

“Babeş-Bolyai” University
Faculty of European Studies
“European Paradigm” Doctoral School

Cultural diplomacy and its current prospects:

Actors and Models

-Abstract

Doctoral Advisor:

Prof. Vasile Puşcaş, PhD.

Candidate:

Maria-Bianca Iaroslavschi

TABLE OF CONTENTS

INTRODUCTION.....	7
1. General considerations: subject matter and the current state of the research	7
2. Inquiries of the dissertation and contributions of the research.....	10
3. Structure of the dissertation	12
4. Research methodology.....	15
PART I – From culture to diplomacy	
1. Cultural diplomacy: definitions and representations	16
2. Culture and power: culture in the field of international relations	29
2.1. Culture and intra-societal relations: culture as a social, economic and political dimension.....	29
2.1.1. The sociopolitical stakes of culture: culture as a human right	31
2.1.2. The socioeconomic stakes of culture: the economic dimension of culture.....	33
2.2. Culture and international relations: culture as a dimension of power. Soft Power.....	36
2.2.1. Sources of soft power.....	43
2.2.2. The new challenges of power and the transition to smart power	45
2.2.3. Assessing soft power.....	47
2.2.3.1. The „IfG Monocle” Index	48
2.2.3.2. The „Soft Power 30” Report	50
2.2.3.3. The <i>Elcano</i> Global Presence Index.....	53
2.2.3.4. Culture in soft power assessment methodologies	55
2.3. Culture and public diplomacy	58
2.4. Culture and propaganda	62
PART II – Actors and Models	
3. The new actors of cultural diplomacy	66
3.1. Argument in favor of multiple-actors in cultural diplomacy: <i>track II</i> diplomacy and the theory of complex interdependencies	66
3.2. Proposal for a model of actor-analysis in cultural diplomacy	71
4. States as actors of cultural diplomacy.....	78
4.1. <i>Case Study</i> : the cultural diplomacy of France	83
4.1.1. Beginnings: The Old Regime.....	84
4.1.2. The „nationalization” of cultural actions – 1789 – 1870	87
4.1.3. The birth of cultural rivalries and the first institutions: 1870 – 1914	89
4.1.4. The First World War: between cultural diplomacy and propaganda	92

4.1.5. The interwar period and the dynamization of cultural actions abroad.....	94
4.1.6. World War Two, culture in exile	95
4.1.7. 1945-1979: cultural diplomacy as a state affair	96
4.1.8. 1980 - 1995: introspection and modernization	99
4.1.9. French cultural diplomacy in times of globalization - <i>l'exception française</i>	103
4.1.10. The cultural diplomacy of France today and conclusions.....	105
4.2. <i>The Emissary Model</i>	108
5. Non-state actors in cultural diplomacy	111
5.1. Transnational actors.....	111
5.1.1. Multinational corporations.....	115
5.1.1.1. Corporate citizenship and „strategic philanthropy”	113
5.1.1.2. Corporate cultural diplomacy	118
5.1.1.3. Corporate cultural diplomacy: principles and good practices.....	123
5.1.1.4. <i>Case Study: Rolex</i>	126
5.1.1.5. <i>The Impresario Model</i>	132
5.1.2. Non-Governmental organizations.....	135
5.1.2.1. <i>Case Study: The Institute for Cultural Diplomacy</i>	137
5.1.2.2. The organization <i>EMMA for Peace</i>	140
5.1.2.3. <i>The Platform Model</i>	142
5.2. Intergovernmental actors	144
5.2.1. <i>Case Study: UNESCO</i>	146
5.2.2. <i>Case Study: The Council of Europe</i>	155
5.2.3. <i>The Teacher Model</i>	161
6. Supranational and subnational actors: cultural diplomacy and the European Union.....	164
6.1. Supranational actors: the European Union and the two dimensions of its cultural diplomacy. 166	
6.1.1.1. Principles and directions in the European Union’s external cultural diplomacy 168	
6.1.1.2. The external cultural diplomacy of the EU – conclusions and perspectives..... 176	
6.1.2. The internal cultural diplomacy of the EU..... 178	
6.1.2.1. Dimensions and instruments in the EU’s internal cultural diplomacy	180
6.2. Subnational actors: cities as actors of cultural diplomacy	185
6.3. <i>Case Study: The European Capital of Culture – spearhead of the European Union’s internal cultural diplomacy</i>	190
6.3.1. Objectives and motivations of the ECoC.....	197
6.3.2. Programs and funding	200
6.3.3. Long-term effects.....	203
6.3.4. The ECoC program – catalyst of urban regeneration:	
<i>Liverpool 2008 and Marseille 2013</i>	212
6.3.4.1. Liverpool and Marseille today: ECoC nostalgia.....	223
6.3.4.2. European identity and ECoC	227
6.4. <i>The Synapsis Model</i>	229
CONCLUSIONS	233
Bibliography	239

ABSTRACT

Key words: cultural diplomacy, soft power, complex interdependencies, international cultural relations, globalization, assessment models, transnational actors, international organizations, corporate cultural diplomacy, internal and external cultural diplomacy in the EU

In an increasingly interconnected world where information is shared in real time and long-distance communication is not only instantaneous but also accessible to anyone with an Internet connection, a constant reassessment of the conventional definitions of power is paramount. The transition from hard power and *realpolitik* to soft power and, according to a newer theory, *smart power*, is the perfect representation of the numerous transformations taking place in the conceptual spectrum of “power”.

This dissertation focuses on „cultural diplomacy” as a part of *soft power* and it examines the different shapes that it can take today as well as the methods of assessing its use by various actors on the international arena.

One of the most widely quoted definitions of cultural diplomacy belongs to Milton C. Cummings who describes it as “the exchange of ideas, information, values, systems, traditions, beliefs, and other aspects of culture, with the intention of fostering mutual understanding”¹

Culture, defined as “the sum of all material and spiritual values created by mankind throughout history”² is propagated through extremely diverse channels which include: literature, art, music, the fundamental rights of human beings, religious beliefs, sports, economy, etc. As a rule, the aim of cultural diplomacy is to *discretely* link in the mind of international audiences the positive impression created by the various incarnations of culture with more than the people who *directly* produce them (artists, musicians...), extending it to their *indirect* “owners” who usually fund and support them (states, cities, regions, etc.). For instance, in the case of countries - the conventional actors of cultural diplomacy, the aim is to transform any admiration prompted by artists, writers, architects, cultural heritage and so on, into goodwill and receptivity towards the

¹M. C. Cummings, *Cultural Diplomacy and the United States Government: A Survey*, Center for Arts and Culture, Washington, D.C., 2003, p. 1.

²DEX: www.dexonline.ro.

state itself. Attitudes thus encouraged are fertile ground for the development of economic and/or political relations between the state and its counterparts on the international arena.

However, the positive outcomes of a successful cultural diplomacy reach far beyond the realm of economy and politics. Intercultural relations promoted through cultural diplomacy can foster healthy values, reducing racial and ethnic tensions and facilitating social harmony, based on mutual knowledge and acceptance.

The body of research dedicated to cultural diplomacy has grown exponentially in the last years, mostly due to an increased interest in the subject matter demonstrated by various stakeholders who understood the importance of “the velvet glove”, including countries, international and non-governmental organizations and the private sector.

Nevertheless, current research in the field of cultural diplomacy is deeply fragmented, most studies focusing on isolated situations (the cultural diplomacy of the US during the Cold War being one of the most widely researched topics) or on various subcategories of culture (music, cinematography, photography, etc.). In fact, most books dedicated to cultural diplomacy are collections of individual case studies that project a very interesting albeit highly kaleidoscopic image of the subject matter.

The field of culture is of course extremely broad and cultural diplomacy fully reflects this. However, when researching our topic, we felt a permanent urge to find a red thread among the multitude of separate stories depicted in the literature. We therefore tried to analyze the subject matter through the lens of what seemed to be a permanent apple of discord between experts: the concept of “agent”. “Who” can legitimately claim to be practicing cultural diplomacy today?

The conservative view is that the only actor that can truly engage in cultural diplomacy is **the state**. And in fact, most states do engage in international cultural relations and conceive cultural policies aimed at various foreign audiences which they implement via the traditional diplomatic apparatus: ministries of foreign affairs, embassies as well as the network of a country’s cultural centers/institutes abroad.

However, in recent times, “purists” who still claim that the state is the only reasonable agent of cultural diplomacy³, are countered by those who believe, much like the author of this dissertation, that countries are no longer alone on the arena of international cultural relations as they have now been joined by a whole array of highly influential transnational (multinational corporations, NGOs) and intergovernmental actors (international organizations) and even supranational and subnational entities.

The idea of multiple agents in cultural diplomacy is justified by the profound transformations that took place on the international arena as a consequence of globalization and the emergence and broadening of *complex interdependencies*. As demonstrated by Keohane and Nye,⁴ international relations are no longer mere state-to-state relations and the “power” to shape global affairs is now shared between a much wider array of actors, such as the ones presented above. Given these demonstrated realities, we believe it only natural for similar tendencies to emerge in the field of cultural diplomacy as well: if the state is no longer the sole actor of international relations, it no longer holds an exclusive grip on international diplomatic representations (cultural but not only).

Identifying and analyzing the newer actors of cultural diplomacy therefore became the much sought-after red thread in our research and a way to put some order into an otherwise immensely diverse and heterogenous field of research.

Inquiries of the dissertation and contributions of the research

We focused our research on three main inquiries: “Who?”, “Why?” and “How?”. And more precisely:

- **Who** can be said to legitimately practice cultural diplomacy nowadays?
- **Why** do these actors engage in cultural diplomacy?
- **How** are their cultural diplomacy approaches organized?

Concerning the first question, we reached the conclusion that aside from **states**, the other actors that can engage in cultural diplomacy are:

³For ex. R. Arndt, M. Aguilar, Y. Raj Isar – v. chapter 3.

⁴v. R. Keohane and J. Nye, *Power and Interdependence*, Longman, New York, 1977.

Transnational actors:

- **International** corporations, in their constant endeavors to conquer new markets and win the goodwill and loyalty of new types of public,
- **Non-governmental organizations**, especially NGOs active in the field of culture, in their efforts to promote peace and mutual understanding between the peoples of the world,

Intergovernmental actors:

- **Intergovernmental organizations** with attributions in the field of cultural policy, meaning to promote education, access to culture, cultural diversity and the protection of cultural heritage in the name of their members,

Supranational and subnational actors:

- Supranational actors refer to entities such as the **European Union**, treated in chapter six, as well as to federal multinational states (not discussed).
- Subnational actors mainly refer to big global cities (or regions) which, in the light of certain decentralization policies are now able to conduct international diplomatic relations (including cultural representation) in their own name.

The answer to the other two questions: „why?” and „how?” is closely linked to the first one. The nature of the actors is the first clue regarding the reason behind their involvement in cultural diplomacy and informs their preference of certain approaches and instruments.

In order to systematize these three variables, we proposed a cultural diplomacy **model**, comprising five categories (with suggestive names), each of them linked to one or more of the actors presented above: **The Emissary** (linked to conventional behaviors of cultural diplomacy typical to state actors but observed in *sub*- and supranational entities as well), the **Impresario** (linked to private sector actors), **the Platform** (linked to NGOs specialized in music/theatre/crafts etc. diplomacy), **the Teacher** (linked to international organizations involved in international cultural policy-making) and **the Synapsis** (linked to cultural diplomacy behaviors that are meant to create „connections” or synapses between the members of a certain heterogenous cultural group).

Therefore, perhaps the main contribution of our research lies in the theoretical approach of the subject matter, which implied a clear identification of the „newer” actors of cultural diplomacy, and a theoretical structuring of their behaviors and rationale.

Our dissertation is structured in two parts. **The first part** comprises two chapters: **chapter one** looks at the more general side of cultural diplomacy, such as the various definitions and coining of the term and offers a series of theme-based representations of the subject matter (music as cultural diplomacy, photography as cultural diplomacy etc.).

Chapter two is a theoretical examination of the concept of *culture* in the context of international relations and focuses on the notion of *soft power* and on the link between **soft power** and cultural diplomacy. We also look at the three main international soft power assessment methodologies: the *IfG Monocle Index*, the *Soft Power 30* report and the *Elcano Global Presence Index*. Chapter two also brings certain conceptual clarifications between three twinned notions: cultural diplomacy, public diplomacy and propaganda.

The second part of our dissertation comprises four chapters and explores the main actors of cultural diplomacy as identified above.

Chapter three is an argument in favor of multiple-actors in cultural diplomacy, in the context of globalization and complex interdependencies and explains the five categories of the above model. All categories are further examined and illustrated in the subsequent chapters.

Chapter four explores the conventional understanding of cultural diplomacy, as practiced by state-actors. The chapter begins by discussing cultural diplomacy from a state’s perspective and then takes a closer look at one of the best performing countries in the field of cultural diplomacy: France. The Emissary Model is further examined in light of this case study.

Chapter five focuses on non-state protagonists and comprises two sub-chapters. **The first sub-chapter** is dedicated to transnational actors: multinational corporations and non-governmental organizations. Each type of actor is examined from a general perspective first and is then exemplified through cases studies: Rolex (for multinational corporations) and the *Institute*

for Cultural Diplomacy and *EMMA for Peace* (for NGOs). The Model of the Impresario and that of the Platform are revisited in light of these case studies.

The second subchapter looks at intergovernmental organizations as actors of cultural diplomacy. Two case studies present IOGs with important roles in cultural policy-making and cultural diplomacy: UNESCO and the Council of Europe. The last part of this sub-chapter revisits the Model of the Teacher.

Chapter six, the last one, looks at cultural diplomacy as practiced by the European Union. This chapter argues that the EU makes use of two types of cultural diplomacy: one is “external”, as it is aimed at foreign audiences (much like the cultural diplomacy practiced by individual countries), the other one can be seen as “internal” as it focuses on the EU’s member states. The chapter’s case study discusses the European Capital of Culture and it pinpoints the importance of this initiative in forging European identity and supporting the promotion and regeneration of European cities (showcased by a comparative analysis between *Liverpool 2008* and *Marseille 2013*). The Synapsis model is revisited at the end of this chapter.

This last part is followed by a few general conclusions and by a detailed list of references.

Research methodology

Our research is a transversal exploration of the field of cultural diplomacy and is based on a theoretical in-depth study of the existing literature. The approach used in selecting and exploiting the material was purely qualitative.

The theoretical model that we created in order to illustrate the behaviors and rationales of the current actors of cultural diplomacy are illustrated by case studies, each of the five models being showcased by at least one practical example.

BIBLIOGRAPHY

General literature:

ALLEYNE M.D., *International power and international communication*, MacMillan, Oxford, 1995.

BAYLEY Th. A. *The Art of Diplomacy*, Appleton, New York, 1968.

BROWN D. E., *Human universals*, McGraw-Hill, New York, 1991.

BRUCAN S., *Dialectica politicii internaționale*, Dacia, Cluj-Napoca, 1995.

BURTON J.W., *Systems, States, Diplomacy and Rules*, Cambridge University Press, Londra și New York, 1968.

GOLDSTEIN J., J. Pavenhouse: *Relații internaționale*, Iași: Polirom, 2008.

KISSINGER H., *Diplomația*, All, București, 2003.

MAYER M., *The diplomats*, Doubleday&Company, New York, 1983.

NICOLSON H., *Diplomacy*, Oxford University Press, New York, 1964.

ROBERTSON R., *Globalisation – social theory and global culture*, Sage Publications, Londra, Newbury Park, New Delhi, 1992.

ROȘU-HUMEZESCU I., *Diplomație, negociere, protocol în relațiile internaționale*, Universitatea, Craiova, 2002.

PUȘCAȘ V., *Relații internaționale/transnaționale*, Eikon, Cluj-Napoca, 2007.

PUȘCAȘ V., *Managing global interdependencies*, Eikon, Cluj-Napoca, 2010.

TESSIER G., *La diplomatie*, PUF, Paris, 1952.

WALTZ K., *Teoria politicii internaționale*, Polirom, Iași, 2006.

Special literature:

ANDRIOF J., S. Waddock, B Husted, S.S. Rahman, *Unfolding Stakeholder Thinking*, Greenleaf Publishing, Sheffield, 2002.

ANG I., Y. Raj Isar, P. Mar, *Cultural diplomacy, beyond the national interest?* Routledge, Oxon, 2016.

AGUILAR M., *Cultural Diplomacy and Foreign Policy: German-American Relations, 1955–1968*, Peter Lang, New York, 1996.

ARNDT R. T, *The first Resort of Kings: American Cultural Diplomacy in the Twentieth Century*, Potomac Publishing House, Herndon 2007.

AUSTIN J.L, *How to do things with words*, Oxford University Press, Oxford și New York, 1962.

AUYERO J., *Poor people's Politics: Peronist Survival Networks and the Legacy of Evita*, Duke University Press, Durham, NC, 2001.

BEGG I. (ed.), *Urban competitiveness: Policies for dynamic cities*, Policy Press Bristol, 2002.

BÉRA M., Y, LAMY: *Sociologia culturii*, Institutul European, Iași, 2008.

BERNAYS E., *Propaganda*, Horace Liverlight, New York, 1928.

BERTAUD M. (ed), *La littérature française au croisement des cultures*, Droz, Geneva, 2009.

BOUND K., R. Briggs, J. Holden, S. Jones, *Cultural Diplomacy*, Demos, Londra, 2007.

BOWEN H. R., *Social Responsibilities of the businessman*, Harper & Brothers, New York, 1953.

BOWLES, S., H. Brighouse, H. Gintis, E.O. Wright, *Recasting egalitarianism: new rules for communities, states, and markets*, Verso Books, Londra și New York, 1998

BOULDING K., *The three faces of power*, Sage Publishing, Newbury Park, 1989.

BOUTROS-GHALI B. „The right to culture and the Universal Declaration of Human Rights” în *Cultural Rights as Human Rights*, UNESCO, Paris, 1971.

BRUEZIERE M., *L'Alliance Française, histoire d'une institution*, ed. Hachette, Paris, 1983.

- BRUGMANS H., *La pensée politique du fédéralisme*, Sijthof, Leyden, 1969.
- CARR E.H., *The Twenty Years' Crisis, 1919-1939: An Introduction to the Study of International Relations*, Harper & Row, New York, 1964.
- COHEN S., *La résistance des États*, Paris, Seuil, 2003.
- CUMMINGS M. C., *Cultural Diplomacy and the United States Government: A Survey*, Center for Arts and Culture, Washington D.C., 2003.
- DAVIES T., *NGOs: A New History of Transnational Civil Society*, Oxford University Press, New York, 2014.
- DEBESA F., „Culture of elite and culture of majorities” în *Cultural rights as human rights*, UNESCO, Paris, 1971 31-39.
- DELANTY G., *Inventing Europe. Idea, Identity, Reality*, Macmillan, Basingstoke, 1995.
- DELAUNAY J-M, „Diplomaties culturelles et décadences nationales: réflexions sur le 20^e siècle”, în F. Roche (ed), *Géopolitique de la culture, espace d'identité, projections, coopération*, L'Harmattan, Paris, 2007.
- DELBART A.R., *Les exilés du langage, un siècle d'écrivains français venus d'ailleurs*, Presses Universitaires de Limoges, Limoges, 2005.
- DEMOSSIER, M. (ed.), *The European Puzzle. The Political Structuring of Actual Identities at a Time of Transition*, Berghahn, Oxford, 2007.
- DUBOSCLARD A., L. Grison, L. Jeanpierre, P. Journoud, C. Okret, D. Trimbur, *Entre rayonnement et réciprocité, contributions à l'histoire de la diplomatie culturelle*, Publications de la Sorbonne, 2002.
- DUCROT O, *Dire et ne pas dire*, Paris, Hermann, 1972.
- DURKHEIM E., *Les formes élémentaires de la vie religieuse, le système totémique en Australie*, PUF, Paris, 1912.
- DUTT S., *UNESCO and a Just World Order*, Nova Science Publishers, New York, 2002.
- ELKINGTON J., *Cannibals with forks: the triple bottom line of 21st century business*, Capstone Publishing, Oxford, 1997.
- FAIRLOUGH N., *Language and power*, Longman, Londra, 1989.
- FLORIDA R., *The rise of the creative class*, Basic Books, New York, 2002.

- FUKUYAMA F., *The end of history and the last man*, Free Press – Macmillan, New York, 1989.
- GEERTZ C., *The interpretation of cultures*, Basic Books, New York, 1973.
- GIENOW-HECHT, Jessica C.E., Mark C. Donfried, *Searching for a Cultural Diplomacy*, Berghan Books, New York and Oxford 2010.
- GOLD M. M., J. R. Gold, *Cities of Culture: Staging International Festivals and the Urban Agenda, 1851–2000*, Ashgate, Aldershot, 2005.
- HAAS B., *The Uniting of Europe*, Stanford University Press, Stanford, 1958.
- HAVILAND, W.A.: *Cultural anthropology*, Holt, Reinhart&Winston, Orlando, FL, 1990.
- HAYDEN C., *The Rhetoric of Soft Power: Public Diplomacy in Global Contexts*, Lexington Books, Lanham, 2012.
- HESFORD W., W. Kozol (eds), *Just Advocacy?: Women's Human Rights, Transnational Feminisms, and the Politics of Representation*, Rutgers University Press, New Brunswick, New Jersey, 2005.
- HOFMAN J-M., *1914-1918, Le patrimoine s'en va-t-en guerre*, Norma Editions, Paris, 2016
- HOFSTEDE G., *Culture's consequences, International differences in work-related values*, Sage Publications, Londra, 1980.
- HOFSTEDE G: *Culture's consequences: Comparing values, behaviors, institutions and organizations accross nations* (ed. 2), Sage Publications, Thousand Oaks, CA, 2001.
- HOFSTEDE G., Hofstede G. J., Minkov M., *Culturi și organizații. Softul mintal, cooperarea interculturală și importanța ei pentru supraviețuire*, trad. Mihaela Zografii, Humanitas, București, 2012.
- HOPKINS M., *The planetary bargain: Corporate Social Rfesponsibility matters*, Earthscan Publications, Londra, 2003.
- INGLEHART R., *Modernization and postmodernization: Cultural, economic and political change in 43 societies*, Princeton University Press, Princeton, NJ, 1997.
- KAYE D. D., *Talking to the enemy: Track two diplomacy in the Middle East and South Asia*, Rand Corporation, Santa Monica CA, 2007.
- KEOHANE R., J. S. NYE, JR, *Power and Interdependence*, Little Brown, Boston, 1977.

KINGDON J., *Agendas, Alternatives, and Public Policies*, Little, Brown, Boston, 1984.

KLAMER A., *The Value of Culture*, Amsterdam University Press, Amsterdam 1996.

KOZYMKA I., *The Diplomacy of Culture The Role of UNESCO in Sustaining Cultural Diversity*, Palgrave Macmillan, New York, 2014.

LANE Ph., *Présence française dans le monde, l'action culturelle et scientifique*, La documentation française, Paris, 2011.

LANE Ph., *French Scientific and Cultural Diplomacy*, Liverpool University Press, Liverpool, 2013.

LAOS N., *Politics among cultures and the moral autonomy of man*, Algora Publishing, New York, 2011.

LASSWELL H.D., *Propaganda technique in the world war*, Martino Publishing, Eastford, 2013 (ediția 1 - 1938).

LASSWELL H.D., A. Kaplan, *Power and Society: A framework for Political Inquiry*, Oxford University Press, New Haven, 1950.

LASSWELL H.D., „The rise of public opinion” în R. Jackall, *Propaganda*, New York University Press, 1995.

LEWIS R. D., *The cultural imperative. Global trends in the 21st century*, Intercultural Press, Yarmouth, 2003.

LIGHT P. C., *The President's Agenda*, Johns Hopkins University Press, Baltimore, 1982.

LIPPMANN W., *The stakes of diplomacy*, Henry Holt & co, New York, 1917.

MACOMBER W., *The angel's game: A handbook of modern diplomacy*, Stein and Day, New York, 1975.

MARCHAND R., *Creating the corporate soul: the rise of public relations and corporate imagery in American Big Business*, University of California, Berkley, 1998.

MARK S., *A Greater Role for Cultural Diplomacy*, Discussion Papers in diplomacy - Ragnhild Drange, Haga, 2009.

MATARASSO F., *Use or Ornament? The Social Impact of Participation in the Arts*, Comedia, Bournes Green, 1997.

- MAZRUI A., *Political Culture of Language: Swahili, Society and the State*, The Institute for Global Cultural Studies, Binghamton ,1999.
- MCGUIGAN J., *Rethinking cultural policy*, Open University Press, Maidenhead, 2004.
- MEENEGHAN J., P. Flood, *Commercial Sponsorship: the misunderstood corporate art*, Corporate Image, Dublin, 1983.
- MENUDIER H. (ed.), *Le couple franco-allemand en Europe*, Presses Sorbonne Nouvelle, Paris, 1993.
- MILNER S., „Cultural Identity and the European City” în Demossier, M. (ed.), *The European Puzzle. The Political Structuring of Actual Identities at a Time of Transition*, Berghahn, Oxford, 2007.
- MINKOV M., *Cross-Cultural Analysis: The Science and Art of Comparing the World's Modern Societies and Their Cultures*, Sage Publications, 2012.
- MITCHELL J. M., *International Cultural Relations*, Allen & Unwin, Londra 1986.
- NYE J. S. Jr., *Bound to Lead: The Changing Nature of American Power*, Basic Books, New York, 1990.
- NYE J. S. Jr., *The Paradox of American Power: Why the world's only superpower can't go it alone*, Oxford University Press, Oxford, 2002.
- NYE J. S. Jr., *Power in the Global Information Age: From Realism to Globalization*, Routledge, Londra și New York, 2004.
- NYE, J. S Jr., *Soft Power – The means to succes in world politics*, Publich, Public Affairs Publishing, New York, 2005
- NYE J. S. Jr., *The Powers to Lead*, Oxford University Press, Oxford și New York, 2008.
- NYE J. S. Jr., *The Future of Power*, Public Affairs, New York, 2011.
- ONUF N. G, *Word of our making. Rules and Rule in Social Theory and International Relations*, University of South Carolina Press, Columbia SC,1989
- PAGEL M., *Wired for Culture,the natural history of human cooperation*, Penguin Books, Londra, 2012
- PARKER P.M., *National Cultures of the world: A statistical reference*, Greenwood, Westspot, CT, 1997.

- PARMAR I., M. Cox M, *Soft Power and US Foreign Policy: Theoretical, Historical and Contemporary Perspectives*, Routledge, Londra și New York, 2010.
- PEDRETTI C., *Leonard De Vinci & la France*, CB Edizioni, Poggio a Caiano, 2009
- PORTER M., M.R. Kramer, „The competitive advantage of corporate philanthropy”, *Harvard Business Review on Corporate responsibility*, Harvard Business School, Boston, 2002.
- (de) RAYMOND, J.-F., *L'Esprit de la diplomatie: Du particulier à l'universel*, Manitoba/Les Belles Lettres, Paris, 2015.
- REINSCH P., *Secret Diplomacy*, Harcourt Brace, New York, 1922.
- RIGAUD J., *La culture pour vivre*, Gallimard, Paris, 1975.
- RIGAUD J., *Les relations culturelles extérieures: rapport au ministre des Affaires étrangères*, La documentation française, Paris, 1980.
- ROBINSON M., *Margaret of Angoulême - Queen of Navarre*, W. H. Allen, Londra.
- ROCHE F., B. Pigniau, *Histoires de diplomatie culturelles des origines à 1995*, La Documentation Française, Paris, 1995.
- ROSNEAU J. N., E. O. Czempiel (eds), *Governance without Government: Order and Change in World Politics*, Cambridge University Press, Cambridge 1992.
- SALON A., *L'action culturelle de la France dans le monde*, Nathan, Paris, 1981.
- SANER R., L. Yiu, *International economic diplomacy: Mutations in post-modern times*, Discussion Papers in Diplomacy - Ragnhild Drange, Haga, 2003.
- SASSATELLI M., *Becoming Europeans. Cultural identities and cultural policies*, Palgrave Macmillan, Chippenham și Eastbourne, 2009.
- SCHRECKER E., *Cold War Triumphalism: the misuse of history after the fall of communism*, The New Press, New York, 2006.
- SCHATTSCHNEIDER E. E., *The Semi-Sovereign People*, Holt, Rinehart & Winston, New York, 1960.
- SINGH J., *International Cultural Policies and Power*, Palgrave Macmillan, New York, 2010.

SEYERSTED F., *Common law of international organizations*, Martinus Nijhof Publishers, Leiden și Boston, 2008,

SERAGELDIN I., „Cultural Heritage as Public Good: Economic Analysis applied to Historic cities”, în I. Kaul, I Gruberg, M.A. Stern *Global Public Good: International Cooperation in the 21st century*, Oxford University Press, Oxford și New York, 1999.

SNOW N., Taylor PM, *Routledge Handbook of Public Diplomacy*, Routledge, Oxon și New York, 2009.

STARR F., *Corporate Responsibility for cultural heritage, conservation, sustainable development and corporate reputation*, Routledge, Oxon și New York, 2013.

SINGH J.P., *United Nations Educational, Scientific and Cultural Organisation, Creating Norms for a Complex World*, editura Routledge, Oxon și New York, 2011.

SZONDI G., *Public diplomacy and nation branding: Conceptual similarities and differences*, Ragnhild Drange, Haga, 2008.

THROSBY D., *Economics and Culture*, Cambridge University Press, Cambridge, 2001.

TRIANDIS H.C., *The analysis of subjective culture*, John Wiley, New York, 1972.

WEISER J., S. Zadek, *Conversations with disbelievers: persuading companies to address social challenges*”, Ford Foundation, New York, 2000.

WALLER J.M. (ed), *Strategic influence: public diplomacy, counterpropaganda, and political welfare*, Institute of World Politics Press, Washington DC, 2008.

WYSZOMIRSKI M., *International Cultural Relations: A Multi-Country Comparison*, Centre for Arts and Culture, Washington, D.C., 2003.

ZAHARNA R.S., *Battles to Bridges: US Strategic Communication and Public Diplomacy after 9/11*, Palgrave MacMillan, New York, 2010.

Studies and articles:

ANDREASEN A., „Profits for nonprofits: find a corporate partner”, *Harvard Business Review*, nr. 74, (6) 1996, p. 47-59.

ANDREONI J., „Impure altruism and donations to public books: a theory of warm-glow giving”, *Economic Journal*, vol 100, nr. 401, 1990, p. 464-477.

APPE S., „Toward Culturally Democratic Citizens: Nongovernmental Organizations and the State.” *Voluntas: International Journal of Voluntary and Nonprofit Organizations*, nr. 21, (1) 2010, p. 3-21.

BEN-NER A, L. Puttermann, „Values and institutions in economic analysis”, *Economics Values and Organizations*, Cambridge University Press, Cambridge, 1998, p. 3-69.

BERGSGARD N. A., K. Jøsendal, B. Garcia, „A cultural mega event’s impact on innovative capabilities in art production: the results of Stavanger being the European capital of culture in 2008”, *International Journal of Innovation and Urban Development*, vol. 2, nr. 4, 2010, p. 353-371.

BERGSGARD N.A., A. Vassenden, „The legacy of Stavanger as Capital of Culture in Europe 2008: Watershed or puff of wind?”, *International Journal of Cultural Policy*, 17 (3), 2011, p. 303-320.

BIALLY MATTERN J., „Why soft power isn’t so soft: Representational force and the sociolinguistic construction of attraction in world politics”, *Millennium: Journal of International Studies*, 33(3), 2005, p. 583-612.

BOHAS A., „The paradox of anti-Americanism: Reflection on the shallow concept of soft power”, *Global Society* 20(4), 2006, p. 395–414.

BOURDIEU P., „A reasoned utopia and economic fatalism”, *New Left Review* 227, ianuarie-februarie, 1998, p. 125–30.

BRACHMAN J., „High-tech terror: Al-Qaeda’s use of new technology”, *Fletcher Forum of World Affairs* nr. 30, (2) 2006, p. 149-164.

BRAMMER S., A. Millington, „Corporate Reputation and Philanthropy: an empirical analysis”, *Journal of Business Ethics*, nr. 61, 2005, p. 29-44.

BRONN P.S., D. Vidaver-Cohen, „Corporate motives for social initiative: legitimacy, sustainability of the bottom line?”, *Journal of Business Ethics*, nr. 87, 2009, p. 91-109.

CAROLL A.B., J. Nasi, „Understanding stakeholder thinking: themes from a finnish conference”, *Business Ethics: a European Review*, 6, (1) 1997, p. 46-51.

CAROLL A. B., „The four faces of corporate citizenship”, *Business and Society Review*, 10 (1) 1998, p. 1-7.

CHATENET M., „Le logis de François 1^{er} au Louvre ”, dans *Revue de l’Art*, nr. 97, (1) 1992, p. 72-75.

CLAUDEL S., „Cultural Diplomacy is about sharing, not imperialism”, *The Brunswick Arts Review – Cultural Diplomacy*, nr. 4, 2011, p. 53-54.

CULL N. J., „Public diplomacy, taxonomies and histories”, *Annals of the AAPSS*, nr. 616/31, 2008, p. 31-54, DOI: 10.1177/0002716207311952.

DAHL R., „The concept of power”, *Behavioral Science*, vol. 2, nr. 3, 1957, p. 201-215.

DAVIDSON, W. D., J. V. Montville, „Foreign Policy According to Freud”, *Foreign Policy*, nr. 45, iarna 1981–1982, p. 145-157.

DiMAGGIO P., „Culture and cognition”, *Annual Review of Sociology*, nr. 23, 1997, DOI: 10.1146/annurev.soc.23.1.263, p 263.

DUCLERT V., „La naissance de la délégation générale à la recherche scientifique et technique”, *Revue française d'administration publique*”, nr. 112, 2004, p. 647-658, DOI : 10.3917/rfap.112.064.

ELLMIEIER A., „Cultural entrepreneurialism : on the changing relationship between the arts, culture and employment”, *International Journal of Culture Policy*, nr 9, martie 2003, p 3-16.

EVANS G., „Hard-branding the Cultural City: from Prado to Prada”, *International Journal of Urban and Regional Research*, nr. 27, (2) 2003, p. 417-440.

FISCHER R., „Where is culture in cross-cultural research? An outline of a multilevel research process for measuring culture as a shared meaning system”, *International Journal of Cross-Cultural Management*, nr. 9, 2009.

FRIEDMAN M., „The social responsibility of Business is to increase its profits”, *New York Times Magazine*, 13 septembrie 1970, (Arhivele NY times: <https://archive.nytimes.com>).

GAMBLE A., „Neo-Liberalism”, *Capital and Class* nr. 71, 2001, 127–34.

GARCIA B., „Deconstructing the City of Culture: the Long-Term Cultural Legacies of Glasgow 1990”, *Urban Studies*, nr. 42, (5/6) 2005, p. 841–868.

GARCIA B., „Cultural Policy and Urban Regeneration in Western Europe Cities: Lessons from experience, Prospects for the Future”, *Local Economy*, nr. 19, (4) 2004, 312-326.

GARCIA B., „‘If everyone says so .’ Press narratives and image change in major event host”, *Urban Studies*, I- 20, 2016.

- GARRIGA E., D. Mele, „Corporate Social Responsibility Theories: Mapping the Territory”, *Journal of Business Ethics*, nr. 53, 2004, p. 51-71.
- GIOVANGELLI A., „Marseille, European Capital of culture 2013, ins and offs: a case for rethinking the effects of large scale cultural initiatives”, *French Cultural Studies*, nr. 26, (3) 2015, p. 231-243.
- GOLDIER M., „Pouvoir et langage”, *Communication*, nr. 28, 1978, p. 21-27.
- GOODMAN M.B., „The role of business in public diplomacy”, *Journal of Business Strategy* nr. 27, (3) 2006, p. 5-7.
- GRAFFY C., „Public diplomacy, a practitioner’s perspective”, *American behavioral scientist*, nr. 52. 1 ianuarie 2009, 791-796.
- HOCKING B., „Patrolling the “Frontier” : Globalization, Localization, and the “Actorness” of Non-Central Governments” în Francisco Aldecoa, Michael Keating (eds), *Paradiplomacy in Action. The Foreign Relations of Subnational Governments* (număr special) - *Regional and Federal Studies*, nr. 9 (1) 1999.
- HOCKING B., „Privatizing diplomacy?”, *International Studies Perspectives*, nr. 5, 2004, p. 147-152.
- INGLEHART R, W.E. BAKER, „Modernization, cultural change and the persistence of traditional values”, *American Sociological Review*, 65, 2000, p. 19-51.
- JAHODA G., „Do we need a concept of culture?”, *Journal of cross-cultural Psychology*, nr. 15, 1984, p.139-151.
- JORA L., „Diplomația culturală a Uniunii Europene, aspecte funcționale ale Serviciului European de Acțiune Externă”, *Revista de Științe Politice și Relații Internaționale*, IX, 2, p. 30-44, București, 2012.
- JORA L., „New practices and trends in Cultural Diplomacy”, *Revista de Științe Politice și Relații Internaționale* (ISPRI), București, nr. 10, (1) 2013, p. 43-52.
- KROEBER A. L., T. Parsons, „The concepts of culture and of social system”, *American sociological review*, nr. 23, 1958, p. 582-583.
- KUSHNER M. S., „Exhibiting Art at the American Nation Exhibition in Moscow 1959”, *Journal of Cold War Studies* nr. 4, iarna, 2002.
- LASSWELL H. D., „The Function of the Propagandist”, *International Journal of Ethics*, 38, (3), 1922, p. 258-268.

- LEE D., „The growing influence of business in UK diplomacy”, *International Studies Perspectives*, nr. 5, 2004, p. 50–54.
- LENARKOWITZ T., K. Roth, „Does subculture within a country matter? A cross-cultural study in motivational domains and business performance in Brazil”, *Journal of International Business Studies*, nr. 32, 2001, p. 305-325.
- LIVINGSTON S., „The Politics of International Agenda-Setting: Reagan and North-South Relations”, *International Studies Quarterly*, 36 (3), sept, 1992, p. 313-329.
- MAACK M. N., „Books and Libraries as Instruments of Cultural Diplomacy in Francophone Africa during the Cold War”, *Libraries & Culture* nr. 36 (1) 2001, p. 58-86.
- MAPENDERE J., „Track One and a Half Diplomacy and the Complementarity of Tracks”, *COPOJ – Culture of Peace Online Journal*, 2, (1) 2000, p. 66-81.
- MARTINEZ J. G., „Selling avant-garde: How Antwerp became a fashion capital (1990-2002)”, *Urban Studies*, nr. 44, (12) 2007, p. 2449-2464.
- McCOMBS M., D. Shaw: „The agenda-setting function of mass-media”, *Public Opinion Quarterly*, nr. 36, (2), 1 ianuarie 1972, p. 176–187.
- MITCHELL K., „Student mobility and European identity: Erasmus study as a civic experience”, *Journal of Contemporary European Research*, nr. 8, (4) 2012, disponibil la: <https://www.jcer.net/index.php/jcer/article/view/473>, (accesat iunie, 2018).
- NARDINI B., „Léonard da Vinci raconté aux enfants”, *Deux Manuscrits retrouvés de Léonard da Vinci*, Le Courier de l'UNESCO, octombrie 1974, p. 19-37, disponibil la: <http://unesdoc.unesco.org/images/0007/000748/074877fo.pdf> (consultat martie 2018).
- PEPITONE A., H.C. Triadis, „On the universality of social psychological theories”, *Journal of Cross-Cultural Psychology*, nr. 18, 1987, p. 471-498.
- PHAROAH A., „Corporate Reputation : the boardroom challenge”, *Corporate Governance*, vol, 3, nr. 4, 2003, p. 46-51.
- PREMAT C., „La restructuration du réseau culturel français au quotidien”, *La nouvelle revue du travail*, nr. 2, 2013, disponibil la: URL : <http://journals.openedition.org/nrt/951> ; DOI : 10.4000/nrt.951 (accesat aprilie 2018).
- POTTS J., S. Cunningham, J. Hartley, P. Ormerod, „Social network markets: a new definition of the creative industries”, *Journal of Cultural Economics*, nr. 32, (3) 2008, p 167-185.

RALSON D.A., D.H. Hold, R.H. Terpestra, Y. Kaicheng, „The impact of national culture and economic ideology on the United States, Russia, Japan and China”, *Journal of International Business Studies*, nr. 39, 2008, p. 8-26.

RICHARD G., „The European Cultural Capital Event: Strategic Weapon in the Cultural Arms Race?”, *Journal of Cultural Policy*, nr. 6, (2) 2009, p. 159-181, disponibil la: https://mafiadoc.com/the-european-cultural-capital-event-strategic-weapon-in-the-cultural-_59941a2a1723ddca6954700c.html (consultat iunie 2018)

ROHNER R.P., „Toward a conception of culture for cross-cultural psychology”, *Journal of Cross-Cultural Psychology*, nr. 15, 1984, p 111-138.

SCHWAB K., „Global corporate citizenship”, *Foreign Affairs* nr. 87, 2008, p. 107–118.

SINGELIS T.M., M.H. Bond, Shakey, W.F, Lai, K.S.Y: „Unpacking culture’s influence on self-esteem and embarassability. The role of self-construals”, *Journal of Cross-Cultural Psychology*, nr. 30, 1999, p. 315-341.

SNOW Jr. C., „Public diplomacy practitioners: A changing cast of characters”, *Journal of Business Strategy* nr. 27, 2006, p. 18–21.

STANZIOLA J., „Neo-liberalism and cultural policies in Latin America the case of Chile”, *International Journal of Cultural Policy*, nr. 8, (1) 2002, p. 21-35.

STIPEK D, „Differences between Americans and Chinese in the circumstances evoking pride, shame and guilt”, *Journal of Cross-Cultural Psychology*, nr. 29, 1998, p. 615-629.

STRATH B., „A European Identity: To the Historical Limits of a Concept”, *European Journal of Social Theory*, nr. 5 (4) 2002, 387–401.

TAYLOR L., „Client-ship and citizenship in Latin America”, *Bulletin of Latin American Research*, nr. 23 (2) 2010, p. 213-227.

TORELLI C. J., S. Shavitt, „Culture and Concepts of Power”, *Journal of Personality and Social Psychology*, nr. 99, (4) 2010, p. 703–723.

TRIANDAFYLLIDOU A., T.Szücs, „EU Cultural Diplomacy: Challenges and Opportunities”, *Policy Brief of the European University Institute*, nr. 13, 2017, p. 2-5.

TURNER F., „The Family of Man and the Politics of Attention in Cold War America”, *Public Culture*, nr. 24, (1) 2012, p. 24. (doi:10.1215/08992363-1443556).

VALOR C., „Corporate Social Responsibility and Corporate Citizenship: towards corporate accountability”, *Business and Society Review*, nr. 110, (2) 2005, p. 191-212.

VASQUEZ J.A., R.W. Mansbach, „The Issue Cycle: Conceptualizing Long-Term Global Political Change”, *International Organization*, nr. 37, (2), 1983, p. 257-279.

VILTARD Y., „Conceptualiser la diplomatie des villes”, *Revue française de science politique*, vol. 58, (3) 2008, p. 511-533, DOI: 10.3917/rfsp.583.0511, disponibil la: <https://www.cairn.info/revue-francaise-de-science-politique-2008-3-page-511.htm#no2> (consultat iulie 2018).

VILTARD Y., „Diplomatie des villes : collectivités territoriales et relations internationales”, *Politique étrangère*, nr. 3 2010, p. 593-604. DOI : 10.3917/pe.103.0593, disponibil la <https://www.cairn.info/revue-politique-etrangere-2010-3-page-593.htm> (consultat mai 2018).

WHITE C., „Exploring the role of private-sector corporations in public diplomacy”, *Public Relations Inquiry*, nr. 4, (3) 2015, p. 305-321.

WILSON III E. J., “Hard Power, Soft Power, Smart Power”, *Annals of the AAPSS*, nr. 616, martie 2008, p. 110-124, DOI: 10.1177/0002716207312618.

ZELIZER V., „Place à la culture”, *Interventions économiques*, vol. 001, nr. 33, aprilie 2006, disponibil la: <http://journals.openedition.org/interventionseconomiques/756> (consultat martie 2018).lklk

Documents:

Advisory Committee on Cultural Diplomacy USDS - Raportul Comitetul Consultativ privind Diplomația Culturală al Departamentului American de Stat, *Cultural Diplomacy, the Linchpin of Public Diplomacy*, septembrie 2005, <https://www.state.gov/documents/organization/54374.pdf> (accesat martie 2018).

Agenda de la Haga privind democrația orașelor (*The Hague Agenda on City Diplomacy*), 13 iunie 2008, disponibil la: https://www.uclg.org/sites/default/files/EN_474_fin_eng_the_hague_agenda_on_city_diplomacy_0.pdf. (accesat iunie 2018).

American Express, Raportul de RSC 2016: <http://about.americanexpress.com/csr/docs/Amex-CSR-Report-Full-2016.pdf> (accesat aprilie 2018).

Banca Mondială, „Culture and the corporate priorities of the World Bank”: Report on Progress from april 1999 to december 2002”, Word Bank publishing, Washington D.C., 2003

Buchanan, A, R. Keohane, *The legitimacy of global governance institutions*, intervenție în cadrul conferinței, „Normative and Empirical Evaluation of Global Governance”, Universitatea Princeton, 16-18 februarie, 2006, disponibil la: https://www.princeton.edu/~pcglobal/conferences/normative/papers/Session1_Buchanan_Keohane.pdf, (accesat aprilie 2018).

Cogliandro G., „European Cities of Culture for the Year 2000. A wealth of urban cultures for celebrating the turn of the century”, *European Commission*, 2001, http://ec.europa.eu/culture/archive/ecocs/pdf_word/capital2000_report_en.pdf (accesat mai 2018).

Comisia Europeană, *Comunicarea comună către Parlamentul European și Consiliu: Către o strategie a UE pentru relațiile culturale internaționale*, JOIN(2016) 29 final, disponibilă la <https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=CELEX52016JC0029&from=EN> (consultat mai 2018).

Comisia Europeană, *Cartea Albă a Comisiei privind viitorul Europei*, Comisia Europeană COM(2017) 2025, accesibil la: https://ec.europa.eu/commission/sites/betapolitical/files/cartea_alba_privind_viitorul_europei_ro.pdf (consultat iunie 2018).

Comitetul Economic și Social European (CESE), Avizul CESE privind Cartea verde – eliberarea potențialului industriilor culturale și creative COM(2010) 183 final, disponibil la: <https://eur-lex.europa.eu/legal-content/RO/ALL/?uri=CELEX%3A52010AE1364>.

Comunicarea privind „O agendă europeană pentru cultură într-o lume în proces de globalizare”, COM(2007) 242 final, disponibilă la: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A52007DC0242> (accesat iunie 2018).

Comunicarea Comisiei către Parlamentul European, Consiliu, Comitetul Economic și Social European și Comitetul Regiunilor Spre o abordare integrată a patrimoniului cultural european, COM(2014) 477 final, disponibilă la <https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=CELEX:52014DC0477&from=RO> (accesat iunie 2018).

Comunicarea comună „Revizuirea politicii europene de vecinătate” (18 noiembrie 2015). JOIN(2015) 50 final, accesibilă la : <https://eur-lex.europa.eu/legal-content/RO/ALL/?uri=celex%3A52016DC0581> (consultat mai 2018).

Comunicarea comună către Parlamentul European și Consiliu: Către o strategie a UE pentru relațiile culturale internaționale, JOIN(2016) 29 final, disponibilă la: <https://eur-lex.europa.eu/legal-content/RO/TXT/?uri=CELEX%3A52016JC0029> (consultat iunie 2018).

Comunicarea Comisiei către Parlamentul European, Consiliu, Comitetul Economic și Social și Comitetul Regiunilor „Consolidarea identității europene prin educație și cultură, Contribuția Comisiei Europene la reuniunea liderilor din 17 noiembrie de la Goteborg, 14 noiembrie 2017, COM(2017) 673 final, accesibil la: <http://ec.europa.eu/>

transparency/regdoc/rep/1/2018/RO/COM-2018-268-F1-RO-MAIN-PART-1.PDF, (consultat iunie 2018).

Comunicarea Comisiei către Parlamentul European, Consiliu, Comitetul Economic și Social și Comitetul Regiunilor „O nouă agendă europeană pentru cultură” SWD(2018) 167 final, accesibil la: <https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=CELEX:52018DC0267&from=EN> (consultat iunie 2018).

Consiliul Europei, *Diversity and Cohesion, New challenges for the integration of migrants and minorities*, Council of Europe Publishing, Strasburg, 1999., disponibil la https://www.coe.int/t/dg3/migration/archives/documentation/Series_Community_Relations/Diversity_Cohesion_en.pdf (accesat aprilie 2018).

Convenția Europeană pentru apărarea drepturilor omului și a libertăților fundamentale, Roma, 4 noiembrie 1950 (publicată în Monitorul Oficial al României nr. 135 din 31 mai 1994).

Decizia 1419/1999/CE a Parlamentului European și a Consiliului din 25 mai 1999 de stabilire a unei acțiuni comunitare în favoarea evenimentului „Capitala europeană a culturii” pentru perioada 2005-2019 <https://eur-lex.europa.eu/legal-content/RO/TXT/?qid=1531759387203&uri=CELEX:31999D1419> (consultat mai 2018).

Decizia 649/2005/CE a Parlamentului European și a Consiliului din 13 aprilie 2005 de modificare a Deciziei nr. 1419/1999/CE de stabilire a unei acțiuni comunitare în favoarea evenimentului „Capitala europeană a culturii” pentru perioada 2005-2019, disponibilă la : <https://eur-lex.europa.eu/legal-content/RO/TXT/?qid=1531759648311&uri=CELEX:32005D0649> (consultat mai 2018).

Decizia nr. 445/2014/UE a Parlamentului European și a Consiliului din 16 aprilie 2014 de instituire a unei acțiuni a Uniunii în favoarea evenimentului „Capitale europene ale culturii” pentru anii 2020-2033 și de abrogare a Deciziei nr. 1622/2006/CE, disponibilă la : <https://eur-lex.europa.eu/legal-content/RO/TXT/?qid=1531760058967&uri=CELEX:32014D0445> (consultat mai 2018).

Declarația privind Identitatea Europeană, Copenhaga, 17 decembrie 1973, disponibilă la: https://www.cvce.eu/content/publication/1999/1/1/02798dc9-9c69-4b7d-b2c9-f03a8db7da32/publishable_en.pdf (accesat mai 2018).

ECOTEC, *Ex-post evaluation of 2007 & 2008 European Capitals of Culture*, ECOTEC, 2009, accesibil la: http://ec.europa.eu/dgs/education_culture/evalreports/culture/2009/capital_en.pdf74 (consultat mai 2018).

ECORYS, *Ex-post evaluation of 2010 European Capitals of Culture: Final report for the European Commission*, ECORYS, 2011, accesibil la: http://ec.europa.eu/culture/documents/pdf/ecoc/ecoc_2010_final_report.pdf, consultat mai 2018).

ECORYS, *Ex-post Evaluation of the 2013 European Capitals of Culture, Final Report for the European Commission DG Education and Culture December 2014*, ECORYS, 2014, <https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/files/ecoc-2013-full-report.pdf> (accesat mai 2018)

Evaluarea Programului Erasmus Mundus (Comisia Europeană), 2012, rezumat: https://ec.europa.eu/education/sites/education/files/erasmus-mundus-ii-evaluation-2012-summary_en.pdf (consultat iunie 2018).

Ernst & Young, *Measuring cultural and creative markets in the EU*”, 2014, disponibil la: https://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/%24FILE/Creating-Growth.pdf (consultat iunie 2018).

Euréal, *Évaluation des impacts de Marseille-Provence 2013, capitale européenne de la culture*, Euréal, 2014, accesibil la: https://www.ccimp.com/sites/default/files/rapport_final_mp2013_vfr.pdf (consultat mai 2018).

Eurobarometrul Special, 27 aprilie 2017, „*EUs citizens view on development, cooperation and aid*”, accesibil la: https://ec.europa.eu/europeaid/special-eurobarometer-report-eu-citizens-views-development-cooperation-and-aid_en (consultat iunie 2018).

Fitzmaurice G., raportul special „Law of treaties”, *Yearbook of the International Law Commission 1956, vol II*, United Nations, New York, 1956, p. 104-129, disponibil la: http://legal.un.org/ilc/publications/yearbooks/english/ilc_1956_v2.pdf (accesat mai 2018).

Forumul Economic Mondial, „Responding to the Leadership Challenge: finding a CEO survey on Global Corporate Citizenship”, WEM, 2002.

Garcia B., R. Melville, T. Cox, *Creating an impact: Liverpool's experience as European Capital of Culture*, Impacts 08, Liverpool, 2010.

Garcia B., T. Cox, *European Capitals of Culture: success strategies and long-term effects*, Parlamentul European, 2013.

Kurt Salmon, *La fabrique de l'innovation : management et création, perspectives pour la croissance économique*, 2012, accesibil la: http://www.forum-avignon.org/sites/default/files/editeur/Kurt_Salmon_La_fabrique_de_linnovation_def_FR.pdf

Linking Natura 2000 and Cultural heritage sites, disponibil la: http://ec.europa.eu/environment/nature/natura2000/management/pdf/case_study_natura2000_cultural_heritage.pdf (consultat mai 2018).

McCLORY J., *The new persuaders, an international ranking of soft power*, IfG Monocle, 2010, disponibil la: https://www.instituteforgovernment.org.uk/sites/default/files/publications/The%20new%20persuaders_0.pdf (consultat aprilie 2018).

McCLORY J., *Soft Power 30, a global ranking of Soft Power 2017*, Portland Communications, 2017, disponibil la: <https://softpower30.com/wp-content/uploads/2017/07/The-Soft-Power-30-Report-2017-Web-1.pdf> (consultat aprilie 2018).

MKW GmbH, *Case study on European Capitals of Culture (2003-2007)*, MKW GmbH, 2007, disponibil la: http://ecococathens.eu/attachments/415_Case%20Study%20on%20European%20Capitals%20of%20Culture%202003-2007.pdf

Myerscough J., *European cities of culture and cultural months. The Network of Cultural Cities of Europe*, Glasgow, 1994.

Nestlé, *The Nestlé creating shared value report*, Nestlé, Vevey, 2008, disponibil la: https://www.nestle.com/asset-library/documents/library/documents/corporate_social_responsibility/nestle-csv-report-mar2008-en.pdf (accesat mai 2018).

Palmer/Rae Associates, *European Cities and Capitals of Culture – City reports*, Palmer/Rae, Bruxelles, 2004a.

Palmer/Rae Associates, *European cities and Capitals of Culture – City reports*, p. II. Palmer/Rae, Bruxelles, 2004b.

Palmer R., G. Richards, *European cultural capital report 2*, Association for Tourism and Leisure Education, Arnheim, 2009.

Parlamentul European (studiu), *Institutele culturale europene în străinătate*, ianuarie 2016, disponibil la: [http://www.europarl.europa.eu/RegData/etudes/STUD/2016/563418/IPOL_STU\(2016\)563418\(SUM01\)_RO.pdf](http://www.europarl.europa.eu/RegData/etudes/STUD/2016/563418/IPOL_STU(2016)563418(SUM01)_RO.pdf) (consultat iunie 2018).

Pécs 2010, *Borderless city. Pécs European Capital of Culture 2010. Pécs 2010*, 2005.

Raportul Comisiei Naționale pentru Cooperarea Descentralizată din cadrul Ministerului de Externe al Franței, *Diplomatie et territoires, pour une action extérieure démultipliée, 21 propositions pour un nouveau partenariat MAEDI/collectivités territoriales*, La documentation française, Paris, 2017.

Raportul Elcano Privind Prezența Globală, ediția 2017, disponibil la http://www.globalpresence.realinstitutoelcano.org/en/data/Global_Presence_2017.pdf (consultat aprilie 2018).

Regulamentul (UE) nr. 1295/2013 al Parlamentului European și al Consiliului din 11 decembrie 2013 de instituire a programului „Europa creativă” (2014-2020), accesibil la : <https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=CELEX:32013R1295&from=RO> (consultat mai 2018).

Regulamentul (UE) nr. 230/2014 al Parlamentului European și al Consiliului din 11 martie 2014 de instituire a unui instrument care contribuie la stabilitate și pace, accesibil la : <https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=CELEX:32014R0230&from=RO> (consultat mai 2018).

Regulamentul (UE) nr. 233/2014 al Parlamentului European și al Consiliului din 11 martie 2014 de instituire a unui instrument de finanțare a cooperării pentru dezvoltare în perioada 2014-2020, accesibil la: http://www.europarl.europa.eu/meetdocs/2014_2019/documents/deve/dv/dci_reg_/dci_reg_ro.pdf (consultat mai 2018).

Regulamentul (UE) nr. 234/2014 al Parlamentului European și al Consiliului din 11 martie 2014 de instituire a unui instrument de parteneriat pentru cooperarea cu țările terțe, disponibil la : Accesibil la : <https://eur-lex.europa.eu/legal-content/RO/TXT/PDF/?uri=CELEX:32014R0233&from=RO> (consultat mai 2018).

Rețeaua Europeană pentru Dezvoltare Durabilă, *Fișă informativă privind artele și cultura în zonele rurale*, 2016, disponibilă la: https://enrd.ec.europa.eu/sites/enrd/files/nrn5_arts-rural-areas_factsheet.pdf (consultat mai 2018).

Rezoluția Consiliului 85/C 153/02, disponibilă la: <https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=OJ%3AC%3A1985%3A153%3ATOC> (accesat iunie 2018).

Statutul Consiliului Europei, disponibil la adresa: http://assembly.coe.int/nw/xml/RoP/Statut_CE_2015-en.pdf (accesat iunie 2018).

Tratatul privind Uniunea Europeană, 26 octombrie 2012, C326/13, disponibil la: https://eur-lex.europa.eu/resource.html?uri=cellar:2bf140bf-a3f8-4ab2-b506-fd71826e6da6.0001.02/DOC_1&format=PDF (accesat iunie 2018).

Tratatul privind funcționarea Uniunii Europene, 9 mai 2008, versiune consolidată, disponibil la: https://eur-lex.europa.eu/resource.html?uri=cellar:2bf140bf-a3f8-4ab2-b506-fd71826e6da6.0001.02/DOC_2&format=PDF (consultat iunie 2018).

UNESCO, *Basic Texts of the 1972 World Heritage Convention*, ed. UNESCO, Paris, 2005.

UNESCO, *Medium-Term Strategy for 2008–2013*, 34 C/4, Paris, 2008.

UNESCO, *Politiques pour la créativité, le Guide pour le développement des industries culturelles et créatives*, UNESCO, Paris 2012, accesibil la: http://fr.unesco.org/creativity/sites/creativity/files/politiques_pour_la_creativite-fr_0.pdf, (consultat martie 2018).

UNESCO, *Measuring the economic contribution of cultural industries, a review and assessment of current methodological approaches*, UNESCO Institute of Statistics, 2009, accesibil la: http://uis.unesco.org/sites/default/files/documents/measuring-the-economic-contribution-of-cultural-industries-a-review-and-assessment-of-current-methodological-approaches-en_1.pdf (consultat martie 2018).

World Monuments Fund, „World Monuments Watch - 1998 Grants to Endangered Sites”, *Milestones: Newsletter of the World Monuments Fund*, nr. 11, vara 1998.

WOLLEHO., *Track 1.5 Approaches to Conflict Management: Assessing Good Practice and Areas for Improvement*, Berghof Foundation for Peace Support, 2007, disponibil site-ul *UN Peacemaker*: [https://peacemaker.un.org/sites/peacemaker.un.org/files/Track1.5 Approachesto ConflictManagement_BerghofFoundation2007.pdf](https://peacemaker.un.org/sites/peacemaker.un.org/files/Track1.5%20Approaches%20to%20Conflict%20Management_BerghofFoundation2007.pdf) (accesat aprilie 2018).

Electronic sources:

Academia de Diplomatie Culturală: www.academy-for-cultural-diplomacy.org (accesat mai 2018), <http://www.ipahp.org/> (consultat mai 2018).

Anholt GFK Nation Brand, <https://nation-brands.gfk.com/>.

Alliance Française (Fondation), istoricul Alianței Franceze, disponibil la: <https://www.fondation-alliancefr.org/?cat=538> (accesat martie 2018).

Appel, S., L. Milanes-Reyes, „The Intersection Between Cultural NGOs and Sustainable Development in the Andean Region”, 2016, disponibil la: http://ic-sd.org/wp-content/uploads/sites/4/2016/06/Appel_Milanes_English_Columbia_ConferenceV8.pdf (consultat mai 2018).

Associated Press, 28 februarie 2013, „Van Cliburn, pianist and Cold War hero dies at 78”, <https://www.apnews.com/db85a4e88f5541dbb671914562293a8e> (consultat martie 2018).

Arhivele USIA, *USIA -An overview*, <http://dosfan.lib.uic.edu/usia/usiahome/oldoview.htm#overview>, accesat martie 2018.

Atlasul Frumuseții: <http://theatlasofbeauty.com/> (consultat iunie 2018).

Biblioteca Congresului American: <https://www.loc.gov/exhibits/hope-for-america/cultural-diplomacy.html>, (accesat martie 2018).

Biblioteca Națională a Franței (BNF), *istoricul instituției*: http://www.bnf.fr/fr/la_bnf/histoire_de_la_bnf/a.sept_siecles.htm (accesat martie 2018).

Bloomerg.com: <https://www.bloomberg.com/news/articles/2017-10-02/rolex-is-the-world-s-most-valuable-watch-brand> (consultat mai 2018).

Brandz TOP 100: <http://brandz.com> (accesat mai 2018).

Brown J. H., „What We Talk About When We Talk About Cultural Diplomacy: A Complex Non-Desultory Non-Philippic”, *American Diplomacy*, martie 2016, disponibil la: http://www.unc.edu/depts/diplomat/item/2016/0106/ca/brown_whatwe.html (consultat aprilie 2018).

Burke R., octombrie 2016, „Image of the Month”, site-ul web *United Nations History Project*, accesibil la: http://www.histecon.magd.cam.ac.uk/unhist-2017/image-of-the-month/image_of_the_month_Oct16.html, (accesat decembrie 2017).

Churchill W., 21 martie 1943, Discurs în fața Națiunii, înregistrare audio disponibilă la: <https://winstonchurchill.org/resources/speeches/1941-1945-war-leader/national-address/> (accesat iunie 2018).

Churchill W, 19 februarie 1946, Discurs pronunțat la Universitatea din Zurich, text disponibil la: <https://rm.coe.int/16806981f3> (accesat iunie 2018):

Claudel S., A. Fohr, J-Y Tadié, *La diplomatie culturelle face aux défis contemporains*, Terra Nova - La Fondation Progressiste, 27 martie 2017, disponibil la : http://tnova.fr/system/contents/files/000/001/346/original/27032017_La_diplomatie_culturelle_face_aux_d_fis_contemporains.pdf?1490608578 (accesat martie 2018)

Clés de l’audiovisuel, „Qu’appelle-t-on l’exception culturelle”, <http://clesdelaudiovisuel.fr/Connaitre/Histoire-de-l-audiovisuel/Qu-appelle-t-on-l-exception-culturelle> (accesat martie 2018).

Comisia Europeană, <https://ec.europa.eu/>.

Consiliul Europei (site web), www.coe.int.

Consiliul Europei, Lista Convențiilor CoE, <https://www.coe.int/en/web/conventions/full-list/-/conventions/rms/0900001680306052> (accesat iunie 2018).

Consiliul Europei, *Programul Routes4U*, (2017-2020), accesibil la : <https://www.coe.int/en/web/cultural-routes/eu-jp-2017-20> (consultat iunie 2018).

Consiliul Europei, Programul Expozițiilor de Artă, disponibil la: <https://www.coe.int/en/web/culture-and-heritage/art-exhibitions> (consultat iunie 2018).

Culture for cities and Regions (proiect UE), disponibil la: <http://www.cultureforcitiesandregions.eu/>, accesat iunie 2018.

Culture Liverpool, <https://www.cultureliverpool.co.uk/about-us/> (consultat mai 2018)

Economist (The), 6 mai 2016, A Russian orchestra plays Bach and Prokofiev in the ruins of Palmyra <https://www.economist.com/news/europe/21698422-russian-government-sent-one-countrys-top-orchestras-syrian> (accesat aprilie 2018).

Economic Bridges – Clasamentul companiilor europene din sectorul privat: <http://www.economicbridges.com/index.php?european-private-sector-ranking> (accesat aprilie 2018).

EuroMediteranée (proiect). <http://www.euromediterranee.fr/who-are-we/the-public-etablissement.html?L=1> (accesat mai 2018).

EMMA for Peace: <http://www.emmaforpeace.org/>

Equator Principles, <http://equator-principles.com/about/> (consultat aprilie 2018).

Feigenbaum H. B., „Globalization and cultural diplomacy”, *Center for Arts and Culture*, 2 ianuarie 2002, disponibil la <https://www.issuelab.org/resource/globalization-and-cultural-diplomac.html> (consultat martie 2018).

Ferguson, N., „Think again: power”, *Foreign Policy*, ianuarie-februarie, 2003, disponibil la: <https://foreignpolicy.com/2009/11/03/think-again-power/> (consultat martie 2018).

Festivalul de Film Lagos: <http://www.lagosphotofestival.com/festival-information> (consultat iunie 2018).

Freedom House: <https://freedomhouse.org/reports>.

García B., *Why Brexit should not stop UK cities from competing for European Capital of Culture*, 26 noiembrie, 2017, disponibil la: <http://theconversation.com/why-brexit-should-not-stop-uk-cities-from-competing-for-european-capital-of-culture-88115> (accesat mai 2018).

Harvard Law School: *Intergovernmental Organisations (IGOs)*, disponibil la adresa: <https://hls.harvard.edu/dept/opia/what-is-public-interest-law/public-service-practice-settings/public-international-law/intergovernmental-organizations-igos/> (consultat mai 2018).

ICCR India, lista institutelor culturale de peste hotare: www.iccr.gov.in/content/list-centres (consultat aprilie 2018).

ICD House of Arts and Culture: http://www.icdhouse.org/index.php?en_about

India Budget: <https://www.indiabudget.gov.in/ub2018-19/eb/sbe28.pdf> (consultat aprilie 2018).

International Institute for Sustainable Development, *The rise and role of NGOs in sustainable development*, accesibil la: <http://www.iisd.org/business/ngo/roles.aspx> (consultat mai 2018).

International Union of Local Authorities (Uniunea Internațională a Autorităților Locale), înființată în 1913 la Haga, v. <http://web.mit.edu/urbanupgrading/upgrading/resources/organizations/iula.html>.

Institutul de Diplomatie Culturală: www.culturaldiplomacy.org (consultat iunie 2018).

Înaltul Comisariat pentru Refugiați ONU (UNHCR) <http://www.unhcr.org/> (consultat iunie 2018).

Jazz Ambassadors (The): the untold story of America's coolest weapon the Cold War: <http://www.thejazzambassadors.com/> (consultat martie 2018).

Joseph L., *Diplomatie des villes - Le rôle des autorités locales dans la résolution des conflits et la construction de la paix*, noiembrie 2008, disponibil la: <http://www.uvcw.be/impressions/toPdf.cfm?urlToPdf=/articles/0,0,0,0,2763> (accesat mai 2018).

Kerns M., „Non-Governmental Organizations”, *Enciclopedia Britannica*, 2017, disponibil la: <https://www.britannica.com/topic/nongovernmental-organization> (accesat mai 2018).

Lacarrière C., C. M. Hruska :, „*Le protectionnisme culturel français, un tabou*” *L'Opinion*, 27 iunie 2013, accesibil la <https://www.lopinion.fr/edition/politique/protectionnisme-culturel-francais-tabou-1491> (consultat martie 2018).

Le Point, „Marseille, capitale de la culture, cinq ans après que reste-il?”, 23 martie 2018, http://www.lepoint.fr/culture/marseille-capitale-europeenne-de-la-culture-cinq-ans-apres-que-reste-t-il-23-03-2018-2204900_3.php (accesat mai 2018.)

Lending M., „Change and Renewal”, *Norwegian Foreign Cultural Policy 2001-2005*, Ministerul Norvegian e Externe, Oslo, 2000, disponibil la: <https://www.regjeringen.no/en/dokumenter/Change-and-Renewal/id420086/> (accesat aprilie 2018).

Lille 3000, <http://www.lille3000.eu/portail/> (accesat mai 2018).

Liverpool 2018 (broșura): <http://online.fliphtml5.com/ocwfn/aegt/#p=2> (consultat mai 2018).

Liverpool 2018 (program online), <http://online.fliphtml5.com/ocwfn/aegt/#p=24> (consultat mai 2018)

MacMillan M., *EU's New Cultural Diplomacy Platform: a means for 'Soft Power' in a multipolar world*, Universidad de Navarra – Global Affairs and Strategic Studies, 22 ianuarie 2018 (<https://www.unav.edu/web/global-affairs/detalle/-/blogs/eu-s-new-cultural-diplomacy-platform-a-means-for-soft-power-in-a-multipolar-world> consultat mai 2018).

Maison Européenne de la Photographie: <https://www.mep-fr.org>

Magnan P, *La France, protectrice des chrétiens d'Orient*, France Info Geopolis, 11/08/2014, <http://geopolis.francetvinfo.fr/la-france-protectrice-des-chretiens-dorient-40433> (ultima accesare ianuarie 2018).

Martel F., „Culture, pourquoi la France va perdre la bataille du *soft power*”, Terra Nova – La Fondation Progressiste, 31 martie 2010, p. 2. accesibil la: <http://www.tnova.fr/sites/default/files/252-martel.pdf> - consultat martie 2018 (consultat mai 2018).

McKenna F., Director Executiv *Down to Business*, Interviu disponibil pe <http://www.downtowninbusiness.com/manchester-liverpool-vote-remain/> (consultat mai 2018).

Mécènes du Sud, revista preseii MP2018: <http://www.mecenesdusud.fr/media/fichier/revue-de-presse-mp2018-doc.compressed-1.pdf> (consultat iunie 2018).

Med Culture (program UE): <https://www.medculture.eu/>.

Merillis J. G., *European Court of Human Rights*, Enciclopedia Britannica, 14 martie 2016, accesibil la <https://www.britannica.com/topic/European-Court-of-Human-Rights> (accesat iunie 2018).

Ministerul Francez al Afacerilor Externe : <https://www.diplomatie.gouv.fr/fr/politique-etrangere-de-la-france/diplomatie-culturelle/>.

Mission Laïque Française, istoricul organizației, disponibil la: <http://www.mlfmonde.org/qui-sommes-nous/notre-histoire/> (accesat martie 2018).

MP2018, <http://www.mp2018.com/presentation/> (consultat mai 2018)

Musicians Without Borders: <https://www.musicianswithoutborders.org/mwb/about/>

Observatorul European al Clusterelor de Întreprindători, 2014, *Panorama Europeană a Clusterelor*, disponibilă la: https://ec.europa.eu/growth/industry/policy/cluster/observatory/cluster-mapping-services/cluster-panorama_en (accesat mai 2018).

OCDE (baza de date): <https://data.oecd.org/oda/net-oda.htm>

Organizația pentru Secutitate și Cooperare în Europa (OSCE): <https://www.osce.org>.

Organizația pentru Educarea și Dezvoltarea Tineretului (OYED),
http://www.oyed.org/index.php?en_about (consultat mai 2018).

Pactul Global al ONU: <https://www.unglobalcompact.org/what-is-gc/participants>,
(consultat aprilie 2018).

Panorama Europeană a Clusterelor, Observatorul European al Clusterelor de întreprinderi,
2014, disponibilă la: https://ec.europa.eu/growth/industry/policy/cluster/observatory/cluter-mapping-services/cluster-panorama_en (accesat mai 2018).

Peace Drums Event: <http://www.peacedrums.it/>

Peng J., E. Feng, „Confucius Institute, cultural asset or campus threat ?”, *Financial Times*,
26 octombrie 2015. disponibil la: <https://ig.ft.com/confucius-institutes/> (accesat martie
2018).

Place North West, <https://www.placenorthwest.co.uk/news/role-of-culture-in-regeneration-slides-summary-pictures/> (accesat 1 iunie 2018).

Platforma de Diplomatie Culturală UE, <https://www.cultureinexternalrelations.eu/>.

Pușcaș V., „The Role of Cultural Diplomacy in Today’s World”, site-ul web al ICD,
disponibil la: <http://www.culturaldiplomacy.org/academy/index.php?cd-statement-the-role-of-cultural-diplomacy-in-todays-world> (accesat aprilie 2018).

Raportul *Soft Power 30* (descrieri și generalități): <https://softpower30.com/soft-power-30-2017/>

Raportul *Soft Power 30*: Franța, disponibil la: <https://softpower30.com/country/france/>
(consultat iunie 2018).

Renar I. (blog personal), 12 aprilie 2013 „La culture pour tous, c’est la démocratie tout court”,
<https://blogs.mediapart.fr/ecole-superieure-dart-du-nord-pas-de-calais/blog/120413/la-culture-pour-tous-cest-la-democratie-tout-court> (consultat martie 2018).

Reputation Institute (<https://www.reputationinstitute.com/>).

Rinne-Kanto S. , *The European Capital of Culture – an efficient way to promote European citizenship?*,
14 august 2014, site-ul web *EUROCITES*, disponibil la:
<http://eurocite.eu/projets/art-europe/the-european-capital-of-culture-an-efficient-way-to-promote-european-citizenship/> (consultat iunie 2018).

RMGC, <http://www.rmgc.ro/proiectul-rosia-montana/patrimoniu/program-de-reabilitare-conservare-la-rosia-montana.html> (consultat mai 2018)

Robbins C., „What Obama’s historic visit means to US businesses”, *Fortune*, 24 martie 2016, <http://fortune.com/2016/03/23/cuba-obama-castro/> (consultat aprilie 2018).

Robberts S., J. Keeble, D. Brown, „The business case for corporate citizenship”, 2002, disponibil la: www.adlittle.com/insights/studies/pdf/corporate_citizenship.pdf).

Rolex (site web), www.rolex.com (accesat mai 2018).

Rolex Awards: <http://www.rolexawards.com/40/fr/history> (

Rolex (blog), <http://rolexmar100.blogspot.fr/2015/02/chapter-3-ethics-social-responsibility.html> (accesat mai 2018).

Rolex (Programului de mentorat): <https://www.rolexmentorprotege.com/>.

San Francisco Immigrant Film Festival: <http://www.sfimmigrantfilmfestival.com/>

Slate.fr: Laura Guien, 26 ianuarie 2014, Marseille, a-t-elle ete une bonne capitale européenne de la culture? (<http://www.slate.fr/story/82671/marseille-capitale-europeenne-culture-bilan>), accesat, mai 2018.

Senatul Republicii franceze, www.senat.fr.

Serviciul European de Acțiune Externă (SEAE): https://eeas.europa.eu/headquarters/headquarters-homepage/2725/what-we-do_en.

Smith B.L., Propaganda in *Encyclopædia Britannica*, publicat în 18 aprilie 2017: <https://www.britannica.com/topic/propaganda/Social-control-of-propaganda> (accesat mai 2018)

Snow N., „Public Diplomacy and Propaganda: Rethinking Diplomacy in the Age of Persuasion”, *E-International Relations*, 4 decembrie 2012, accesibil la: <http://www.e-ir.info/2012/12/04/public-diplomacy-and-propaganda-rethinking-diplomacy-in-the-age-of-persuasion>, (consultat martie 2018).

UN News, „Singing for peace: UN ambassadors launch CD to bridge cultural, generational divides”, 11 septembrie 2013, <https://news.un.org/en/story/2013/09/448702-feature-singing-peace-un-ambassadors-launch-cd-bridge-cultural-generational> (consultat martie 2018).

UNESCO (site web): www.unesco.org.

UNESCO (arhiva documentară), <https://atom.archives.unesco.org/conference-of-allied-ministers-of-education> (accesat iunie 2018).

UNESCO, Fișă informativă privind dreptul la cultură:
http://www.unesco.org/culture/culture-sector-knowledge-management-tools/11_Info%20Sheet_Cultural%20Rights.pdf (ultima accesare aprilie 2018).

UNESCO, Lista Siturilor din Patrimoniul Mondial: <https://whc.unesco.org/en/list/>.

UNESCODOC (portal documentar), <http://portal.unesco.org/>.

UNIVERSALIS (Enciclopedia), *Du Bellay à Rome*, <https://www.universalis.fr/encyclopedie/joachim-du-bellay/3-du-bellay-a-rome/> (consultat aprilie 2018).

Yorkshire Evening Post, 20 decembrie 2017: <https://www.yorkshireeveningpost.co.uk/news/where-did-it-all-go-wrong-for-leeds-s-capital-of-culture-bid-1-8919227>, (accesat mai 2018).

Waghorn, *Sustainable reporting lessons from the fortune 500*, 4 decembrie 2017, în Forbes online: <https://www.forbes.com/sites/terrywaghorn/2017/12/04/sustainable-reporting-lessons-from-the-fortune-500/#1a7d3b4c6564> (consultat aprilie 2018).

YouTube, Înregistrare video, „Van Cliburn se întoarce de la Moscova (1958)”, disponibilă la: https://www.youtube.com/watch?v=F_OPn_0VODc (consultat martie 2018).

Ziare.com: „*Tiff-ul îmbogățește Clujul*”, 14 martie 2016. <http://www.ziare.com/economie/stiri-economice/tiff-ul-imbogateste-clujul-cati-cheltuiesc-cei-care-vin-la-festivalul-de-film-1413008> (consultat martie 2018).