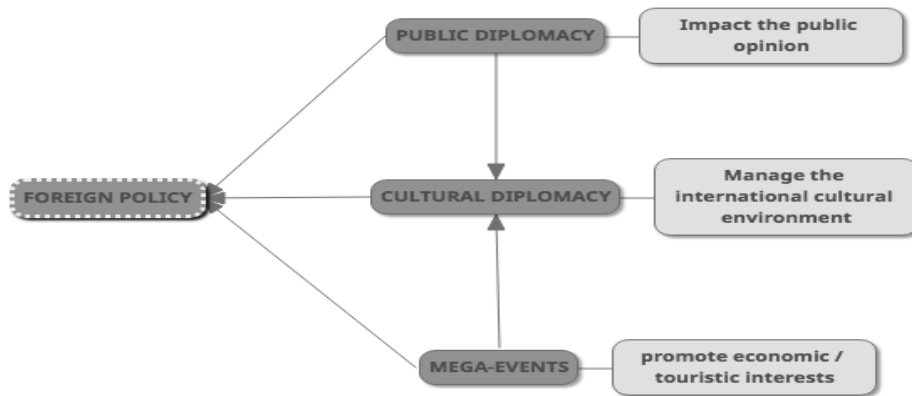


Figure 3: linking cultural diplomacy and mega-events

Summarizing, the CSSS provides the research guidelines. Its societal security concept is reflected in a country's public policies. It includes its foreign policy which is similarly linked to the security policy as one of its purposes is to assure security at the international level. Cultural diplomacy comes into the picture as a foreign policy tool linked to the security policy and executed to provide societal security. The central argument and the logical thinking behind is: if we look into the CSSS propositions, cultural diplomacy turns into a valuable tool to provide and assure societal security. Why? Because cultural diplomacy is a tool that works mainly in the social level. It is a peaceful instrument to approach another party, it promotes mutual understanding. It shows what a country is to the others. It explains its values, culture, and identity. This works hand in hand with the perception of societal security that pays attention to a country's culture, identity, and values. The assumption is that if a country has a broader conception of security –as the proposal from the CSSS - then the use of cultural diplomacy will include a mix of traditional security issues and societal security concerns. The Dual Year between Mexico and the UK fits into the theoretical framework because it is a mega-event. It is an example of the cultural diplomatic practice for both countries.

4.2. Social and Academic Relevance

Under the social spectrum, Cultural Diplomacy studies are multilevel; they go from the high-level spheres where the initiative was born to the international public. Therefore, the research could have an impact in two social levels: experts and general public. Figure 4 provides a general vision of the social sectors that could benefit from the investigation. From the interviews conducted, it was clear that British and Mexican practitioners had an excellent understanding of the implications and impact that cultural diplomacy could have. However, during the execution of the investigation, it was also noticed that the understanding of cultural diplomacy as a tool or a measure to protect a country's values, culture and ideas was not the most popular one. Hopefully, the research will be a friendly reminder to the diplomatic corps and policymakers that cultural diplomacy could serve to multiple purposes. In fact, professor César Villanueva has pointed out that Mexico needs to have a broader understanding of cultural diplomacy beyond the objective to promote a country abroad, because cultural diplomacy usefulness is richer in many ways (Villanueva Rivas, 2018).

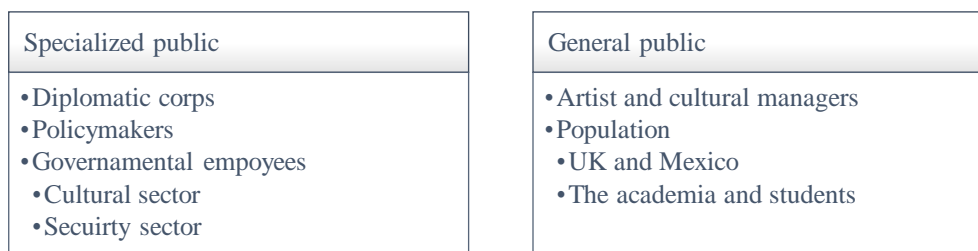


Figure 4: social relevance

The research could be helpful to practitioners in the security and cultural sectors. It could be useful to governmental employees to further understand the other side of the equation. Security and cultural policymakers, as well as governmental employees from the security and cultural department could use this illustrative work to explore the connection between culture and security, and later on, to link cultural diplomatic actions to societal security purposes in a more conscious way. Additionally, as the research aim is to exemplify cultural diplomacy's relevance and utility, it can also be used to justify the implementation of cultural diplomatic actions.

In the second level, the general public can also benefit from this work. First, the sub-State and non-State actors must acknowledge the different purposes that their work could serve. Sub-State actors such as cultural institutions, museums, art foundations, and civil society could

benefit from this work since they are one of the largest groups involved in the Cultural Year implementation. The research is a tool to help them understand how cultural years' work, their strategic usage and its impact. The non-State actors such as artist, students and the British and Mexican population can also benefit from this work in a direct or indirect way. For the non-State actors as cultural managers, and artists the work can be useful to understand the way cultural years' work, their impact, and their strategic use as part of public policy. As these actors are part of the cultural season programming, this work could be useful for them to justify their artwork and become included into more cultural seasons.

Another social group that could benefit from this research are the academia students. The research is a thesis example, could be used as a guide and maybe as a source of inspiration for further research. I like to believe that this research could eventually stimulate the interest in this topic and encourage its study from different angles as an exercise to enrich it. Finally, the international public and the Mexican and British population could also benefit from the research. Maybe not in the most direct way but as a collateral benefactor as the public is the ultimate receptor of cultural diplomatic actions. In general terms, this research is a contribution to the small amount of information regarding the link between the three core concepts: cultural diplomacy, mega-events, and societal security. This is a contribution *per se*, because although the connection exists -as exemplified in the theoretical framework-, it has not always existed in an explicit way. The connection between security and culture and between cultural diplomacy and mega-event also invites for further exploration. Figure number five lists the academic contributions of the research work.

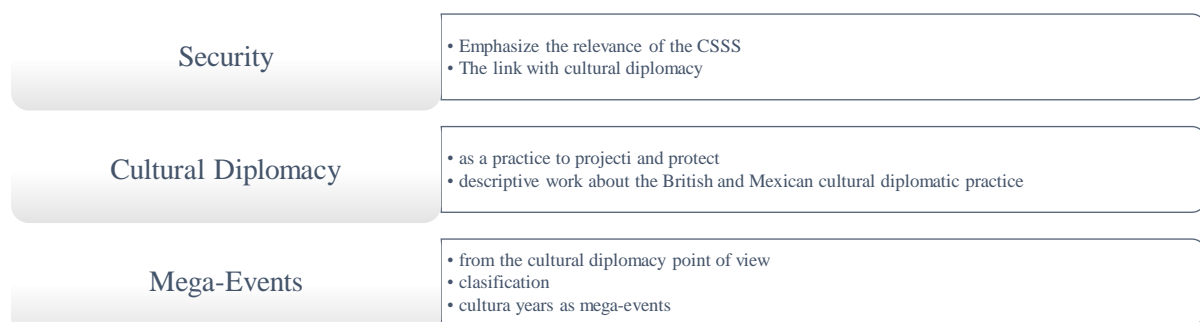


Figure 5: summary of academic relevance

For the first core concept, societal security remains as the most controversial sector of the Copenhagen School proposal. The academic significance in this section consists of describing the CSSS relevance and to exemplify the link with the second core concept. First, the thesis applies the proposals from the CSSS to an empirical case and shows that countries do have

societal security concerns and how they are included into their policy documents. For example, the Mexican case includes societal security concerns in the National Development Plan, the Program for National Security, and the Special Program of Culture and Art. The research shows how countries have been adopting a broader conception of security as predicted by Buzan's (1991) article "*New patterns of Global Security in the Twenty-First Century.*" Even in the British case, whose security policy has a strong presence of traditional concerns, the government has included security sectors beyond the military.

Second, the thesis is an example of how the cultural-diplomatic practice incorporates countries security concerns. The literature review pointed out a need for further studies looking into the way cultural diplomacy could be linked to security concerns. The research is an empirical exploration of Bélanger's (1999) ideas. In his paper "*Redefining Cultural Diplomacy: Cultural Security and Foreign Policy in Canada,*" he started a discussion about the domestic process to include culture into a country's foreign policy. The research keeps exploring this idea and shows how after these concerns have been included into the foreign policy, they have been taken into account during the policy implementation. In other words, the cultural-diplomatic practice reflects on that.

The second core concept –cultural diplomacy- identifies two main academic contribution: the cultural diplomatic practice as a way to project a country abroad and as a way to protect its culture, identity and values, and a description of the Mexican and British cultural diplomatic practices. First, the research is an attempt to exemplify the link between cultural diplomacy and security and an empirical exercise to illustrate how the cultural diplomatic practice could also serve to protect a country's cultural assets as explored by Bélanger's article (1999). The literature review shows a loop related to the stated above. The research explains how cultural diplomacy is used to address societal security topics. The main research objective is to exemplify the link between culture and security. The thesis explains and justifies this relationship from the theoretical perspective and provides empirical information of how it occurs in the practice. This exercise is a research contribution because it reinforces the idea that culture needs to be protected, and cultural diplomacy could be a way to fulfil this purpose and an instrument to provide societal security.

The second contribution is a descriptive work about the British and the Mexican cultural-diplomatic practice. Although there is literature about it, it has not been an explicitly intention to classify their practices into either a foreign policy tool or a foreign policy pillar. César

Villanueva has written multiple papers in regards to the Mexican cultural-diplomatic practice, such as “The Rise and Fall of Mexico’s International Image: Stereotypical identities, media strategies and diplomacy dilemmas” in 2011, and “Mexico’s Public Diplomacy Approach to the Indo-Pacific: A Thin Soft Power” in 2017, or the report “La Imagen de México en el Mundo 2006-2018” in 2016. In the British side, scholars like Bound, Briggs, Holden (2007), Wyszomirski, Burges, Peila (2003), and Javie, Murray, MacDonald (2017) have analysed the British cultural-diplomatic practice.

The last academic contribution is about the third core concept: mega-events. Three main points of impact have been detected: the study of mega-events as part of a cultural diplomacy action, the classification of mega-events with an emphasis on the cultural sector, and the analysis of cultural years as mega-events. In relation to the first point, mega-events are not a new concept, but they have not yet been analysed as part of a country’s foreign policy or as a cultural-diplomatic practice. The international dimension is explicit in the mega-event literature as they are “large-scale cultural events, which have a dramatic character, mass popular appeal and international significance” (Horne & Manzenreiter, 2006, p. 2), but its international dimension has not been deeply studied. Therefore, the thesis contributes to establishing a visible relationship between cultural diplomacy and mega-events.

A second contribution is the fact that mega-events have not been properly classified. The literature concentrates its attention on the mega-sport events like the Olympic Games. Roche (2000), makes an effort to explain what are the characteristics that make an event *mega*, and this thesis elaborates further on it and gathers multiples examples of mega-events from the literature and classifies them into three categories: sport, commercial and cultural.

Finally, a last contribution is the analysis of cultural years as mega-events. The research justifies the study of the Dual Year as a mega-event due to its size, impact, and the inclusion of non-cultural activities in the season program. Although, the literature does not study mega-events as part of cultural diplomacy, scholars use the literature from culture and public diplomacy as theoretical frames. Furthermore, several papers talk about the specific use of cultural mega-events. This allows to justify the study of the cultural years as a mega-event. It is also a theoretical contribution because even if the link is not new, it is an attempt to make it visible.

Chapter five: The Dual Year between Mexico and the UK

*a way to strengthen ties between individuals, organisations, governments
and the building of bilateral trust and engagement.*
-Bilateral press release⁶

The previous chapter talked about the link between cultural diplomacy and security. The literature review showed the existence of a theoretical discussion that includes culture as part of security concerns and to use cultural diplomacy as a measure to address security issues. Now, the last chapter looks into the British and Mexican cultural-diplomatic practice and analyses the Dual Year between Mexico and the UK (DYMx&UK) in 2015 to explore if this particular cultural-diplomatic example has been codetermined by security concerns.

The section explains what I call the British and Mexican model. It consists of the operationalization of the dependent and independent variables: security concerns and cultural conception. It is followed by a detailed description of the DYMx&UK, preceded by the analysis about whether or not the Dual Year was codetermined by security concerns.

5.1. The British Model: security and culture conceptions

“What we can no longer ensure by power alone, we must secure by other means”
Report of the Committee on Representational Services Overseas,
Cmnd. 2276, HMSO, 1964; (“Plowden.”)

The methodological chapter explained how the first step in the analysis was to classify the variables. The section began by explaining what the British conception of culture is and later it describes the country’s conception of security. From the British understanding, it is more adequate to talk about ICR instead of cultural diplomacy (Wyszomirski et al., 2003). The UK has a commitment to the term ICR as they stress the importance of building lasting relationships through long-term engagements (Bound et al., 2007). This is an important characteristic; the British model gives priority to the creation of long-term relationships with strategic partners. They strongly believe these relationships are of mutual benefit for the parties

⁶ The full press relies can be found at: <https://embamex.sre.gov.mx/reinounido/index.php/en/2015-dual-year>

involved. Mr. Edgardo Bermejo Mora (2018), and Mr. Stuart MacDonald (2018) corroborated this vision. Mrs. Lena Milosevic (2018) highlighted the importance of the mutuality principle as a pillar of the British practice and the *best* way to implement effective practices.

The British model is highly decentralized. The Foreign & Commonwealth Office (FCO) is the organism responsible of conducting foreign affairs and the offices in charge of executing cultural activities are the British Council (BC), and the Visiting Arts (VA) (Wyszomirski et al., 2003, p. 8). The BC primary tasks are educational, scientific and cultural exchange activities. Founded in 1934, the BC is the oldest cultural relations organisation in the world and its main spirit is to build trust between people worldwide. The organization calculates that it engages with over 600 million people per year (British Council, 2014, 2018). The VA brings international cultural and educational visitors to the UK, it was created in 1977 as a department of the BC, its purpose is to engage and inspire young people, communities and future professional and to bring international and culturally diverse work from overseas to UK audiences (Visiting Arts, 2018). Regularly, the Department of Innovation, Universities and Skills, and the Department for Business, Enterprise and Regulatory Reform work with the BC and VA to conduct activities related to the creative industries taskforce (UK Gov, 2018).

Probably, the decentralized character of the British model is the reason why they understand culture as a tool and not as a foreign policy pillar. Nevertheless, culture has the important role of supporting the British interests through culture and art. The UK “considers culture as a significant part of [its] foreign policy,” its priorities are “to build appreciation of the UK's creativity and scientific innovation; to increase international recognition of the range and quality of learning opportunities in the UK; to strengthen international educational cooperation; to enhance awareness of the UK's democratic values and processes; and to work in partnership to strengthen good governance and human rights” (Wyszomirski et al., 2003, p. 8).

The two analysed BC annual reports reflect the decentralized character of the British model and its function as a foreign policy tool. The FCO coordinates the UK's international priorities and organisms such as the BC, the UK Trade and Investment (UKTI), the Department for Business, Innovation and Skills (BIS), the Department for Culture, Media and Sport (DCMS). The FCO, along with the VA bring assistance to these concerns (British Council, 2013, p. 4). The documents analysed for insights about the British conception of culture -Management Statement, Financial Memorandum, Annual Report for the years 2013/2014 and 2014/2015-

supported the used of culture as a foreign policy tool. Stuart MacDonald (2018) confirmed the research conclusion: the British conception of culture is as a foreign policy tool.

From the security documents analysed (see annex 1 for the list of documents), the UK security concerns have a strong link with its foreign policy and military concerns. Table 13 shows a strong presence of traditional security concerns, a medium presence of political and economic concerns, and a smaller reference to environmental concerns. Table 13 offers an overview of the British security concerns but when conducting the search, it was noticed that the documents referred to the military concerns in larger extent and in further depth. It is important to acknowledge that the five security sectors are related to each other. In the British case, a clear connection exists among political and military issues, as well as with economic and environmental issues.

The British documents analysed included security concerns from the five security sectors established by the CSSS. It is important to mention that the documents referring to the bilateral relationship did not show societal security concerns related to Mexico. The research concludes that the British general conception of security is societal security which includes military, economic, politic and environmental concerns along with the societal sector.

Security Sector	Security Concern
Military	Support UK troops abroad. Safeguard our national security at home and abroad. Promote an international secure environment and protect the UK from foreign threats. Creation of a Border Police Force. Ensure the world-class defence assets and cyber-security industries. Support to the intelligence agencies and counter-terrorism policing.
Economic	Ensure economic prosperity. Economic security of our farmers. Energy as a critical part of our economy. Pursuit of security through international trade and investments.
Politic	Maximising our country's security by protecting Britain's civil liberties and preserving the integrity of our criminal justice system. Reform of global institutions to ensure they reflect the modern world. Support the reform of the UNSecurity Council. Defend and contribute to the security and resilience of the UK and Overseas Territories. Protect our global influence.
Environmental	Reform energy markets and investment in low carbon energy. Bio-security. Ensure access to natural resources.
Social	Promote stability. Improve immigration controls. Crime prevention measures. Protect our people.

Table 13: UK's security concerns

5.2. The Mexican Model: security and culture conceptions

*“arts and culture are the best emissaries of a nation,
since they reflect the essential values,
the dreams and aspirations of the people,
communicating the transcendental matters,
beyond the circumstantial,
and provoking a deeper level of understanding.”*
- Jaime Nualart⁷

As executed for the British case, this section starts explaining what the Mexican conception of culture is, to later describe the country’s conception of security. As the quote from Jaime Nualart illustrates, Mexico grants a leading role to its culture. It is part of the Mexican foreign policy “forging ties of cooperation, and projecting a positive image of the country” (Villanueva Rivas, 2017, p. 797). The PECA states that “culture plays an important role” in facilitating the dialogue between Mexico and the world because “its patrimony, traditions and contemporary manifestations project a diverse country with great wealth” (Secretaría de Educación Pública, 2014, p. 8).

The Mexican cultural-diplomatic practice is centralized. This implies placing a great emphasis on “State-funded cultural activities, with the obvious chronic budgetary limitations typical of this model” (Villanueva Rivas, 2017, p. 797). It is the duty of the Mexican Foreign Ministry to promote national culture abroad, to articulate images of Mexico and to advance the national interests in specific regions or countries (Villanueva Rivas, 2011, p. 26). The Mexican Ministry of Foreign Affairs (SRE)⁸ is the main organism in charge of executing the Mexican cultural diplomacy, however other governmental sectors are involved as the Mexican Agency of International Cooperation for Development (AMEXCID), the Ministry of Culture, and the Ministry of Education (SEP).⁹

In this section, three documents reported relevant information about the Mexican conception of culture. The PND states that culture must be employed “as an instrument for the projection of Mexico in the world, based on the strengths of the country” (Gobierno de la República,

⁷ He is a senior Mexican diplomat. The quote belongs to the book: Nualart, J. and Lozoya, J.A. (1999) *La Nueva Política Mexicana de Cooperación Internacional*. México: SRE/Instituto Mexicano de Cooperación Internacional, Miguel Angel Porrúa Editores.

⁸ SRE equals to Secretaría de Relaciones Exteriores. All the Acronyms from this section were constructed from its initials in Spanish. Look to the Acronyms list to see the names or titles in both languages.

2013, p. 130). The PECA states that it is within the Mexican cultural institutions responsibility to continue the tasks of preserving, promoting and disseminating the artistic and cultural heritage of Mexico, projecting the country's image abroad, in its tradition, creativity, but above all, its immeasurable cultural wealth (Secretaría de Educación Pública, 2014, p. 18). Furthermore, the PSRE states that culture becomes a fundamental factor to achieve the strategic objectives of Mexico's foreign policy (Secretaría de Relaciones Exteriores, 2013, p. 25).

In general terms, Mexican cultural diplomacy sees the need of "protecting and promoting its national culture, with programs targeted at cultural and educational exchanges" and the Mexican cultural-diplomatic practice "has a regional and international scope of action," it could be unidirectional and bidirectional and it is implemented with nations who sustain "strong bilateral and multilateral connections" (Villanueva Rivas, 2011, p. 26). As the Mexican model is centralized "the sources to finance cultural diplomacy abroad stem mainly from the government itself, with an increasing participation from the private sector" (Villanueva Rivas, 2011, p. 26). The research conclusion is that the Mexican conception of culture is as a foreign policy pillar. The interviews with the former Mexican Ambassador in the UK, Mr. Diego Antonio Gómez Pickering (2018) and Miss. Stephanie Marie Black Leon (2018), his cultural attaché, confirmed this perception.

For the classification of the independent variable, it is possible to perceive a broader conception of security that includes societal concerns. Most of its concerns are at the domestic level, therefore, linked to its domestic policies. The PND (2013) and the PSN (2015) identify societal security concerns linked to the violent climate in the country and to a governmental strategy to reverse this situation. The documents highlight the need to "move toward a broader model of national security, justice, and social inclusion, combating poverty, quality education, prevention and care of diseases, ecological and environmental balance, promotion of economic growth, social and cultural development, as well as security of information and communication technologies" (Gobierno de la República, 2013, p. 31). Only for the previous quote, it is possible to identify security concerns and classify them in the five security sectors from the CSSS. From table 14, it is possible to observe that the majority of its security concerns are societal.

Table 14 is an overview of the Mexican security concerns. It is noted that its bilateral concerns with the UK form part of these concerns. To provide further specificity, it is a Mexican concern

to ensure a continuous dialogue with the EU¹⁰ to expand its political, commercial and cooperative ties (Gobierno de la República, 2013). This concern is linked to the general task of ensuring the role of Mexico in the international system and to ensure the economic development of the country.

Security Sector	Security Concern
Military	Constitutional order. Violence and insecurity inside the territory as a threat.
Economic	Economic development. Combating property. The economic relation with NAFTA.
Politic	Ensuring the role of Mexico in the international system. Democratic governability.
Environmental	Ecological balance. Protection of the environment and ecosystems as they provide resources that guarantee the nation's development. Rational and responsible use of resources.
Social	Protect the fundamental rights of the Mexican population. Justice and social inclusion. Ensuring education with quality. Security in information and communication. Improvement of the living conditions of its population. Social and cultural development. Cultural (linguistic) protection of the indigenous peoples. Social decomposition, insecurity, and violence as a threat.

Table 14: Mexico's security concerns

The search for security concerns pointed out three connections among them: societal-environmental-economic concerns, military and politic concerns and social and military concerns. The environmental concerns are linked to the economic and societal concerns as the economic development of the country is linked to its access to natural resources and natural resources are an essential part of the identity of indigenous groups (Gobierno de la República, 2013; Secretaría de Educación Pública, 2014). The military and political concerns are linked to the rule of law and the capacity to govern in the climate of violence that the country is facing. (Gobierno de la República, 2014). Finally, the link between societal and military concerns is related to the social decomposition and the climate of insecurity and violence that represent a threat to the Mexican society (Consejo de Seguridad Nacional, 2015).

It is important to point out the fact that Mexico -as an emerging country and a multicultural State- still need to solve many societal issues. These societal security concerns are complex and have an impact in other security sectors. These can be observed in the PND which explicitly said their governmental approach “transcends the classic concept of national security, which

¹⁰ It is important to point out that the celebration of the Dual Year happened before the Brexit. The UK was part of the EU and a key country within the organization.

privileges conventional political-military threats, through a multidimensional approach that considers the diverse dimensions of contemporary security, economic, environmental, societal” (Gobierno de la República, 2013, p. 36). Therefore, the research concludes that the Mexican security conception is societal.

5.3. The Dual Year of Mexico in the UK and the UK in Mexico

In 2015, Mexico and the UK celebrated the Dual Year, a cultural season to celebrate the bilateral relation that included around 400 cultural, academic, business, and touristic activities (AMEXCID, 2015). It was created as an initiative between the Prince of Wales and the Mexican President, Enrique Peña Nieto. This Dual Year comprised the largest number of cultural, academic and trade projects ever to take place between the two countries, and it was planned to create new cultural and commercial opportunities for the participants and the sponsors, as well as to strengthen the UK-Mexico relationship (British Council, 2014).

The Dual Year must be understood as a mega-event because it was a large scale cultural event with a mass popular appeal and an international significance as described by Roche (2000). The research highlights the need to study the Dual Year as a mega-event because this grants relevance to the cultural season. The mega-event status situates it in a strategic position, it connects its role to a mission and to specific goals, and objectives. If the Dual Year is not understood as a mega-event, then it loses its impact capacity.

The bilateral celebration was strategically planned by the two countries in three thematic axes. The activities included in the cultural season were exhibitions, films series, concerts, seminars, workshops, festivals, gastronomic exhibitions, academic and scientific exchanges (AMEXCID, 2015). Some of the most relevant examples of activities programmed from the Mexican side were:

- a) Cultural and creative industries: the exhibition “Transgressing Discipline” with paintings by the artist Leonora Carrington in the Tate Gallery of Liverpool, presentation of the Mexican Folklore Ballet of Amalia Hernández at the London Coliseum, participation in the Raindance Film Festival and Edinburg Festival (AMEXCID, 2015).

- b) Education, science and innovation: the larger bilateral meeting between Mexican and British university rectors, the signing of the “Treaty for Mutual Recognition of Studies Degrees, Diplomas and Academic Degrees,” the National Autonomous University of Mexico opened a Centre for Mexican Studies at the King’s College London (AMEXCID, 2015).
- c) Commerce, investments and tourism: a boost to the British tourist flow through the increase of the number of flights, launch of the tourist campaign “*Live it to Believe it*” (AMEXCID, 2015).

The BC reported the Dual Year as an opportunity that allowed to share the artistic British expressions, along with its cultural heritage, innovation, plurality and vitality in the artistic, educative, scientific, trade and investment areas (British Council, 2016). An overview of the most relevant activities in the three axes is the following:

- a) Cultural and creative industries: the objective was to reaffirm the importance of gender equality, regional diversity and the cooperation between public and private institutions with the creative communities of both countries. The performance of the Scottish Dance Theatre in Mexico City, the Royal Philharmonic Orchestra of London, and the exhibition of Landscapes of the Mind from the Tate Gallery at the Mexican National Museum of Art are some examples of activities included in the program (British Council, 2015b).
- b) Education, science and innovation: the program focused on the creation of opportunities to create joint research projects and knowledge exchange between individuals and institutions. A National Week of Science and Technology in Mexico City and the Inspiring Minds event -a meeting that inspired young students to pursue a profession in science and technology- are some examples of activities included. Additionally, as a consequence of the intense academic exchange, the UK-Mexico Visiting Chair emerged as an effort to increase research collaboration between the countries (Milosevic, 2018).
- c) Commerce, investments and tourism: the programme focused on the strengthening of the commercial ties between both nations. “The Innovation is GREAT” Business Summit was the biggest event, it focused on advanced engineering, oil and gas, and renewable energy. The UK’s participation in the Guadalajara International Book Fair (FIL) is an example of boosting business opportunities for both countries. The UK publishers

engaged in business with the Mexican publishing industry, promoting not only British literature in Mexico but Mexican literature in the UK (Bermejo Mora, 2018).

The DYMx&UK included State actors, sub-State actors and non-State actors from both sides. As it was a government initiative, Mexico and the UK were the State actors involved, but all the cultural structure was included in the planning and implementation of the cultural season. From the Mexican side, the Ministry of Foreign Affairs (SRE), the CONACULTA (National Commission for Culture and Arts)¹¹ and all its cultural structure participated in the DYMx&UK. From the British side the BC, the VA and the FCO were the governmental departments involved. Enterprises such as Diageo, EY, HSBC and Shell are examples of, non-State actors involved in the form of sponsors of the cultural season.

From the activities review it can be observed that the program reflects the general concerns of both countries as well as the cultural-diplomatic practices described in the sections regarding the British and Mexican models. The next section will analyse if some of the activities included in the cultural season were codetermined by the countries' security concerns.

5.4. Codetermining Cultural Diplomacy?

The previous section determined that both cases –Mexico and the UK– have a societal security conception because they report social concerns in the documents analysed. The Mexican government has a stronger presence of societal concerns while the British side has a stronger presence of military concerns. Now, it is time to explore if the societal concerns codetermine their cultural-diplomatic practice.

The UK side of the Dual Year program was not codetermined by societal security concerns. Although, the program included a mixture of cultural, economic and commercial, and educative activities these activities were not implemented in terms of societal security concerns. These activities weren't conceived to bring stability, control immigration, prevent crime or to protect the British population. Mrs. Lena Milosevic (2018), former director of the British Council in México, helped to explore this relationship and she explained that the

¹¹ The CONACULTA became the Ministry of Culture in December 2015.

cultural and artistic activities executed during the Dual Year had a social impact, but they weren't planned in terms of societal security concerns.

Mrs. Lena Milosevic (2018) allowed to see the difference between social impact and societal security concerns. The difference consists in the way a cultural season is planned and implemented. The Dual Year had an impact on the British and Mexican society as a consequence of its implementation. Mrs. Lena Milosevic (2018) explained that she observed the public's reaction to the unique opportunity to have access to cultural expressions that otherwise would be extremely difficult for them to enjoy. The key word is impact, the cultural season had consequences in the social level, but it wasn't planned to achieve goals in the societal sector.

Mr. Edgardo Bermejo Mora (2018) said that in terms of planning, the Dual Year was conceived to "bring UK and Mexico closer together and to have a greater understanding of each other, through culture, education and trade." The British program focused on the social spectrum and used it to open doors and strengthen ties with Mexico in all levels, but the cultural season was not planned in terms of societal security concerns. The research conclusion is that the Dual Year wasn't codetermined by the British societal security concerns.

Before moving forward to the second case, two observations need attention. First, a reflection about international and national security concerns. Most of the British societal security concerns are international concerns. The concerns to promote stability refer to international stability. The concern to protect the British people is approached from an international perspective where the people need to be protected from foreign threats. This observation links with the second point, the UK bilateral relation with Mexico. The cultural initiative emerged as a celebration of the friendly bilateral relation (British Council, 2015a) and the search for security concerns did not show societal security concerns in the bilateral level. This means that the UK does not conceive Mexico as an international risk to the global stability nor a threat to the British population.

Moving to the Mexican side, the season program showed a multiple matches with the countries security concerns. The research found three major matches between the Mexican security concerns and the Dual Year program. First, in the educational axis it is possible to match this activities with its security concern is to assure quality education for its population (Gobierno de la República, 2013). The signing of the bilateral treaty on mutual recognition of

qualifications, the increase of educational exchanges, and the creation of the UK-Visiting Chair are activities serving to this societal security concerns. Stephanie Marie Black León (2018) explained that the treaty on mutual recognition of qualifications allowed many Mexicans to validate their British degrees and titles in Mexico. This is a big service to the Mexican population because the UK is the second country with the highest number of Mexican students, only after the USA (Gomez Pickering, 2018, Black Leon, 2018).

The full cultural axis could be interpreted to be codetermined by societal security concerns as it has been stated that it is necessary to guarantee the cultural diffusion as a complement to enhance internal development efforts (Gobierno de la República, 2013, p. 91). Besides, the PECA recognizes the need “to give a greater impulse to the presence of the cultural manifestations of Mexico in the most important international forums and to develop a program with the best expressions of other countries in Mexico” (Secretaría de Educación Pública, 2014, p. 8). Moreover, the PSP (National Public Security Program) perceives the need to “strengthen the citizen bond through social, cultural and recreational actions” as a national concern (Gobierno de la República, 2014, P. 38).

Finally, the economic axis could be interpreted to be codetermined by societal security concerns because one main objective of the PND is to assure economic growth and development through “the expansion of commercial exchanges and productive investments and tourism” (Gobierno de la República, 2013, p. 91). The Dual Year had a strong focus in this matter. Miss. Stephanie Marie Black Leon (2018) explained that the Mexican practice consists of exploring and opening opportunities to priority sectors that would benefit the general population. Ambassador Diego Antonio Gómez Pickering (2018) explained that the economic axis also responds to the Mexican Energy Reform –the privatization of the Mexican energy industry- and the Mexican concern of assuring economic development through this action.

5.5. The Small-N Model

As a recap of the previous sections, the research showed that both countries recognize “culture is an expression of national identity and therefore a factor in international affairs” (Mitchell, 1986, p. 2). For the dependent variable, the UK conception of culture is a foreign policy tool and the Mexican approach to culture is as a foreign policy pillar. For the

independent variable, both countries have a societal conception of security. Following the Small-N Model designed in the methodological chapter, the classification of the depended and independent variable will look like table number 15.

Variable	Case 1: the UK	Case 2: México
Independent: security concerns	societal	societal
Dependent: culture diplomatic practice	tool	pillar
Outcome: codetermined?	yes/no?	yes/no?

Table 15: applying the Small-N Model

The conclusion from the section 4.4 was that the UK societal security concerns do not codetermine the DYMx&UK and that some of Mexico's security concerns were present in the DYMx&UK. When this information is included in the Small-N Model, the model will look as it does in table 16. The methodological chapter predicted all the possible logical scenarios, and table 16 does not match any of them.

Case	Independent: Security concerns	Dependent: Cultural diplomatic practice	Outcome: codetermined
The UK	Societal	Tool	No
Mexico	Societal	Pillar	Yes

Table 16: Small-N Model outcome

The implication of not having a match with any of the foreseen scenarios points out that either the Small-N Model or the analysis and classification of the variables is incorrect. Thanks to the interviews, it was possible to corroborate the variable classification. The analysis and the variable classification was confirmed with some nuances, the interviews with the Mexican experts supported the research conclusions. The Mexican cultural-diplomatic practice is a pillar of its foreign policy, and the conception of security that Mexico sustains includes societal security concerns. The conclusion that the Dual Year was codetermined by Mexican societal security concerns supposed the difficulty to separate or incorporate the action to protect into the cultural-diplomatic practice. From the interviews, it was noticed that talking about using cultural diplomacy to project Mexico abroad, was widely accepted. The link between cultural diplomacy and economic, commercial or touristic goals was also a common ground. The word security raised some uncertainties as it was interpreted in a traditional way but when including societal security concerns then it was accepted as a relationship between the Dual Year and the Mexican societal concerns.

The three interviews with British experts confirmed that the British societal security concerns did not codetermine the British part of the Dual Year. However, Mr. Stuart MacDonald (2008) pointed out that it would be more likely to observe societal security concerns in the British

cultural-diplomatic practice within the EU. Mr. Edgardo Bermejo Mora (2018) signaled that it is contemplated within the tasks of the British Council affairs to bring security and stability through “building strong, legitimate institutions and robust societies in fragile counties that are capable of managing tensions and stocks so there is a lower likelihood of instability and conflict.” Mr. Stuart MacDonald (2008) narrated how he had been involved in this kind of practice as part of his job when he used to work for the British Council. The research interprets this approach as a confirmation of the use of culture as a foreign policy tool. Furthermore, it supports the idea that it is used as a preventive measure of conflict.

Since it was possible to corroborate the research conclusions regarding the classification of variables then it was necessary to reflect about the model. Instead of invalidating the model, it is essential to acknowledge its limitations. The case selection was correct in including Mexico and the UK as two countries with different domestic situations and a different role in the international system. However, the model did not reflect on these aspects. Mexico as an emerging country is facing typical societal security issues according to its emerging condition and along with its domestic situation. The UK does not have the same kind of societal security concerns as Mexico presents in its domestic level. The UK societal security concerns lie at the international level and the model does not make a delimitation or differentiation in this regard.

Looking closely at the Mexican case, its domestic conditions motivated the codetermination of the Mexican activities of the Dual Year. These conditions are; being an emerging country, the current climate of violence and its multicultural composition. Mexico is dealing with societal concerns related to its emerging condition such as achieving social inclusion, warranting quality education, improving the living conditions of its population, and ensuring social and cultural development. Also, the current climate of violence that the country is experiencing is reflected in the societal security concerns to hinder social decomposition, insecurity, and violence as those features are perceived as threatening Mexican society (Gobierno de la República, 2014). Finally, Mexico is a multicultural country, with 68 indigenous groups coexisting in its territory and this configuration has an impact on Mexican public policies. This fact is reflected in societal security concerns as the protection of the cultural and linguistic manifestation of indigenous peoples (Consejo de Seguridad Nacional, 2015; Gobierno de la República, 2014; Secretaría de Educación Pública, 2014). All these mentioned characteristics lead to the codetermination of its cultural-diplomatic practice. The core point of the Mexican case is the domestic level and the Small-N Model did not consider an observation in this regard.

However, for the UK the domestic level does not provide strategic information modifying the outcome. In the British case the clue lies in its foreign policy. The data collected included the study of bilateral documents and the search identified that the UK does not have bilateral societal security concerns with Mexico. The Small-N Model did not reflect on the bilateral level. Why would the UK societal security concerns codetermine its Dual Year activities if it has non-societal security concerns at the bilateral level? The three interviews confirmed that the Dual Year was not codetermined by British societal security concerns because these concerns were not explicit during the planning stages.

After the previous observations, it is not possible to confirm the general hypothesis. However, it admits a reformulation.

General hypothesis: *A country's security concerns codetermine its cultural diplomatic-practice.*

Reformulation: *the position of a country in the international system, and its domestic situation increase the likelihood of codetermining its cultural diplomatic practice by its security concerns.*

The sub-hypothesis could be confirmed for the case of Mexico but not for the case of the UK. The Dual Year was codetermined by the Mexican security concerns and the activities of its cultural year aimed to further the country's security concerns.

Conclusions

For the final stage of this work I will write my conclusion in the first person as they are my personal opinions, observations, data interpretation, and my own experience conducting the research. My conclusions fit into three main areas: the theoretical level, the case level, and the research exercise. In the theoretical level the conclusions are surrounding the core concepts. First, when I wrote the literature review and the theoretical framework, I noticed that the three-core concept haven't been explicitly linked previously. I intended to clarify the relationship between them and while doing so, I observed that the academic literature provides the basis to establish a solid connection among them, however I also identified issues that challenged their connection.

For example, foreign policy and culture have been linked but only Louis Bélanger (1999) has talked about security and cultural diplomacy in connection with each other. I believe this is because the connection is complex and implies opening theoretical debates in each core concept as well as connecting different levels of analysis. Culture and cultural diplomacy must be studied as an expression of the identity of a country's population and as an expression of the behavior. It further suggests that it must be studied in terms of a nation identity and part of the contextual international social system. This increases the complexity, as in one hand the State is the unity of analysis and in the other a collectivity of individuals. This is part of a bigger and more general debate in international relations and presents the challenge to coherently incorporate the domestic and international level into a single analysis.

I also detected that each core concept has a level of complexity within its nature and when it is linked to additional concepts the complexity increases. For instance, the core concept mega-event accents the strategic function of cultural-diplomatic actions. I was surprised at the lack of academic literature about mega-events from the point of view of the cultural-diplomatic practice. However, the fact that the works on this topic used the literature on cultural and public diplomacy gave me confidence that this link exists and it was necessary to evidence it explicitly. The same happened with the cultural years, where I found underdeveloped information on the topic. The task of connecting mega-events, cultural diplomacy and cultural years faces the challenges characteristic of a multidisciplinary study: to convey different fields, to respect their nature, and to compound their levels of analysis, all in a coherent manner.

My thoughts related to the case are mainly regarding the Dual Year, the cultural-diplomatic practice, the country's security concerns, and the hypotheses. I noticed that security concerns are complex. Some security concerns are linked or can be classified in more than one security sector. For instance, I observed a link between environmental and economic concerns, and a link between environmental and cultural concerns. This complexity might encourage a country to adopt a broader conception of security.

Although the hypotheses couldn't be confirmed, my observation is that societal security concerns sometimes could be codetermined by the cultural-diplomatic practice. This implies a difficulty to create generalizations, a prediction made in the methodologic chapter. This difficulty goes along with an important characteristic: cultural diplomacy is tailor-made, which means that each action is planned to achieve different purposes. This implies a difficulty to create generalizations not only involving different countries but also different activities.

In regard to the hypotheses, the statement that some cultural diplomatic activities can be codetermined by societal security concerns is reinforced by the Mexican case where the DYMx&UK was codetermined by its security concerns. In that case, the sub-hypothesis was corroborated, with the clarification that when the societal security concerns are strong enough to codetermine the cultural-diplomatic practice then "the activities of a cultural year will aim to further a country's security concerns." The analysis of the Dual Year showed that for the case of Mexico, the cultural year was part of its strategy to ensure economic growth and to protect its economic concerns, to give their population access to different cultural expressions and manifestations, and to safeguard their relationship –political dialogue- with the UK and the Mexican role in the international system.

While conducting the research, it became clear that there are many factors intervening in the cultural-diplomatic practice. Although, the research identified some examples of how the DYMx&UK was codetermined by security concerns, the amount of activities codetermined by them is reduced. Here, I posed questions that could inspire further research: to what extent are security concerns significant for the codetermination of the cultural-diplomatic practice? And which would be other factors that present a larger weight in the codetermination of a country's cultural diplomatic practice?

My reflections on the cultural-diplomatic practice are in regards to the activity to protect and project a county's interests, its use at the domestic level, and the relevance of the principle of

mutuality. This principle implies that the actors involved should mutually benefit from the implementation of the cultural season. The Dual Year as a bilateral initiative exemplified this principle. It proves the two countries needed to coordinate efforts and set priorities. This is another important characteristic to ponder as it also impacts the strategic planning of cultural years.

My second observation is related to how cultural diplomacy also impact at the domestic level. The most common conception of cultural diplomacy is as a tool to achieve foreign policy goals, but it also plays a role at the domestic level. In fact, its role in this regard reinforces the argument that the cultural-diplomatic practice could be linked to security concerns. First, following the idea from Mark (2010, p. 65) that “cultural diplomacy also incorporates supporting manifestations of another country’s cultural activity at home, as this may help advance the national interests of the sending State.” Secondly, because the domestic audience is the ultimate beneficiary of the execution of cultural-diplomatic actions. The Dual Year is an example of mutual support of another country’s manifestation. Moreover, the DYMx&UK impacted the Mexican and British societies and created opportunities for them in form of business opportunities, educative opportunities (research and academic exchange) and cultural opportunities. My interpretation is that the Dual Year was part of a government policy to assure society’s well-being. And, in the case of Mexico, my interpretation is that the DYMx&UK was connected to general societal security concerns at the domestic level.

This brings me to the last point, the difficult task of distinguishing between protection and projection. As stated previously, cultural diplomacy could be used to protect and project a country’s interests abroad and both actions are not mutually exclusive. The implementation of cultural diplomacy to project a country’s affairs abroad is a common perception. However, the thought to use of cultural diplomacy to protect or assure a country’s security concerns its less common. Although the British societal security concerns have been found not to codetermine the cultural year, the British model allowed me to see a possible way to use cultural diplomacy as a means to protect a county’s affairs. The British Council (British Council, 2013, 2015a) documents referred to the use of culture in connection with social stability, I interpret this argument as the ability to recur to cultural diplomacy as a preventive measure of conflict. The UK implement cultural diplomatic actions not explicitly to protect but to prevent conflicts. They do it through connecting with institutions and building relationships. This was not the

case in regards of the Dual Year because the UK does not sustain societal bilateral security concerns with Mexico. However, it is a very interesting idea that deserve further research.

The research exercise represented a challenge, nevertheless it also signified a great satisfaction as I have developed a true passion for the topic. The different research phases involved in the creation of this thesis represented challenges to clarify the project justification, relevance and applicability. However, the deeper I went into the subject, I found more arguments to support it and sources of motivation. The interview collection functioned as a great exercise and the task of carrying them out became the most enjoyable part of the research. I was lucky to find amazing people working in the field of cultural diplomacy. Their confidence in cultural diplomacy along with the clear picture they presented of how it is practiced motivated me to keep working. Conducting the interviews posed a challenge as it is always imposing to interview influential people who are experts in the subject-matter. I learned a lot from this experience and when I look back at it, from the first interview I conducted to the last one, my confidence to manage the interview grew, and I became more assertive to follow up on the interviewees' ideas as well as constructing additional questions that allowed them to further elaborate on the key topics.

After months of intense work, I have grown fond of the project. The methodology section proved to be the most challenging. Although the Small-N Model design presented certain limitations, the learning process was enriching and demonstrated that there are other ways to successfully conduct further studies. It is important to clarify that with the time and resources available to conduct this research, the Small-N Model presented itself as the most viable option. The proposals here suggested to carry out further investigation on the topic require a larger investment in terms of time, money and access to information.

A few ideas to expand the Small-N Model are to include control variables or to move to scale-up to the application of a Large-N methodology in order to explore the strengths with which societal security concerns codetermine a country's cultural-diplomatic practice. I learned that bilateral relations have a significant impact on the codetermination of the cultural-diplomatic practice as well as the role a country plays in the international system. Also, it would be useful to analyze with a larger scope the impact that non-State actors have in determining the cultural season. The British model pointed out the role of private enterprise in the funding of the cultural season. Therefore, one viable proposal is to incorporate all the above as control variables. This idea also proves to be useful for a Large-N research. I would encourage to maintain the current

classification model and the categories used in this research -conception of security and conception of culture- and to explore how strong the relationship between both variables is when including those control variables.

Aside to the study of societal security concerns and the cultural-diplomatic practice, the work here undergone could inspire further research on cultural years and I would encourage to conduct these studies conceiving cultural years as mega-events because the research has pointed out not only that cultural years meet the characteristics proper of mega-events, but also the fact that they are mega-event increases the possibilities for its strategic implementation. An interesting additional concept to include in future research is *soft power*. This will allow to elevate the complexity of the analysis. *Soft power* naturally fits into the theoretical framework as it is linked to the action to project a country's interests and its foreign policy goals. However, I did not include the concept of soft power in the analysis because its implications in theoretical terms, the puzzle and its implications as far as the work load would have represented a lengthy task which could have jeopardized the stipulated timeframe for the elaboration of this thesis.

Summarizing, the study did accomplish its objective to explore the relationship between cultural diplomacy and security concerns. Moreover, it did found empirical information to corroborate this relationship. Although, the relationship was confirmed only for the case of Mexico, the thesis established the basis to keep analyzing the relationship between cultural diplomacy and societal security concerns and pointed out other methods to approach the puzzle and the conduction of further studies.

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Annex 2: Interviews model

Interview format for the UK case

Name:

Charge:

Date:

The research aims to explore the relationship between cultural diplomacy and societal security concerns. Its purpose is to answer to what extent does a country's security concerns shape its cultural diplomacy practices. The research looks into the specific case of the "Dual Year of the UK and Mexico" in 2015 to examine this relationship. It aims to see if the countries' security concerns codetermine the mega-cultural-event. Your interview will contribute to this research. It will offer valuable insights on the cultural-diplomatic practice.

1. What is the status of culture in the British foreign policy and security policy?
2. Is the British Council connected to its foreign policy and does it have security concerns?
3. What is the British Council's strategic vision of culture? Is it somehow linked to the preservation, dissemination, and understanding of British values, ideas, and identity?
4. How were the cultural year activities selected? Was it coherent with the British Council's strategic vision? or meeting the concerns of British foreign security?
5. What was the primary objective or goal for the mega-event to achieve?
6. What was the reason to include non-cultural activities in the Dual Year program?
7. Do you see any relation between the implementation and planning of the Dual Year with your country's security concerns in any dimension (let's say economic, politic or social)? If not, do you think it should/could exist?

Interview format for the Mexican case

Name:

Charge:

Date:

The research aims to explore the relationship between cultural diplomacy and societal security concerns. Its purpose is to answer to what extent does a country's security concerns shape its cultural diplomacy practices. The research looks into the specific case of the "Dual Year of the UK and Mexico" in 2015 to examine this relationship. It aims to see if the countries' security concerns codetermine the mega-cultural-event. Your interview will contribute to this research. It will offer valuable insights on the cultural-diplomatic practice.

1. What is the status of culture in the Mexican foreign policy and security policy?
2. What is the Mexican strategic vision of culture? Is it somehow linked to the preservation, dissemination, and understanding of Mexican values, ideas, and identity?
3. Is there a relationship between Mexican cultural diplomacy and its security concerns? Do they include economic, political and social concerns?
4. How were the cultural year activities selected? Was it coherent with the Mexican strategic vision of culture and its foreign security concerns?
5. What was the primary objective or goal for the mega-event to achieve?
6. What was the reason to include non-cultural activities in the Dual Year program?
7. Do you see any relation between the implementation and planning of the Dual Year with your country's security concerns in any dimension (let's say economic, politic or social)? If not, do you think it should/could exist?