



arts & culture

Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA

Cultural Seasons Framework

Chief Directorate: International Relations

Strategic Priority Area 7: Cultural Diplomacy

19 September 2017

Version 1



Revision History		
Revision Date	Previous Revision Date	Summary of Changes

Approvals				
Name and Surname	Position	Version	Date	Signature

“[Regarding Cultural Diplomacy as a tool to reduce social inequality] as we fight to eliminate poverty, the successes we make benefit all of us. It changes the culture, it enriches the culture, it broadens the base, and it opens a lot of opportunities for our people and it makes it easier for people-to-people relations to flourish; Cultural Diplomacy fits in perfectly with that.”

H.E. Amb. Vika M. Khumalo

“First, I think politicians and diplomats, like myself, we would regard Cultural Diplomacy as a lesser cousin of the whole enterprise of diplomacy. I don’t think we have given Cultural Diplomacy the place of pride that it has to be given.”

H.E. Amb. Mxolisi Sizo Nkosi

“...we have introduced programmes of social cohesion also aimed at understanding that we are all Africans and our destiny is Africa. In strengthening Cultural Diplomacy, we need more programmes that get us to understand one another as a people.”

Gauteng Premier David Makhura

1) Purpose of the Cultural Seasons Framework (CSF)

Cultural Seasons represent one of the core implementing mechanisms being employed by the Department of Arts and Culture (DAC) in pursuit of its Cultural Diplomacy objectives.

In this regard, the use of Cultural Seasons is based on the dual policy imperatives to (i) profile and (ii) strengthen multi- and bi-lateral relations in accordance with the South African National Interest through the application of Cultural Diplomacy.

It is within this context that the Cultural Seasons Framework has been developed to ensure the effective, efficient and compliant application of Cultural Seasons as a mechanism to advance Cultural Diplomacy. Accordingly, the purpose of the Cultural Seasons Framework contained in this document is to:

- ensure alignment with strategic goals and policy imperatives associated with the Cultural Diplomacy portfolio of the South African Government;
- standardise planning and implementation protocols across the Cultural Diplomacy portfolio; and
- ensure compliance with governance, policy, performance and reporting requirements.

2) Structure of the Cultural Seasons Framework

The Cultural Seasons Framework consists of four components:

The **first component** provides a working definition of Cultural Diplomacy, whilst providing a high-level overview of the application of Cultural Seasons as a Cultural Diplomacy mechanism from both an international and South African perspective.

The **second component** explains how to apply the Cultural Seasons Framework in order to ensure alignment with policy, strategic, operational imperatives and requirements.

The **third component** presents the actual framework, which contains the individual framework components and a range of potential implementation mechanisms associated with each component.

The **fourth** and final **component** of the Cultural Seasons Framework provides an overview of the mandate, the framework, inputs, associated processes and procedures.

3) Defining Cultural Diplomacy

Within the field of international relations, Cultural Diplomacy is considered a key diplomatic mechanism used by governments to advance their national interests, through culture penetration¹. It is, however, important to note that, in spite of its wide use, there is little to no agreement on a standard definition of the term.

In most instances definitions are determined by the individual foreign policy priorities of governments. This results in a situation where the term is often used interchangeably with overlapping concepts such as 'public diplomacy', 'foreign cultural policy', 'soft power' and 'international cultural relations'².

In spite of the apparent lack of conceptual certainty, the *Institute for Cultural Diplomacy* (ICD) adopted a widely used definition of the term Cultural Diplomacy to refer to the "exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, enhance socio-cultural co-operation or promote national interest"³. [Sybert, the paragraph above has single quote marks.]

Similar to the international context, the South African context also lacks a standardised definition of the term. This is caused, in part, by the fact that South Africa's Department of International Relations and Cooperation (DIRCO), as the leading foreign relations department, has not defined the term in any of its current policy documents. The closest that it came to defining the concept was in 2010, when the then Deputy-Minister of Foreign Affairs, noted that Cultural Diplomacy "is about a country projecting its power in the domain of ideas – to influence the idea and outlooks of states...and non-state actors to pursue its national interest and enhance its geopolitical standing"⁴.

In support of the definition put forward by the then Deputy-Minister, the Department of Arts and Culture (DAC) have expanded the concept further, by defining Cultural Diplomacy as "the use of culture to further international policy objectives"⁵. The definition has, in turn, been further expanded in the *DAC Revised White Paper on Arts, Culture and Heritage* ('*Revised White Paper*'); where it draws its understanding

¹ South African Cultural Observatory, 2017, Proposed policy framework for Cultural Diplomacy in South Africa, unpublished,

² These concepts are discussed in more detail in the SACO baseline report on Cultural Diplomacy.

³ See: <http://www.culturaldiplomacy.org/index.php?en_culturaldiplomacy>

⁴ Louise Graham, *Towards a Cultural Diplomacy for South Africa: building blocks and best practices*, thesis submitted in partial fulfilment for the degree Masters in Diplomatic Studies (MDIPS) at the University of Pretoria, December 2015.

⁵ Republic of South Africa, 'Cultural Diplomacy: a pillar of our International Relations', *Department of Arts and Culture (DAC)*, accessed 30 May 2017, <<http://www.dac.gov.za/content/cultural-diplomacy-pillar-our-international-relations>>

of the term from the American scholar Milton C. Cummings, who defines Cultural Diplomacy as the “peaceful and constructive interaction between different cultures, or the exchange of ideas, information, art, lifestyles, value systems, traditions, beliefs and other aspects of cultures with the intention of fostering mutual understanding”⁶. This definition presents a substantial challenge in that, while it is useful, it does not sufficiently capture the South African international relations landscape.

In order to sufficiently capture the South African international relations landscape, whilst taking into account the internationally accepted definitions of Cultural Diplomacy, and the factors related to international culture promotion in the South African context, the following **working definition** is proposed for the purposes of this document:

Cultural Diplomacy is a tool of diplomacy which focuses on promoting South Africa’s art, culture and heritage abroad in order to advance the country’s trade, political, diplomatic, and socio-economic interests. This is achieved by developing relationships with state and non-state actors through (bilateral and multilateral) arts, culture and heritage interventions, which aim to support foreign policy goals, attract foreign investment, promote the cultural, creative and heritage economy, and enhance South Africa’s regional influence and international standing.

When applying the above-mentioned working definition, it is important to also take note of the policy mandate which informs the application of the concept. In this regard, the genesis of the policy mandate for Cultural Diplomacy and per extension Cultural Seasons, is based on the South African National Interest. Within the diplomatic context, the South African National Interest is encapsulated in the National Development Plan (NDP) as to “...position South Africa in the World”.

Essentially, this requires the development of a range of interventions that would grow the economy, reduce poverty and improve the quality of life of all South Africans through global and regional policy-making. According to the National Development Plan, such interventions should be developed in a South African-centric manner, which advances South Africa’s functional integration and repositioning in the region, the continent, among developing countries and the rest of the world⁷.

⁶ Republic of South Africa, ‘Revised White Paper on Arts, Culture and Heritage: Third Draft’, *Department of Arts and Culture*, February 2017.

⁷ National Planning Commission, 2011. National Development Plan. National Planning Commission.

In order to give effect to the particular requirement to position South Africa in relation to the rest of the world in accordance with its national interest, the Medium Term Strategic Framework (MTSF) and the Plan of Action (PLA)⁸ requires the achievement a number of outputs. These outputs include:

- **Outcome 3:** All people in South Africa are and feel safe (Social Cohesion and Nation Building)
- **Outcome 4:** Decent employment through inclusive growth
- **Outcome 5:** Skilled workforce
- **Outcome 11:** Better South Africa, better and safer Africa and a better world
- **Outcome 12:** Effective and efficient development orientated public sector.

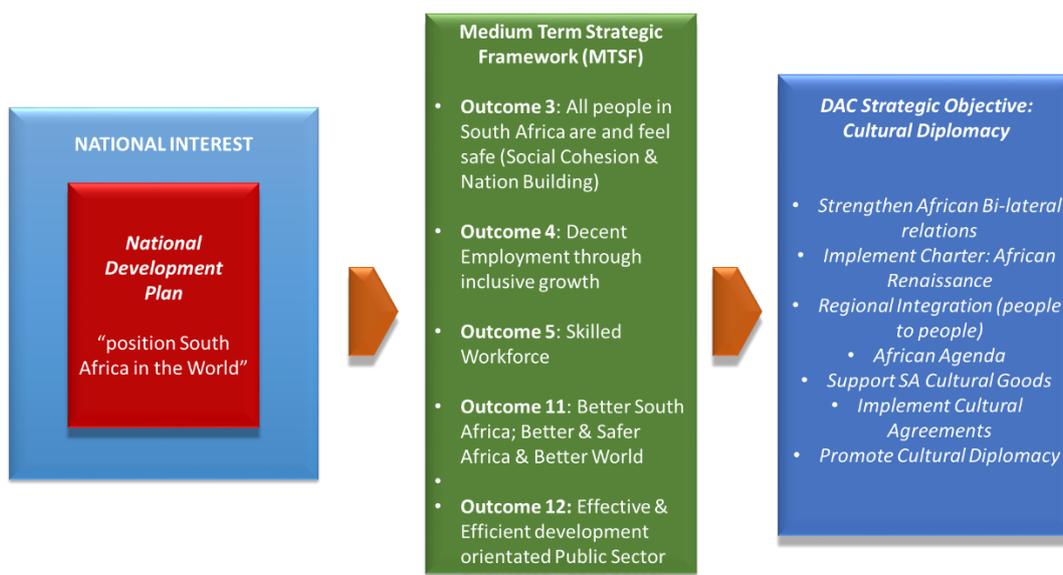


Figure 1: The genesis of the Policy Mandate pertaining to Cultural Diplomacy and Cultural Seasons

In turn, the MTSF informs the Strategic Objectives of the Department of Arts and Culture (DAC) in relation to the achievement of its Cultural Diplomatic Objectives. These include:

- promote Cultural Diplomacy;
- strengthen bilateral relations;
- implement cultural agreements;

⁸ Medium Term Strategic Framework: Programme of Action- 2014-2019, Republic of South Africa.

- strengthen mutual cultural awareness through the strengthening of people-to-people relations;
- advance regional integration and the African Agenda in accordance with South Africa's Foreign Policy; and
- support South African cultural goods, opening markets, creating opportunities and providing platforms for South African artists, heritage, cultural tourism and institution-to-institution collaboration.

In order to give effect to these objectives, the DAC, through its Chief Directorate: International Relations, engages a three-phased Cultural Diplomacy process as illustrated in Figure 2 below.



Figure 2: Three Phases of Cultural Seasons

Phase 1 involves obtaining a political mandate, which activates the planning and cultural diplomatic process associated with the implementation of Cultural Seasons. During this phase, partnerships with target counties are formalised and logistic and implementation mechanisms are put in place.

The first phase is followed by **Phase 2**, during which the range of activities which constitute the particular Cultural Season are implemented.

This is followed by **Phase 3**, which takes place after the completion of the particular Cultural Season. During Phase 3, Cultural Diplomatic efforts are refocused towards further engagements and strengthening relationships through the identification and implementation of sustainable future projects (sometimes referred to as legacy projects).

It is very important to note that the process of Cultural Diplomacy is not only restricted to Phase 2, when the actual events are implemented. Both Phases 1 and 3 serve as platforms to engage in cultural diplomatic engagements and strengthen relationships. It is therefore critical, from a cultural diplomatic perspective, to recognise that cultural diplomatic processes serve as both the means and the end in achieving the stated objectives, and that the process is not only limited to hosting a range of events.

4) The use of Cultural Seasons within the Cultural Diplomacy Portfolio

Although Cultural Diplomacy has been implemented for a number of decades, the emergence of Cultural Seasons is a relatively new implementation mechanism. In this regard, France was one of the first countries to implement “cultural seasons” in 1985. The original French intent was to honour particular countries through a series of events, whilst promoting its bi-lateral relationships with these targeted countries.

The success of these interventions prompted the French to integrate Cultural Seasons as a key element in its foreign policy⁹. The result was that a number of other countries followed the example set by France and started to implement their own Cultural Seasons programmes, including South Africa.

The DAC implemented its first Cultural Season in 2012 in response to a ministerial visit and subsequent presidential endorsement between France and South Africa. It was this intervention, and the associated successes thereof, which lead to the integration of Cultural Seasons into the broader cultural diplomatic portfolio. This resulted in the implementation of a number of similar interventions with key partners including the United Kingdom (2014/15), China (2014/2015), Russia (2016) as well as Algeria and Gabon in 2017.

It should also be noted that although not technically referred to as a Cultural Season, the implementation of the 2017 Africa Month used a number of elements associated with the implementation of Cultural Seasons. This demonstrates the agility and ability to customise Cultural Seasons to meet particular strategic and process requirements. It also stresses the fact that each Cultural Season is unique and requires some degree of customisation.

It has been evident, from the above-mentioned engagements, that Cultural Seasons have proven its value as a mechanism to advance Cultural Diplomacy. This is, in part, due to the ability to customise interventions as well as the ability to develop cultural diplomatic relationships during the planning, execution and completion of these interventions.

In spite of the high degree of success and customisation, it has also become apparent that a framework needs to be developed to guide the implementation of

⁹ Wu, Y. 2015. Cultural Diplomacy through ‘China’s Year in South Africa’ South African Institute for International Affairs (SAIIA), downloaded from: <http://www.saiia.org.za/opinion-analysis/cultural-diplomacy-through-china’s-year-in-south-africa>

Cultural Seasons and to draw on the best-practices identified and lessons learned since 2012 – hence the need to develop the Cultural Seasons Framework (which will be discussed in more detail below).

5) How to apply the Cultural Seasons Framework

The Cultural Seasons Framework (CSF) is a modular decision-support instrument. Its purpose is to guide decision-making in order to ensure optimal customisation in meeting country specific requirements as well as to ensure alignment with strategic objectives and policy imperatives.

Essentially, the framework therefore presents a portfolio of implementation mechanisms that can be used in various combinations to meet specific country and strategic requirements.

The Cultural Seasons Framework, however, operates within a broader policy and procedural environment that must at all times meet the relevant governance, policy and legislative requirements.

As such, the implementation of every Cultural Season will be activated once a political mandate has been issued. The **political mandate** can be issued and/or endorsed by the President of the Republic of South Africa and/or the Minister: DAC.

The political mandate can, essentially, follow one of two routes. The first could be a direct instruction from the President or the Minister based on political considerations that do not emanate directly from the DAC. In this regard, the political mandate will be given and officials will be expected to start the planning and implementation process as documented in more detail below.

Alternatively, DAC officials may request a political mandate to implement a Cultural Season, based on the DAC's strategic priorities, cultural agreements and/or performance requirements. Once the request has been approved, and the political mandate has received, the implementation process can proceed.

As per the diagram below, the political mandate can therefore be informed by:

- Strategic Plan of the DAC;
- Annual Performance Plan of the DAC;
- the hierarchy of priority areas which include (in order of importance) Africa, BRICS, traditional partners in Europe, new emerging economies, new funding partners, anchor countries in all regions and multi-lateral institutions;

- existing Cultural Agreements; and
- individual Country Briefs.

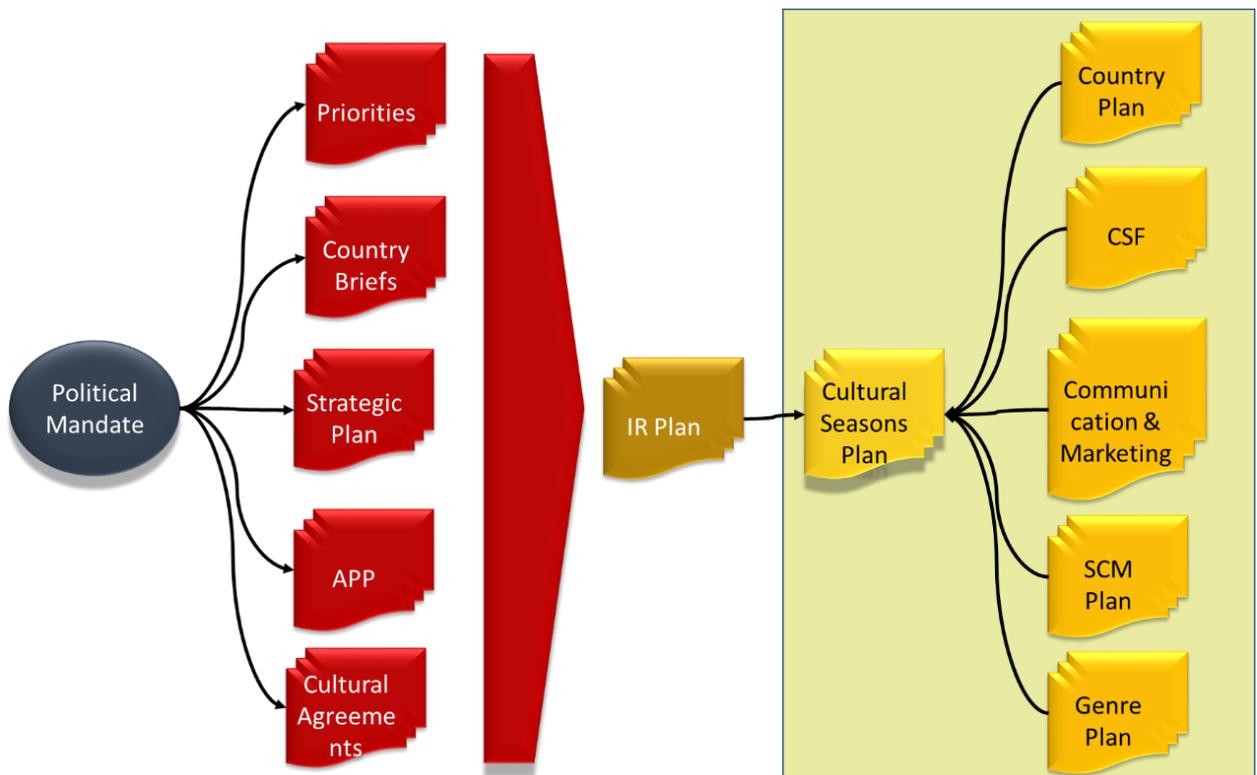


Figure 3: Cultural Seasons Process

All of these above-mentioned documents, serve as input for the development of an approved **International Relations Plan**, which documents the plan that the Chief Directorate: International Relations intends to implement.

The approved International Relations Plan in turn informs the development of a set of individual **Cultural Seasons Plans**, aimed at pre-selected target countries. The Cultural Seasons Plan is informed by a range of input documents. These include:

- **Country Plan(s)**, which details the approach and mechanism utilised in engaging with a particular target country and which, in turn, is based on a Country Brief (which provides the baseline planning data);
- **Cultural Seasons Framework** (this document), which provides decision-support regarding the identification of implementation mechanisms;

- **Communications and Marketing Plan**, which details all communication and marketing aspects associated with the implementation;
- **Supply Chain Management Plan**, which details services and products that will be procured.

(In this regard, special attention should be paid to ensure that products and services are procured that meet the protocol and output requirements of interventions – this might require a high degree of customisation and some approved exceptions to SCM processes; and [Requires a closing bracket]

- **Genre Plan**, which documents the rationale for choosing a particular range of genres to be used during the season in accordance with the objectives of the intervention.

In addition to the above-mentioned, the **Cultural Seasons Plan** should include the following sections:

- Purpose of the Intervention
- Background
- Business Case
- Project and/or Programme Definition
 - Programme/Project Objectives
 - Programme/Project Scope
 - Deliverables and Outputs
 - Exclusions
 - Constraints
 - Interfaces required
 - Assumptions
- Programme/Project Organisational Structure
 - Organogram
 - Roles and Responsibilities

- Internal Communication Plan
- Supply Chain Management Plan
- Quality Plan
- Timeframe
- Budget
- Risk Log

The Cultural Seasons Framework forms an integral component of the overall Cultural Seasons Plan. As such, its purpose is to guide and support decision-making in order to ensure optimal strategic alignment as well as effective and efficient implementation.

The use of the Cultural Seasons Framework is applied by the implementation of a number of steps, which will be discussed in more detail below.

Step #1: Identify Strategic Objectives

The first step requires that all applicable strategic objectives that need to be achieved through the relevant intervention have been identified. It is important to note that, in some instances, an intervention may only have one objective while others may have multiple objectives.

Step #2: Identification of Genres

The second step requires the identification and selection of the most appropriate portfolio of arts, cultural and/or heritage genre(s) to be used in the intervention.

Step #3: Defining the output to be achieved

Once the appropriate arts, cultural and/or heritage genre(s) have been identified, the third step entails identifying the outputs that need to be achieved. In effect, the outputs refer to the type of implementation interventions that will take place during the presentation of the relevant Cultural Season.

These outputs should be selected based on the compatibility and/or ability of the output to produce the maximum impact within identified target groups. Additionally, lessons-learned during prior implementations should also be considered when selecting the most appropriate output.

Step #4: Implementing Entity

Once the output has been identified, the most appropriate implementing entity should be selected from the framework. Key considerations to keep in mind when

selecting an implementing agency include budget constraints, effectiveness, efficiency, supply chain requirements, timeframes and logistics.

Step #5: Portfolio of Evidence

Once the implementing agency and the outputs have been identified, the next step requires the identification of an appropriate Portfolio of Evidence. The Portfolio of Evidence serves as a mechanism to independently confirm that outputs have been produced and that all relevant governance requirements have been achieved.

It is therefore critical that the format and content of reporting and performance outputs be identified upfront, as well as communicated with and agreed to by all relevant programme/project team members and implementing entities.

Step #6: Budget

This step requires that the appropriate budget source within the DAC is identified and that the budget allocation to the particular Cultural Season is confirmed.

Additionally, all other sources of funding from other South African partners should also be identified and quantified.

Step #7: Counter Resourcing

A key characteristic of Cultural Seasons is the reciprocity between partner countries. The purpose of this section of the Cultural Seasons Framework is to define the nature and scope of the individual contributions made by partner countries.

It should be noted that, in some instances, the allocation of resources by partners may not be equal in value.

It is, however, custom that the sending country covers the international costs (including visa costs) and performance fees while the hosting partner pays for local hospitality, local transport, venues, marketing and logistics as per arrangement.

Step #8: Lead Time

This step defines the amount of time it would take to plan and put the required mechanisms in place to implement a Cultural Seasons event. As stated above, it is important to note that the actual planning and programme/project closure constitutes an equally important component of advancing Cultural Diplomacy, and not only the event itself.

Step #9: Duration of Cultural Season

The next step in the process requires the selection of the duration of the portfolio of events that is to be presented during the Cultural Season. This decision should be

informed by the strategic importance of the target country and the available budget and technical resources.

Step #10: Implementation Risks

This step requires the identification of risks that could negatively impact the effective and efficient implementation of the Cultural Seasons intervention. Once a risk has been identified, mitigation action should be developed and allocated to key team members/partners in order to address, monitor and manage the risk.

Step #11: Critical Success Factors

This step requires the identification of Critical Success Factors that have to be in place to ensure the effective and efficient implementation of the Cultural Season. If these factors are not in place, the business case for implementation should be reviewed and the continued implementation of the project reconsidered.

Step #12: Future Impact Projects

This step assists in strengthening and advancing the Cultural Diplomacy process after the completion of the Cultural Seasons intervention. The identification of future impact projects should be considered at the outset of designing the Cultural Seasons Implementation Plan, as these interventions will exponentially increase the impact and sustainability of the Season.

Step #13: Stakeholder/Role-player responsibilities

In accordance with the principles of co-operative governance and inter-governmental relations, this component of the framework assists with the identification of relevant stakeholder(s) and/or role-player(s) involved in the project.

This section of the framework also assists in defining the interdependencies and coordination requirements of the relevant Cultural Season.

6) Framework for Cultural Seasons

The table below, in accordance with the above-mentioned sections, contains the various framework components, as well as the potential implementation mechanisms and/or options that would need to be considered in applying the Cultural Seasons Framework.

When applying the framework, officials must select the most appropriate mechanism and/or options, whilst implementing the 13 steps identified above.

Framework Component	Implementation mechanisms/options available
Genre	<ul style="list-style-type: none"> • Performing Arts (music, dance and theatre) • Design, crafts and visual arts • Film, video and animation • Digital arts • Literature • Technical services • Heritages • Gastronomy • Academic exchange • Museums • Archives and libraries • Language • Design (jewellery, graphic, textiles, fashion, architecture, industrial, interior) • Broadcasting • Multi-disciplinary
Outputs to be produced	<ul style="list-style-type: none"> • Exhibitions • Shows • Training Programmes • Master Class • Shows/concerts • Performance • Residencies • Demonstrations • Public Lectures • Film weeks • Music Markets • Film Markets • Trade Fairs • Biennale • Craft fairs • Readings • Art demonstrations • Public Performances • Public Art • Artist Collaborations • Institution-to-Institution Collaboration • Bi-lateral meetings • Treatise and agreements • Dinners and Cocktail functions

Framework Component	Implementation mechanisms/options available
	<ul style="list-style-type: none"> • Repatriation of remains and heritage artefacts • Unveilings and memorials • Military memorials and unveilings • Resistance and Liberation Routes • Institutional twinning's • Exchange programmes • Tri-lateral agreements • Performances/concerts • Artist collaborations • Exchange programmes • Residency • Training programmes • Master Class • Outreach programme • Artistic collaboration • Choreography • Research collaboration
Proposed type of Implementing Entity	<ul style="list-style-type: none"> • DAC In-house • Service provider (for logistics) • DAC entities to serve as implementing Agency
Required Portfolio of Evidence	<ul style="list-style-type: none"> • Statistical and geographical data of participants • Photos and video • Final Project Outcome Report • Impact and multiplier reports • Communication and marketing reports • Signed agreements and MOUs
South African financial resources	<ul style="list-style-type: none"> • Mzansi Golden Economy • DAC International Relations • National Departments • Provincial Government • Local Government • DAC Entities
Counter resourcing from partner country	<p>Sending country covers the international costs (including visa costs) and performance fees while hosting partner pays for local hospitality, local transport, venues, marketing and logistics as per arrangement and as per project-per-project arrangements.</p>

Framework Component	Implementation mechanisms/options available
Lead Time Required	<ul style="list-style-type: none"> • Cultural Season: twelve months • Cultural Month: nine months • Cultural Week: six months <p>(Duration of intervention is subject to mutual agreement between relevant partners)</p>
Factors determining the duration	<ul style="list-style-type: none"> • Strategic priorities • Budget availability on both sides • Implementing capacity on both sides • Willingness to participate • Stable operating environment
Risks	<ul style="list-style-type: none"> • Changes in stability of operating environment • Human and budget resource availability • Delays in approval processes • Different regulatory frameworks and protocols (customs and visa requirements, for example) • Logistical implementation risks – quality and unavailability of venues and infrastructure • Language barriers • Reputational risks • Behavior by participants • Public perception risks related to the value of interventions • Changes in climatic conditions • Short lead times • Policy changes
Critical Success Factors	<ul style="list-style-type: none"> • Well defined programme • Reciprocal commitments by all parties • Adequate budget and resources • Mutual diplomatic support • Available baseline information (Country Brief) • Approved Political mandate • Approved Strategic plan • Approved APP • Approved Cultural Agreement • Approved Country Plan • Approved Country Brief • Approved Genre Plan • Approved Seasons Framework

Framework Component	Implementation mechanisms/options available
	<ul style="list-style-type: none"> • Approved Communication and Marketing Plan • Approved Procurement Plan
Future Impact Projects	<ul style="list-style-type: none"> • Regional integration and the African Agenda is advanced • Infrastructure in the form of memorials or infrastructure • New and/or revised cultural agreement, twinning agreement • Publications • Recordings • Commercial and trade transactions • Increased tourism • Introductions of new cultural products to new markets • Long-term residency and student exchange programmes • Increase in political and official engagements • Regular cultural celebrations • Training programmes • Bursary programmes • Institutional collaboration • Multi-cultural awareness
Stakeholders/role-players and responsibilities	<ul style="list-style-type: none"> • DAC Ministry: Political mandate • DAC International Relations: Intergovernmental relations, implementation, lead unit and overall coordinator, architecture of seasons, governance structures of the seasons, securing departmental approvals, liaison with foreign government partners and associated partners, drafting of concepts and briefing documents, drafting of specifications, liaisons with South African stakeholders, monitoring and evaluation, performance reporting • DAC Cultural Development: Financing and programming, drafting of specifications • DAC Supply Chain Management: Compliance, supply chain • DAC Communications and Marketing: Communication, marketing and events management, engagement with service providers and agencies • DIRCO South African Embassies: Logistics in target country, interaction with foreign governments and institutions, local contracting in-country, organise

Framework Component	Implementation mechanisms/options available
	<p>logistics for events, local hospitality for South African government officials, provide local briefings, marketing, communication, host the Minister, translation and interpretation, financial transactions, briefing on the status of bi-lateral relations</p> <ul style="list-style-type: none"> • DAC Agencies and Provincial governments: implementing agencies, provide participants, funding, provide information to DAC for reporting purposes • South African National Government Departments: ad hoc programmatic support, funding, information sharing and reporting • Sending country covers the international costs (including visa costs) and performance fees • Hosting partner pays for local hospitality, local transport, venues, marketing and logistics as per arrangement and as per project-per-project arrangements.

Conclusion

The Cultural Seasons Framework contained in this document has been developed to ensure optimal strategic alignment, and the effective and efficient implementation of Cultural Seasons.

The framework has been located within the broader strategic and policy imperatives of the South African government and the planning, approval and operational processes of the DAC.

As a framework that is being applied in a dynamic operating environment, this framework serves as a decision-support tool that can be used to develop customised interventions.

It should, however, be subjected to regular review as new lessons-learned and best-practices are identified and developed within the Cultural Diplomacy portfolio.