

CULTURAL DIPLOMACY AND ARTS FESTIVALS

The case of the Montreux Jazz Festival in Switzerland

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Abstract

This research analyses the relationship between large-scale arts festivals and cultural diplomacy in the current interdependent world. In an international context of both globalization and cultural diversity, arts festivals are key events acting as catalysts for interactions and exchanges. These can be between cultures and social actors of different sectors such as public, private and civil society, in geopolitical contemporary relationships (Dragicevic, Rogac & Mihaljinac, 2018; Quinn, 2009). Through the concept of "soft power" of culture (Nye, 2004), an international arts festival can shape international public opinion and foster mutual understanding. Despite the relevance of this factor in today's world, there is a lack of academic research concerning the specific link between cultural diplomacy and these types of large-scale events, as well as an alarming lack of clear distinction between cultural diplomacy and propaganda. To be able to investigate this relationship, this study focuses on the case study of the Montreux Jazz Festival, a renowned annual event of jazz and soul music in Switzerland. This research focuses on two goals: first, to investigate the relationship between cultural diplomacy and the Montreux Jazz Festival considering the contemporary Swiss and international context, and second, to study the potential of the event for cultural diplomacy and if that would be the case, define its characteristics. Since a wide variety of actors are involved in the festival, this study concentrates on diplomatic impact perceptions of staff, artists and audience during the 2018 edition. In order to reach the goal of this study, surveys and structured interviews were undertaken, as well as a qualitative discursive analysis of public speeches of different directors. This research concludes that the Montreux Jazz Festival has a high potential as a platform for cultural diplomacy, above all providing shared intercultural exchange, breaking stereotypes and promoting freedom of expression. This study also discusses the fine line between cultural diplomacy, propaganda and facilitating access to sociocultural exchange in the 21st century.

Key words: Cultural diplomacy, arts festivals, cultural management, cultural exchange, Montreux Jazz Festival.

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Abbreviations and acronyms

CD	Cultural Diplomacy
PD	Public Diplomacy
MJF	Montreux Jazz Festival
NSCD	New School of Cultural Diplomacy
UNESCO	United Nations Educational, Scientific and Cultural Organization
UN	United Nations
EU	European Union

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PART 1 INTRODUCTION

1.1. Research design

1.1.1 Justification of the research and contributions of this study

Arts festivals are diverse and interactive events that act as instigators for exchanges between cultures and the different sectors of social actors (public, private, civil society). As globalization and cultural diversity continue to grow in current international contexts, the role of arts festivals in developing successful geopolitical contemporary relationships is increasingly evident (Dragicevic, Rogac, & Mihaljinac, 2018; Quinn, 2009). At a diplomatic level, the impact of festivals depends on many factors such as contextual, economic, historical or social factors among others. According to Dragičević (2017), there is not enough research done regarding specific examples of arts festivals and the roles they have in Cultural Diplomacy (from now on CD) and intercultural dialogue.

It is the hope that this research contributes to the academic debates on the field of cultural diplomacy and arts festivals, tackling the intricacies of their relationship. The results of this study may be of interest to the field of study of cultural management, as it inquires about the correlation between management decisions and consequently their impact and outcomes exemplified with the Montreux Jazz Festival, with the potential to be extrapolated in other cases.

This study is justified considering that international arts festivals may provide several practical benefits to intercultural dialogue and to the field of CD, fostering mutual understanding among peoples. Understanding the potential of arts festivals as CD platforms is important as it may develop new means of communication and dialogue that can positively impact on the current globalized society. First, understanding how the public perceives the event may help organizers to improve their communication strategies. Second, to identify which festival attributes may be linked to a diplomatic impact and consequently may ensure the event's sustainability over time.

Furthermore, this research may contribute to the body of knowledge in cultural diplomacy and arts festival research. The findings could strengthen the comprehension of potential impact of arts festivals in the field of CD and international cultural relations.

1.1.2 Goals of the research

General goal: To analyze the international cultural event, i.e. the Montreux Jazz Festival, and its management in relation to its capacity for the development of cultural diplomacy in the current Swiss and international context.

Specific goals of this study

The general objective can be broken down to the following specific goals:

1. To investigate if arts festivals may have a national and/or an international diplomatic impact, and if yes, evaluate in which areas.
2. To evaluate a possible relationship between the cultural diplomatic impact of arts festivals and their set of objectives and agenda.
3. To identify characteristics of festivals management that are more suitable in developing a diplomatic dimension.
4. To analyze the contribution of arts festivals to the development of cultural diplomacy beyond the concept of nation branding.

1.1.3 Research questions

General research question: Does the Montreux Jazz Festival have a potential in cultural diplomacy in the Swiss and international context?

Specific research questions

1. Does the festival have a national and/or international diplomatic impact? If so, what is the level of this impact?
2. Does this festival have its own diplomatic agenda? If so, what is this agenda?
3. Does the management of the festival show characteristics that facilitate diplomatic action? If yes, what are they?

4. How does the Montreux Jazz Festival contribute to the development of cultural diplomacy in the current Swiss and international context?

1.1.4 Hypothesis

This study provides four hypotheses with the intention of analyzing the relationship between arts festivals and the field of cultural diplomacy. This assists in understanding the different factors (internal and external) that may play a role on the possible diplomatic national and international impact, as well as on social, cultural, economical and political dimensions.

Accordingly, the hypotheses of this research are articulated as follows:

H1: The Montreux Jazz Festival has a high potential in multilateral cultural diplomacy, acting as a point of dialogue between politicians and also between civil society, not just nationally but also internationally.

H2: The Montreux Jazz Festival works consciously towards its own diplomatic agenda of promoting Swiss hospitality, political dialogue and shaping the future of young artists around the world.

H3a: There is an important relationship between the external factors such historical, sociopolitical, economical and cultural context, and the cultural diplomacy potential of the event.

H3b: There is equally a relationship between the internal factors such as public discourse, management and program, and the cultural diplomacy potential of the event.

H4: The Montreux Jazz festival represents a valuable contribution to the development of cultural diplomacy of Switzerland, fostering a pluralistic image of this country through a very wide range of participating groups.

1.2 Context

The object of this study is the diplomatic potential of the international performing arts event of the Montreux Jazz Festival in the French-speaking part of Switzerland: the country's main music event and one of the most renowned in the world. With a 53-year history, it is a worldwide benchmark, a showcase for international proposals that has a management model funded with public money, sponsors and ticket sales.

The Montreux Jazz Festival (from now on MJF) was started in 1967 by Claude Nobs (Montreux tourist officer), René Langel (journalist) and Géo Voumard (pianist and radio worker), and has been continuing to develop its universe since this time, currently offering activities all year long. This model of festival is also present in other music festivals such as Primavera Sound (Catalonia), Isle of Wight Festival (UK) or El Sónar (Catalonia), to name a few. However, the spirit of MJF is also alive during the year due to three main operational branches: The Montreux Jazz Cafés, The Montreux Jazz Artists Foundation and the Claude Nobs Foundation. The Montreux Jazz Cafés in Abu Dhabi, Geneva, Lausanne, Montreux and Zurich, provide gastronomy and high quality concerts. The Montreux Jazz Artists Foundation takes care, among other things, of the educational goals and projects for new generation of artists developed through the Montreux Jazz Academy. In addition, the Claude Nobs Foundation has the mission to value and preserve the concerts that are and have been part of the MJF. This represents the most extensive audio-visual concert archives of the world, now inscribed by UNESCO in the international Memory of the World Register. One could say that the festival's influence extends beyond its two-week summer event.

The MJF is a summer music festival dedicated mainly to jazz and soul musical genres (among others such as folk and country) presenting a very ambitious program of free and paid entry to well-renowned artists concerts and programs. It is situated on the shore of Lake Léman in the little city of Montreux. Since the 19th century, Montreux has been a common destination of English citizens and it is still a main tourist destination for people from all over the world. Interestingly, Montreux has been a strategic meeting point for international negotiations and diplomacy in general. Important conventions such as The Montreux Document (2008) have been issued in this little Swiss city. Switzerland is also known as one of the main worldwide hot spots for multilateral diplomacy. It hosts 43 international organizations such as the UN headquarters, and 400 NGOs, with Geneva in particular being a hub for diplomatic encounters and global governance, as well as for international humanitarian action through organizations such as the International Committee of the Red Cross. All this may be an important contextual element to take into consideration, as it may influence certain aspects of the vision, perspective and agenda of the MJF.

1.3 Justification of the case study

The Montreux Jazz Festival presents an ideal opportunity to study the practical diplomatic potential of cultural initiatives, regarding its political and geographical context and the role that Jazz has played in international relations, above all during the Cold War. Although this will be further discussed in the theoretical framework, it is important to note that the international artists invited to the festival act as civil ambassadors and therefore it is a unique opportunity to study what Folarin (2013) understands as citizen diplomacy. This author stressed that citizen diplomacy is the diplomacy that occurs because of the sociocultural exchange of ideas and values among citizens. It is linked with the idea that diplomacy can occur also not being organized by public institutions, but also when there is a bilateral or multilateral dialogue among people of different countries. As a matter of fact, Culture, described by the Declaration of Cultural Policies of the City of Mexico (1982), not only takes into account the arts and the language, but also fundamental human rights, beliefs, ways of living, etc.

Cultural diplomacy (CD) is today understood as a very important instrument for democracy and dialogue (Schneider, 2006). This is necessary in the present interdependent world where there are global challenges that can only be tackled globally. According to Nye (2004), the concept of power had mutated in the 20th century. Contrary to the “hard power” that is primarily focused on the use of military force, “soft power” is focused, according to this author, on the capacity of a State to obtain something specific from another state without the realization of the latter. It is a type of power that uses persuasion instead of force. Through soft power, an international arts festival can shape international opinion and create a secure forum for dialogue based on a human rights approach.

Cummings (2003) defines CD as an exchange of cultural aspects for better understanding and respect for human rights. Regarding the purpose of this research, the Montreux Jazz Festival is chosen as a case study for this investigation because through culture (the art of music) brings cultural encounters between not only artists but also diplomats, public, politicians, public figures and influencers. This is due to two main causes.

First, with 53 years of evolution of the festival and a very worldwide program, international actors are also involved, such as embassies, famous artists and Swiss politicians. Prestigious representatives of the political, cultural, economic, financial and diplomatic worlds are invited every year to the reception of the MJF. Swiss personalities such as Ignazio Cassis, the Federal Counselor, and Jacqueline de Quattro, the Council of the State of Vaud, have also participated in the last edition of 2018. Cultural encounters are provided through the involvement of the festival's archive collection of more than 5000 hours of live music (now part of the Memory of the World Register of UNESCO), with *Présence Suisse* which is the main institution responsible for Switzerland's international image (through cultural exchanges such as “Swissando”) and with the international congresses of the Montreux Music and Convention Center 2m2c.

Second, the diplomatic history of Montreux, a small town with the security and facilities for organizing discrete high-profile international gatherings, such as the Syria Peace Talks in 2014 (Bradley, 2014). The Montreux Palace, the hotel that has welcomed important artists throughout the Montreux Jazz Festival trajectory, also has a diplomatic history as the place where important treaties have been signed, for example the Montreux Convention, the Dardanelles Treaty signed in 1936, and the Montreux Document on Private Military and Security. Most recently, Montreux hosted the preparatory talks of the bilateral trade agreement between Switzerland and China. Other hotels such as Caux Palace Hotel, often host unofficial reconciliation and peace-building gatherings that are organized often by NGOs (Bradley, 2014).

In comparison with other jazz festivals around the world, such as 3 Days of Jazz (Austria), A to Jazz Festival (Bulgaria), April Jazz Festival (Finland) or Copenhagen Jazz Festival, the MJF has developed an intimate atmosphere not only between the artists but also between these artists and the public, providing a safe environment for intercultural exchange. Not to forget, the natural escape of the Lake Léman and the Swiss Alps that may have an influence in creating a peaceful atmosphere for dialogue among people from different parts of the world.

As a matter of fact, Switzerland is known for its discretion culture, not only for its banking secrecy policies but also for its lack of celebrity culture. Celebrities are not an important part of society in Switzerland and are not the main element of attraction for Swiss citizens either, which makes the country a haven for celebrity expats, where they can enjoy a less exploited life. Montreux locals are very discreet with famous people such as Freddie Mercury (National Post, 2016), who lived in this town for the last

period of his life and recorded his last album with the group Queen. This choice was made because Montreux offers a generally safe and calm setting (Lüthi-Graf, cit. Bradley, 2014). Other artists have made the same choice, for instance Igor Stravinsky in 1920s writing his famous *The Rite of Spring*, or Charlie Chaplin who lived for 25 years in the region. This is an interesting point because peaceful intimate atmospheres are one of the most important elements for efficient cultural diplomacy to occur. The discretion culture factor of Swiss society mentioned above can help in developing diplomacy, as Buri (2015) explains that interpreters in diplomacy need to be unbiased, even crossing cultural barriers. In that sense, the MJF may be influenced by these characteristics of this region.

The Montreux Jazz Festival is a private initiative that receives support from private sponsoring and public funding. It has though an independent management and direction of programming, and therefore can be analyzed from a bottom-up perspective of CD, that means, as an initiative coming from civil society. Civil society is taking on an increasingly relevant role in international relations (Saddiki, 2009; CGLU, 2017; World Economic Forum, 2013) and cultural diplomacy contributes to intercultural dialogue for the peaceful coexistence of diverse cultures (Tolokonnikova, 2015).

Nye (2004) believes that cultural diplomacy enables a "soft power" tool in international communication. That is, a tool that allows dialogue and persuasion through ideas and culture. Precisely an arts festival can be a platform for constructive intercultural dialogue within contemporary geopolitical relations (Dragicevic, M. Rogac, L. and Mihaljinac, N., 2018). As a matter of fact, we find at the presentation page of the festival's website, that the MJF acknowledges the important role of the *Montreux Jazz Café* restaurants as "true ambassadors of the Festival's spirit throughout the world". The use of the word "ambassadors" will be later analyzed as a possible indicator that the organizers might be aware of the diplomatic potential of the event, as well as "Festival spirit" might be pointing to a specific idea or agenda of the festival.

To summarize, the study of the Montreux Jazz Festival aims to identify mechanisms through which CD may be carried out in these types of events, as well as the dynamics of the relationship between CD and arts festivals.

PART 2 THEORETICAL FRAMEWORK

2.1 Introduction

This chapter will expose and review the concepts that clarify the object of study of this research. As the subject of this study has been a topic of several previous academic debates, it seems essential to work on a reflection and analysis, but also with an intense study of previous research. This part aims to understand the conceptual framework of cultural diplomacy and the relationship between this field and arts festivals. This involves a global view of the object of study, to comprehend the phenomenon that we intend to analyze and interpret (the Montreux Jazz Festival) from a diplomatic point of view. Likewise, this theoretical framework presents some results and conclusions about what current research has established concerning our object of study.

2.2 Cultural diplomacy and arts festivals

Along this research, the concept of CD is based on Cummings (2003) work, which relates CD to the "exchange of ideas, information, art and other aspects of culture among nations and their peoples in order to foster mutual understanding" (p. 1). To some extent, objectives of CD can also be persuasive, serving to "persuade through culture, values and ideas" (Nye, 2004, p. 22), and these persuasive power dynamics of CD initiatives has also been explored by other scholars (Barnett & Duvall, 2005; Singh, 2011; van Ham, 2010; Wolfer, 1962), who considered that culture was a means for governments to influence their own political agenda throughout other countries. As Cavaliero (1986) suggests, CD essentially began with the establishment of Rio de Janeiro's "School of Fine Arts" and also "The Austria's Scientific Mission", both dedicated to public institutions but also to citizens. Nye (2004) promotes a balance between those two. For Nye (2004), "soft power" is the ability to influence behaviour or accomplish specific interests through persuasion. This is the opposite of "hard power" that for the same objectives would apply coercive methods, such as political threats, economic sanctions, trade boycotts and even military interventions. These concepts are crucial for this research in evaluating the diplomatic potential of the MJF and how this potential operates. However, as will be discussed later on and as

pointed out by Gallarotti (2011), theories of power need to be questioned constantly as world politics evolve.

Often understood as part of a country's foreign affairs, CD may encompass a department within the State (usually the Ministry of Foreign Affairs) that takes care of this dimension. For instance, the British Council (United Kingdom), the Goethe Institute (Germany), the Alliance Française (France) or the Cervantes Institute (Spain), are examples of such departments. However the agenda of these bodies is often to improve the nation's image abroad, in other words, to take care of the "nation branding" (Hurn, 2016). This study, though, takes on the approach that CD in the 21st century should move away from the CD of the 20th century which was seen as primarily governmental and mostly propaganda. Nowadays, although one could argue that the "soft power" theory implies a propagandistic element, persuasion is not to be confused with propaganda. In that sense, Feigenbaum (2001) has differentiated cultural diplomacy from propaganda. Also, even though cultural diplomacy can have nation branding as an objective, these concepts are not the same. Noya (2006) has differentiated cultural diplomacy from nation branding policies, although suggests that successful CD implies a national and international impact.

In general, the domain of CD has gained significant of academic interest recently (European Union, 2014), mostly analysing such structures as those mentioned above and primarily concerning the concept of nation branding. In the case of Europe, there are relevant efforts on analysing CD initiatives, such as the case of England (Davidson, 2008; Riveira, 2015).

As many scholars concur (Doerer and Nisbett, 2017; Einbinder, 2013; Numelin, 1950; Nye, 2004; Schneider, 2003; Tamu, 2017), culture is a fundamental element in diplomacy, used by leaders, countries, NGOs and civil society to develop lasting relationships and influence foreign policy. However, there is a lack of a common consensus surrounding the understanding of CD due to difficulties in empirical justification and the outdated perception of culture as a peripheral element of politics and sustainable development. Therefore there is a need for an in-depth analysis of the different schools of thought as to the workings of CD and thus how it is best implemented in international affairs through artistic events such as the MJF. Many scholars, such as Bennett (2018) and Faucher (1918), have largely documented the role of culture in international negotiations and in civil society international exchanges. However, they have not developed theoretical nor practical frameworks for the study concerning the relationship of CD and non-governmental initiatives such as the Montreux Jazz Festival.

On a theoretical level, the most common approach used in CD as an area of international relations is the "soft power" theory of Nye (2004). However, CD can occur also when it is not linked to an institutionalized foreign policy, as there are always different domestic and international actors involved, as well as private and civil society. What this research intends to analyse is if CD is evident in the Montreux Jazz Festival, an artistic event organised by a non-governmental organization.

As Donfried (2010; 2018) notes, the New School of Cultural Diplomacy (NSCD) is about facilitating access between people and cultures, more than selling an image abroad. In that sense, NSCD is not afraid of talking about the weaknesses of the state and does not require state sponsorship. To facilitate access, though, there is evidence that it is imperative to balance improved accessibility of the "high culture" to the masses, described in the top-down approach of Kang (2013), while also promoting popular participation. This is where civil society plays a key role.

The relationship between the NSCD (Donfried, 2010; Donfried, 2018) that focuses on exchange, rather than persuasion, and the arts festivals is precisely civil society. By civil society it is understood the plurality of participants of the festival, above all public and artists. In an era of very high interconnectivity due to technology, individuals can share ideas and information almost instantaneously, creating bridges in a global society, through sociocultural exchange. From a diplomatic point of view, this occurrence can be described as what Folarin (2013) terms "citizen diplomacy". That is, individuals such as artists or tourists are also considered diplomats, as they can bring meaning and purpose to intercultural relationships and also represent a country, culture or society. Some countries such as the United States take citizen diplomacy very seriously, considering it a key part of their foreign relations department and encouraging citizens to consciously become a part of the international relations through bilateral and/or multilateral engagements with other parts in the international system (Okeke & Onyekwelu, 2014), so to say CD as an active actor of globalization.

As mentioned above, tourists and tourism can be also part of the cultural diplomacy dimension of festivals. "Event tourism" is the link between the field of tourism and the field of events, extensively reviewed, mostly by Getz (1989, 1991, 2000, 2008), and also by Stokes (2005). These authors have

researched the potential of such events as elements for touristic and economic purposes. In this study, though, we don't focus on the touristic purpose of the events, but on the effect that "event tourism" has on intercultural dialogue. Nevertheless, as suggested by Quinn (2006), tourism is also a tool used by festivals to grow and expand, often regardless of the sustainability of the relationship between the event and the locality.

As Borges (2016) suggests, CD can be understood as either power or as resistance. As power it is used to enhance or maintain the influence of a state in international affairs, through culture. In a way, it is the power of persuading a foreign population. This type of CD, as Bakhtin (1984) argues, usually discards the plurality of cultures or voices within the same country, and prioritizes a single voice or narrative. The agent is usually the same government or state. CD as a resistance, though, is about creating spaces for intercultural encounters (Borges, 2016), where different identities intersect and narratives are articulated. This can enable the creation of new forms of thought, as suggested by Walsh, (2007), as different identities are acknowledged. Through resistance, CD can contest hegemonic ideas infused in society due to power relations. In that sense, and for the object of study this research takes on the framework of resistance to analyse CD in the Montreux Jazz Festival, primarily due to the cultural diversity of the program and non-state organisation of the festival.

In an interdependent world, CD can be used to prevent conflict and war. Initiatives such as the German academic exchange are examples of CD to prevent another conflict after the First World War. During the cold war period, culture, particularly music, was a diplomatic tool to shape global opinion concerning democracy and communism. However, Borges (2016) acknowledges that CD may not always be used for good as it has the power to influence the way people think and act. At the end of the day, it is power that, in some cases, can be potentially dangerous. One could conclude that, as many other things, it is dependent on the intention and agenda behind.

However, has the function of CD changed over the years? What is it today? This research suggests that the answer is the NSCD as defined by Donfried (2018, 2010). The idea is that people must acknowledge the impact of their actions on the rest of the world and that actions through culture can contribute to a more cohesive and cooperative society. After all, it is multilateral CD that focuses on fostering cooperation and mutual understanding.

CD strategies also need to adapt to the current times. For instance, why didn't the CIA know about the flourishing of the Arab Spring before it happened? This study theorizes that it may have been because diplomacy was too focused on governments and not enough on the population. Technology can also democratize relations, as according to Schneider (2006) online manifestation in multilateral diplomatic efforts is significant in the 21st century, regarding cross-cultural relations among peoples. The open space of the Internet, including social media channels, allows civil society agents to foster domestic communication and international relations. For instance, social media content was a warning sign of Arab Spring, indicating that this was not an overnight occurrence. One could argue that, if a NSCD initiative were in place, the situation may have been prevented. Nowadays governments often engage in the study of social media content to anticipate the frustration among the population, and therefore try and prevent conflict. Graffiti, for instance, is an artistic expression and often an indication of popular views within the community. This demonstrates how arts, culture and media can be a mirror of society. Of course, in the case of dictatorships or nations with limited democracy and freedom, this model of CD is difficult to be applied.

Certainly it is easier to build CD between countries that have already established a good relationship. But what happens in cases of conflict, or even war, where cooperation is not possible? Arts such as music or even sports can be the answer. In such cases, application of what would be called Indirect Cultural Diplomacy can be made (Donfried, 2010; Jora, 2013)). This involves bringing people together through something different to the cause of the conflict, that is a common language such as music or sports. There are impressive cases of indirect cultural diplomacy, such as Daniel Barenboim's The West - Eastern Divan Orchestra, with the project "Beethoven for All". This initiative brings Palestinian, Israeli and other Arab musicians together to perform music. The image that this orchestra provides is a powerful tool for reconciliation. Through collective efforts and joint activity, the orchestra is demonstrating to the world that a peaceful interaction is possible. Indirect cultural diplomacy doesn't resolve the problem overnight but it encourages the possibility for reconciliation. There are other examples of this type of CD such as Wheels on Ice of Marc Bogaers, the Street Football World (Football for Peace), or the NGO Right to Play in Mozambique.

These are also examples of how sustainable development can be achieved through indirect cultural diplomacy initiatives of arts, culture and sports. Considering that culture is a core element in the 2030 SDG's international agenda for sustainable development and policy making (UNGR 70/1, 2015), involving civil society as a collaborative component of cultural policy (UCLG, 2017), there is a need to re-conceptualize research on CD and the complexity of the relationship between non-governmental initiatives and CD. Cultural diplomacy is not just a policy tool but also an element of international cultural politics linked to multi-dimensional sociopolitical contexts (Kang, 2013). Cultural diversity, a key element of policy discourse, presents several aspects such as interculturalism, cultural fusion, multiculturalism, etc. On a global governance level, the UNESCO Convention on Protection and Promotion of Cultural Expressions (UNESCO, 2005) is dedicated to establishing a code to ensure sustainable cultural relations in terms of diversity, cultural identity, political representation and cultural and economic market. All these aspects are correlated with CD. As a matter of fact, the World Association for the Study of CD views it as an interdisciplinary study, that involves disciplines such as political science, economics, diplomacy, religious studies, philosophy, arts, history, etc.

In summary of this section, CD has evolved (and may continue to do so) from "exporting our culture abroad" or "tell our story to the world" to a multilateral partnership to foster mutual understanding. The Montreux Jazz Festival is a large-scale event of live music that began as a civil society initiative. It is an event organised by a non-governmental organisation, the Fondation du Festival de Jazz de Montreux. The art of music has a unique power to communicate and to express emotions regardless of nationality, culture, religion or social group. As presented before, CD events go beyond nation branding, as the most effective and democratic way to act is fostering mutual understanding, which can have an impact in society, for example combating stereotyping (Donfried, 2018). It is, for this reason, that music is an effective primary tool for CD. In the case of Montreux Jazz Festival, there is a special type of music: Jazz and Soul.

Particular scholarly attention has been made around the "jazz ambassadors" of America during the Cold War (Bak, Mehring & Rosa, 2018; Arnold-Foster, 2017; Devlin, 2015). The Jazz Ambassador Program sponsored by the U.S State Department, an initiative of Senator Clayton Powell, featured renowned artists such as Louis Armstrong, Dizzy Gillespie and Duke Ellington. The jazz performances of these artists, in America and throughout the world were intentionally thought to affect the ideological and cultural conflict of the Cold War, and counteract the communist narrative about American racism. Interestingly, this program allowed these artists to travel free around the world, while in their own country they were still facing segregation and racism. Jazz was in that moment a cultural weapon for improving the nation branding of United States. Interestingly, Montreux Jazz Festival was born during the Cold War, in 1967.

A government's ability to generate social trust is a crucial dynamic for its legitimacy (Rothstein, 2017), and so the potential of citizen diplomacy (Folarin, 2013) must be further explored. In cases where the trust in the government is lost, cultural diplomacy, according to Mark (2009), can "overcome audience suspicion of official messages" (p. 1) and improve national image. Foreign audiences seem to show greater trust in non-state actors, as these tend to be more neutral than the government's agenda (Ataman, 2003) whereas government initiatives tend to be perceived more partial and with a specific political agenda. Therefore the intricate differences between CD and propaganda concern neutrality. The neutrality issue is fundamental in CD in generating trust. This means that citizens are more likely to trust a non-governmental organization, as it is an institution made by civil society. Also, informal ambassadors can be individuals such as traders, teachers or artists. This is why the theoretical framework on CD needs to embrace a more open and active approach on the role of civil society, as one can say that national identities are also shaped by relations and exchanges that are beyond government's control.

Considering that multilateral civil society CD strategies enhance conflict resolution (Jora, 2013), this study argues that CD, especially when implemented by civil society, has the potential for long-term impact on conflict resolution as well as on facilitating access between people and cultures and therefore fostering mutual understanding. Culture has been a core element in the way that state and non-state actors exhibit who they are in front of the international community. Furthermore, there is a clear link between arts events and policy making, as the 2005 Convention Global Report (UNESCO, 2018) demonstrates that the innovative cultural policies made during the last few years have had a positive impact on cultural governance internationally. However, this report also demonstrated that today the investment in promoting cultural development and recreation is the lowest it has been in the last 10 years.

As suggested by Feigenbaum (2001), culture plays a key role in the soft power of states that are concerned with influencing public opinion abroad and fostering nation branding. According to Zuvela (2017), power is the link between culture and Public Diplomacy (from now on PD). The soft power of culture has at the same time an important implication in advancing policy making and promoting international cooperation, as well as fructuous business in the global markets. Cultural industries that are present in the MJF, such as music bands, are also dependent on the whole process of CD. It is key to keep in mind that sociopolitical effects of culture are directly related to the economic dimension of the global creative economy, as expressed by Bourdieu (1984). In that sense, the economical impact of such events have been largely studied by scholars (Devesa, 2006; McKay, 1994), as well as specifically the economical and social impact of festivals, for example in the case of festivals in England by Maughan and Bianchini (2004). However, there is little research made about the diplomatic impact of festivals, even though it is related as well to the social and economical effect of these events.

Research has been conducted on CD as a subset of new PD (Kim, 2017), so to say, CD as an intersectional concept of international cultural relations and new PD. However, this study does not take this approach that settles CD as a sub-field of PD that has the mission of generating international trust by promoting national culture (in Kim, 2011, Hong, 2011). Instead, this research views CD as a complex process in international cultural relations and politics made through already existing policy instruments. Furthermore, there have been new approaches to the role of culture in diplomacy, as a generating factor of new operating conditions for policies (Jora, 2013). The soft power described by Nye (2004), after all, it is just a form of CD, mostly employed by the public sector.

On an academic basis, Louis Arbour, former president and CEO of the International Crisis Group, recommends to further research the link between civil society and diplomacy (Arbour, 2009). Despite significant efforts, civil society initiatives remain underestimated in contemporary diplomatic strategies. The shifting perspective on CD shows that non-governmental organizations and civil society have demonstrated their significance in the international sociopolitical scheme (Saddiki, 2009; UNDP, 2005; World Economic Forum, 2013) where some diplomatic efforts involve states, NGOs, private sector and civil society joining forces in shaping public opinion. This results in a proliferation of new actors in the scheme of international relations (Saddiki, 2009). These new actors are increasing their effectiveness and autonomy in diplomatic relations, and, at the same time, generating new rules (Jora, 2013). It is imperative, therefore, for CD to embrace methods from new actors and new social discourses.

As a matter of fact, government-driven CD initiatives have developed in the last decade, and there is an increased number of actors or players that often escape the control of the same governments. In addition, these new actors may not be in accordance with the national interest that characterizes the CD of, for example, the Cold War (Ang et al., 2015). This is why, as mentioned above, non-state forms of current cultural diplomacy need to be deeply analysed. An example of non-state actor in the international CD arena is the Guggenheim museum. Of course technology and the digital dimension play an important role, for example the online project YouTube Play of the museum. Arts festivals are also a good example of these new non-state actors in cultural diplomacy in the cross-cultural communication dimension.

Arts festivals are a treasure for CD case studies of the 21st century, as they provide multilateral exchange not only involving governments but also private and civil society sectors (De Greef, 2017). This study believes that this multilateral exchange encourages greater neutrality and participative democratic action. The power of partnership is the ideal future of CD, whether domestic or between nations. That is, public, private and civil society sectors of one nation could be working together with the sectors of another nation. This is a more inclusive vision of CD than the "persuasive" definition of Nye (2004) in the sense that it is a method that can give opportunity to all cultural voices and needs in order to find solutions. Interestingly, and as suggested by Milani (2017), CD in Switzerland (the host nation of the Montreux Jazz Festival) was developed thanks to the partnership of private and public sectors of different areas, such as culture, economy, tourism and diplomacy, with the federal government acting as a mediator or coordinator rather than a director.

There are, though, some academic efforts to evaluate arts festivals as dynamic platforms of cultural diplomacy, where society can have their voice heard (Dragicevic, 2017). Notably the studies of Dragičević Šešić (2017) point out that cultural diplomacy has shifted from showcase to intercultural dialogue, moving beyond the traditional concept of "soft power" concept of Nye (2004). This is why intercultural dialogue will be an item of evaluation in the surveys and interviews of this study. According to Schneider (2009), international performing arts festivals have a great potential in cultural diplomacy, in

the sense that they can bring interactions between civilizations, avoiding potential conflicts. This potential however, as Schneider (2009) mentions, is limited by the lack of infrastructures and coherent public-private strategies. Davidsdon (2008) also empathizes that CD in the 21st century should focus more in building networks than in simply promoting national and government interests abroad.

Measuring the impact of events such as large-scale arts festivals is a methodological challenge, because every event can generate different types of effects towards society and these may vary in function of the community that perceive the event (Colombo, 2009; 2012). Colombo (2012), points out that, as some administrations and organizers tend to provoke an effect, events can be considered actions of implementation of certain strategies and politics.

Arts festivals such as the Montreux Jazz Festival are events in constant transformation and that bring innovation, and this is the reason why many locations want to become "eventful cities" (Richards & Palmer, 2010). According to Fisker, Kwiatkowski and Hjalager (2019), more and more regions and cities are using this transformational power of these large-scale events to affect the flow of resources and knowledge between localities and the global scheme, producing innovation at diverse locations at the same time. Many cities have used cultural events to promote a city brand, so to say, to elaborate a branding strategy of the city (Richards & Wilson, 2004), or to boost the economy (Getz, 1991). This is, as we will see in this study, related as well to the field of CD.

Festivals bring innovation because it is through them that new expressions and forms gain acceptance amongst a wide range of public. Artists have the opportunity to experiment through the festivals. However, the overall effect of arts festivals can be broader, as they represent a platform for the creation of new meanings, exposing artists and bringing different cultures together. Diplomatically speaking, it provides an environment for these different cultures to start constructive dialogue. Until now it is clear that festivals are instruments in CD, not in using culture for a diplomatic agenda but instead connecting diverse cultures to foster understanding among them (de Greef, 2017). As a matter of fact, large-scale events have become very important phenomena in Europe, above all since the beginning of the 21st century. According to Quinn (2005) this is partially due to structural changes in the management of the cities and in the economical production, and in the use of culture to create employment, develop the image of the city and foster economic growth.

According to Jovicevic (2017), festivals are also key in cultural diplomacy as social indicators. This is because the social dimension is in constant evolution and change, and festivals have the tools to reflect these changes in creative ways, making the values of different cultures visible. Arts festivals are extraordinary events that represent a potential community brought out of participation of different cultures, transforming society (Jovicevic, 2017). This transformative element of festivals is the reason for why Turner (1992) relates them to "rituals". Nevertheless, not all festivals have the same diplomatic effect. According to Jovicevic (2017), best are those who mirror contemporary culture and at the same time influence it in a creative way. These types of festivals are the ones that have an artistic and intellectual agenda that allows them to promote a large debate, asserting new ways of thinking, usually with the support of academia. Providing new social exchanges, festivals can play a role in education. Klaic (2012), who was the coordinator of The European Festivals Research Project (EFRP) sustains that festivals are also platforms that foster democratic values and practices. This is one of the reasons why the audience population group has acquire so much attention lately as they are no longer understood as passive but instead they are active in the creative process.

It is to say that the existence of arts festivals does not imply freedom of expression. As noted by van Graan (2017), dictatorship governments can present arts festivals too to promote an image of freedom of expression when in fact the opposite is true. We can find an example of this in Zimbabwe, at the Harare International Festival of Art. However, this study argues that these cases could be seen as an opportunity to use the "soft power" to foster democratic and participative values.

According to van Graan (2017), CD involves unspoken power relations, because there is usually a context on inequality in every international artistic meeting or intercultural dialogue. There are great differences regarding the political, cultural and economical power in the world, and therefore every geo-political area have specific needs. These unequal economic, political and cultural relations will be as well an element to analyze for the case study of the MJF.

In general, arts festival also have the potential to develop new audiences and build communities, create more and new types of jobs and building new knowledge through creativity and

innovation, sometimes promoting lifelong education (Borwick, 2012). This is why we consider festivals as key elements for a potential positive transformation of society and intercultural relations.

Arts festivals are events that can be classified following different characteristics. Classification of events have been largely studied by Getz (1991; 2007) taking into consideration their objectives, content (cultural, religious, political, entertainment, etc.), type of structures and organization, type of activities, geographical location, frequency of the event and if they have been planned or are spontaneous. This type of classification will be useful for this study as it allows us to identify MJF as a possible event of implementation of cultural diplomacy and to classify it in function of its characteristics. Another way to analyze and classify cultural events that might have a cultural diplomacy dimension is the one proposed by the outstanding work of Hecht and Donfried (2010), in which it is necessary to identify four characteristic components: Agent (who), Agenda (objective), Vehicle (how) and Target Audience (to who). These elements, as it will be discussed in part 3 of this study, will be taken into consideration for the analysis of the case study of MJF as coding categories for our instruments.

In the relationship between CD and arts festivals we find as well international cultural policies. This is because the way the artists are promoted is linked to cultural policies and different preferences, which would involve intercultural dialogue, cultural diversity and multiculturalism (Dragičević, 2017).

This study argues that the bilateral concept of CD as a “sender” state shaping a “recipient” state through culture is obsolete, even though the practices in the 20th century were as such. In the 21st century, and with the appearance of new actors, as mentioned above, CD needs to embrace themes of diversity of cultural expressions, cultural democracy, multiculturalism, intercultural dialogue, etc. in order to adapt to the multilateral needs of today’s interdependent world.

For all this, this study argues that the definition of cultural diplomacy by Cummings (2003) is the most embracing. There is also the definition provided by the Institute for Cultural Diplomacy of Berlin, public on its website:

"Cultural Diplomacy may be best described as a course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, enhances socio-cultural cooperation, promote national interests and beyond; Cultural diplomacy can be practiced by public sector, private sector or civil society".

The inclusivity of actors considered in this definition, as well as the elements described as part of cultural diplomacy initiatives, are what this study will take into consideration in order to analyse the potential of the Montreux Jazz Festival on cultural diplomacy.

Regarding the relationships between arts festivals and CD, this study takes on the approach of Dragicevic (2017), who considers arts festivals as platforms of CD, because of the elements that they present in terms of intercultural exchange, possible impact in cultural policies and their role in fostering dialogue among cultures (intercultural relations), and also political dialogue. In addition, as seen in this theoretical framework, arts festivals provide spaces for interaction between many actors, not only governmental, but also from private and civil society actors. This is, arts festivals are understood as boosters of multilateral exchange, considering as well the movement of people, not just of artists but also concerning the touristic dimension. Ultimately, and as discussed in this theoretical framework, this study related arts festivals with CD through the concept of the NSCD of Donfried (2010; 2018).

PART 3 METHODOLOGY

This study followed a qualitative approach, with research applying qualitative and quantitative analysis of qualitative variables, in order to obtain contrasted results. Following a bibliographical research on CD and arts festivals as well as online and documental research about the MJF, this study utilized an online survey, structured interviews and video discourse analysis. The aim of the methodology applied in this research was to obtain results from a wide variety of actors involved in the MJF.

As the globalization of culture continues, a sociocultural anthropological perspective (Carrier & Gewertz, 2013) is appropriate for this research considering the importance of addressing such issues as social differentiation, culture and economic status. This research provides a database that might be of

interest in tackling the principle discussions of our theoretical framework, allowing further comprehension of the dimension of CD in arts festivals, specifically in the case of the MJF. The results obtained through the data triangulation were analyzed and discussed from a qualitative perspective taking into account the historical and sociocultural context of the festival.

The use of the combination of the instruments of this research was chosen to analyze the relationship between the perceptions and different profiles of the participants involved in the festival. For instance, the combination of video analysis and survey enabled a comparison between the agenda of the festival and its organizational values with the general public perception. The word “public” is used in this study to refer to the audience of the festival.

3.1 Sample

The population of interest of this research was the group of participants of the 2018 edition of the MJF (organizers, audience, artists, volunteers, administration, technicians and production team). This study was interested in their perception on the CD potential of the MJF. The final sampling frame of this research was comprised of a group of 69 individuals with varying roles within the festival (refer to Table 1). This sample was chosen in relation to the availability of the population of interest to respond to the survey and the interview within a one-month period, and with the aim to achieve as much equal representation for each role as possible. Table 1 incorporates the sum of the samples of the three different instruments applied in this research. For this, the general sample contains the 62 individuals of the survey instrument, the 5 different individuals of the interview instrument and the 2 different individuals of the discourse analysis instrument. For the latter, this study considered Mathieu Jaton and Claude Nobs as the two individuals of the sample. Even though there are three video discourse analyses, two of them are from Mathieu Jaton and therefore he is counted just as one individual in the general sample. This mixed sample of the three different instruments was considered a better approach for an in-depth analysis of the potential of the MJF on CD as it ensures a diverse variety of actors for each instrument.

Table 1. Sample

Role in the festival	Number	Percentage of total
Organizers/directors	9	13%
Public	14	20,4%
Artists	11	15,9%
Volunteers	13	18,8%
Administration	9	13%
Technicians	10	14,5%
Production team	3	4,4%
TOTAL	69	100%

Source: own elaboration

3.2 Research instruments

This study applies three instruments to investigate the research questions established in this research related to the object of study. These instruments allowed a qualitative and a quantitative analysis of the obtained data to be made.

The Survey

A 23-question survey was developed and distributed to the population of interest to collect data concerning the different roles of the festival described in section 3.1. The survey was designed to identify the general perception of the festival through the different roles (refer to Table 1), and to comprehend the experience and perception of the diplomatic impact of festival. To do so, the survey presented closed-ended questions (refer to Annex 1a) that were elaborated with consideration of the elements of analysis of CD initiatives such as Agent, Agenda, Vehicle and Target Audience, following Donfried (2010), but also observing other elements of CD such as sociocultural exchange (Folarin, 2013) and political dialogue (Dragicevic, 2017). The different possible areas of national and international impact of the festival were also taken into consideration (as seen at the Survey analysis: social, artistic,

cultural, political, financial). These elements were chosen as they relate to the theoretical framework of this study, in relation to CD and arts festivals. The survey was administered to 110 participants in the 2018 edition of the festival and from those 62 responded (refer to Table 1). The participants were contacted thanks to the collaboration of the festival's organization and staff of the festival that distributed the survey to their contacts electronically through email and Whatsapp groups. The cross-sectional survey was administered during a period of one month (23/04/2019 - 23/05/2019). Socio-demographic data was collected from the sample: age, gender, level of education, mother tongue, nationality and place of residence. This was in order to establish the common sociocultural and demographic factors of their perceptions on the diplomatic impact of the festival. The main body of the survey served to collect data about the perception of national and international impact of the festival, its areas of impact, the level of opportunities provided for socio-cultural exchange and political dialogue, the personal and professional impact of the festival on the population and the view on the level of presence of government officials in the festival. Although the sample is not large enough to consider the results representative particularly concerning public, artist and volunteer populations, the survey was intended to obtain a first impression of the perceptions of the population, and the analysis was strictly related to the characteristics of the data obtained in the survey.

The interviews

Structured interviews were made to obtain the perceptions of individuals of the festival (public, volunteers and organizers) concerning several elements of CD in order to analyze the potential of CD of the MJF. The structured interview format was chosen for this instrument following the extensive list of interview questions prepared that allowed to investigate and compare specific experiences and perceptions. This aids in identifying any variations in responses for the same questions and facilitating the analysis procedure. A total of five individual interviews were undertaken over a one-month period (23/04/2019 - 23/05/2019) with two participants with public profile, two volunteers and one organizer/director who participate actively during the 2018 edition. Socio-demographic data was collected from the sample: age, gender, level of studies, mother tongue, nationality and place of residence, in order to establish the common sociocultural and demographic factors of their perceptions on the diplomatic impact of the festival. Although the sample is not large enough to consider the results representative, the interview was intended to obtain more detailed perceptions of the population, and the analysis was strictly related to the characteristics of the data obtained in the interviews.

The questions were elaborated taking into consideration the elements of analysis of CD initiatives (Donfried, 2010): Agent, Agenda, Vehicle and Target Audience, and other elements of CD such as sociocultural exchange (Folarin, 2013) and political dialogue (Dragicevic, 2017). The different possible areas of impact of the festival were also taken into consideration. Therefore, the questions were created by the following coding categories (refer to Annex 2): Personal perception and impact of the festival (questions 1 - 3), Agent (questions 4 - 5), Agenda (questions 6 - 8), Vehicle (question 9), Target audience (questions 10 - 11), National impact (question 12), International impact (questions 13 - 15), Cultural relations (questions 16 - 17), Policy making (questions 18 - 19), Socio-cultural exchange (questions 20 - 21), and General aspects of CD (questions 22 - 23). The analysis of the interviews was elaborated in relation to these coding categories due to their relation to the object of study and to the theoretical framework on CD and arts festivals.

Discourse analysis

Discourse analysis was made of three archive videos of the two directors in the history of the festival: one of the founding director Claude Nobs and two of the current director Mathieu Jaton. The discourse analysis of the past and present directors allowed this investigation to identify the specific agenda and values of the festival, as well as the other possible characteristics of CD. This analysis followed the same coding categories used for the interview research instrument, changing the category "personal perception and impact of the festival" for "cultural management". As the videos analyzed involved only the directors of the festival, the category of "cultural management" was chosen in order to see which characteristics of the management of the festival were related to CD. The analysis of these interviews was elaborated in relation to these coding categories and the global context of the video.

The reasons for the selected video 1 (refer to Annex 3) are related to the fact that it is an interview with the founder of the festival, and so it is likely to discover the different elements and

discourse strands that are of interest in this research. It is the longest interview with Claude Nobs available to the public. The video was recorded in 2003, ten years before his death and 36 years after the beginning of the festival. This serves to indicate the trajectory of the festival from the perspective of the founder. The video 2 (refer to Annex 3) was selected to further comprehend the personality of the founder of the festival through the current director, which assists in understanding the vision and agenda of the festival. The video was selected because it is an excerpt of a presentation of the current director, Mathieu Jatton, in an academic environment. The complete presentation was not available to the public, however the content of this excerpt was relevant for the object of study. Finally, the video 3 (refer to Annex 3) was selected because it is an interview with the current director at the inauguration of the 2018 edition at the new House of Jazz. The discourse of Mathieu Jatton is highly significant to the object of study: CD and arts festivals.

3.3. Phases of the research

The first phase of this study focused on the bibliographical research and the elaboration of a theoretical framework on CD and arts festivals and their relationship. This was followed by documentation, on paper and online, on the MJF and the current contextualization of a Swiss case. This first phase had the intention to provide with a solid base of information and theoretical framework to allow the elaboration of the analysis.

The second phase of this research consisted in the presentation of the results of the different methodological instruments, in relation to the object of study and the coding categories. This phase presented the analysis of the interviews and survey, and provided with the discourse analysis of the videos (directors Claude Nobs and Mathieu Jatton) in relation to the coding categories established. This phase was crucial to obtain data that could prove or disprove the initial hypotheses of this study. In addition, a SWOT analysis was made to summarize the observations and findings of the three instruments in relation to the potential of CD of the MJF.

The final part of this research presented the general conclusions of the study and intended to expose the implications of the research for CD and arts festivals. Finally, this research exposed the limitation of this study and provided with recommendations for further research. The reason for this phase was to respond to the research questions of this study, compare the results with the hypothesis, and ultimately contribute to the field of study of Cultural Diplomacy and arts festivals.

PART 4 CULTURAL DIPLOMACY IN THE FRAME OF ARTS FESTIVALS: OBSERVATIONS

4.1 Survey Analysis

This chapter presents the results obtained by the 62 survey responses. The results presented are strictly related to the sample of this survey, representing different percentages of the different roles in the festival (Figure 1).

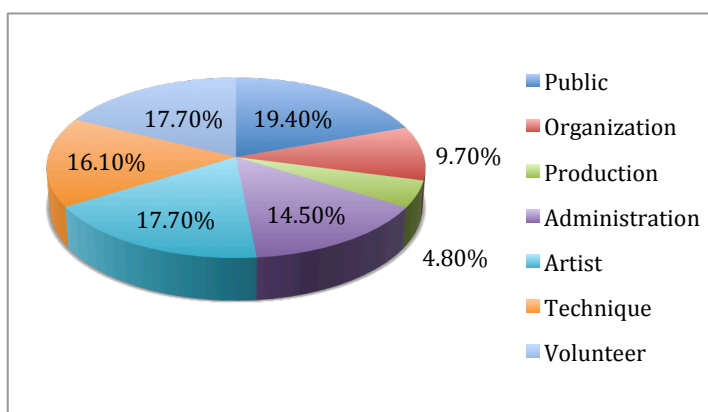


Figure 1. Roles of the sample. Source: own elaboration

The qualitative variables have been given a quantitative value (in %) in order to analyze them, and each variable has been correlated with the 7 "roles" (profiles) of the sample. Only the main figures and graphics are shown in this part. However, the complete collection of graphics is presented in Annex 1. It is also worth mentioning that in this research "public" refers to the audience of the festival.

Regarding the demographics, the 80% of the sample consists of a population between 18 and 45 years old, 62% male and majority with a Bachelor level of studies or a professional formation (Annex

1¹). The vast majority speak French as their mother language (Figure 2) and almost the 50% are Swiss nationals (Annex 1²). As shown in Figure 3, the economical status of the public of the festival is perceived to be between a level 3 and 4 (being 1=low and 6=high). Interestingly, artists, technique and volunteers perceive this level a bit higher than the directors, production and administration of the festival. The public, however, is the group that considers the public has a high economic status (5 out of 6). All this is important to be taken into consideration in order to place the results in a specific context, and in relation to the magnitude of the sample (62 individuals).

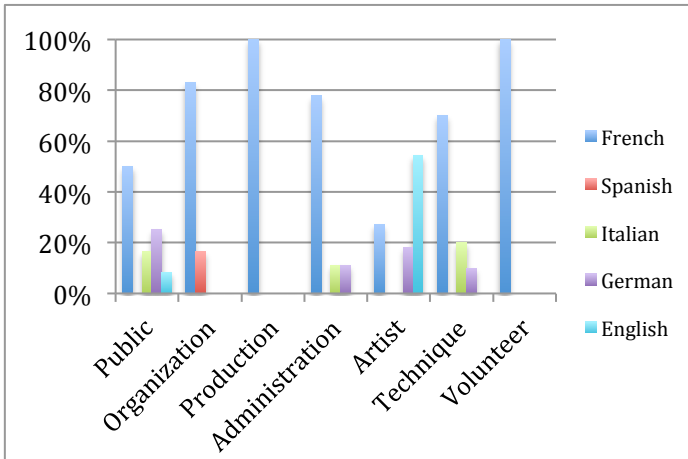


Figure 2. Mother tongue. Source: own elaboration

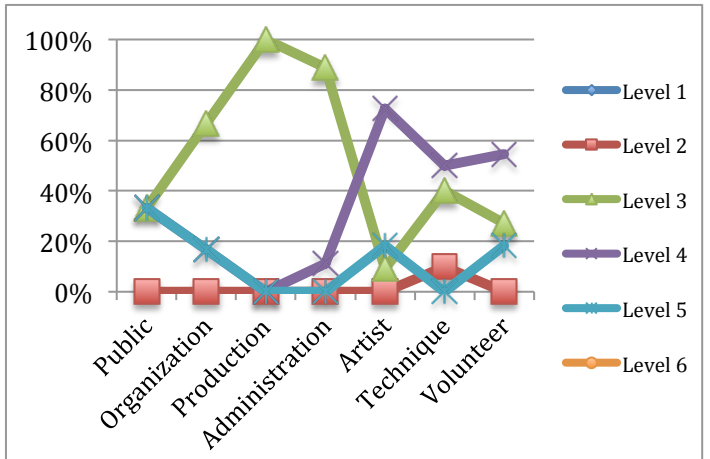


Figure 3. Perception of public's economic status. Source: own elaboration

As seen in Figure 4, the country of residence of the staff and the public of the MJF is predominantly Switzerland (locals), and USA for the artists. The majority of the population has participated at least in two different years of the festival (Annex 1³) and the public of the 2018 edition has participated in between 2 and 4 activities of the festival (Annex 1⁴).

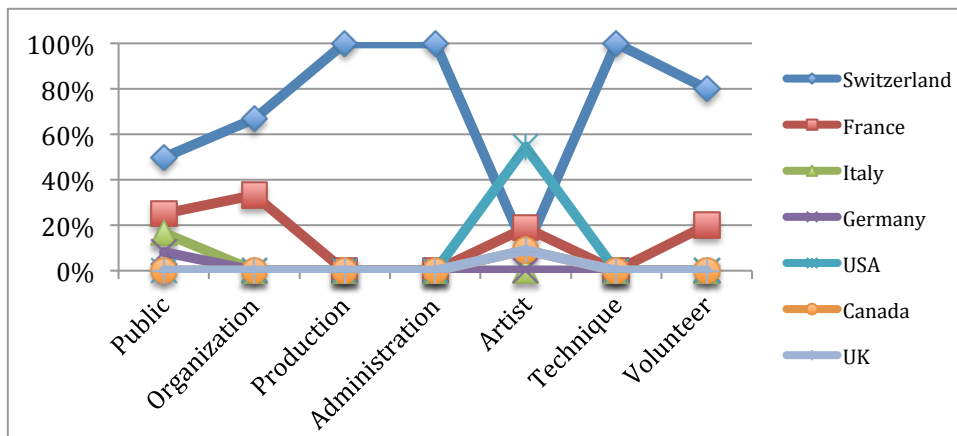


Figure 4. Country of residence. Source: own elaboration

As shown in Figure 5, the general perception of the level of the presence of government officials during the festival is 3, so to say, a middle level of intensity (1=low, 6=high). The artists, though, value this level higher, majority at 4 instead of 3. Interestingly, a 10% of the administration think that the level of presence of government officials is quite high, at level 5.

¹ See figures 1, 2, 3.

² See figure 4

³ See figure 5

⁴ See figure 6

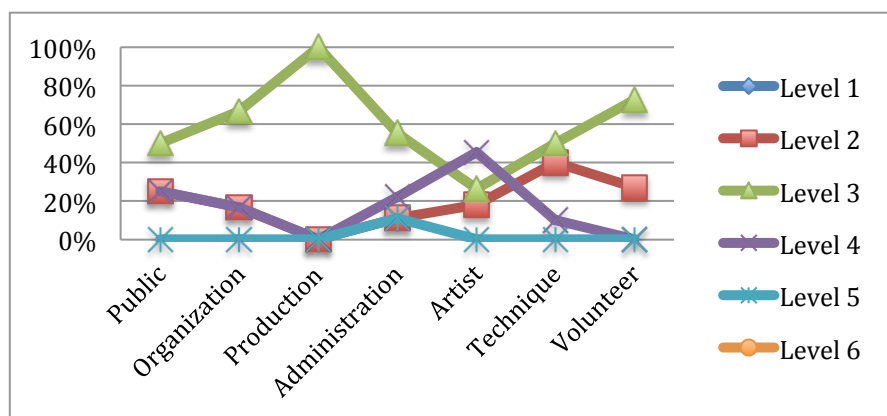


Figure 5. Level of perception of the presence of government officials in the festival. Source: own elaboration

Overall, the 58% of the survey data sample think that the festival offers a positive image about the cultures that are represented (Annex 1⁵). Although the directors also think that this image is generally positive, the rest of the staff (production, technicians, administration) think that this image is neutral instead of positive (Annex 1⁶).

In general, the 53% of the population perceive that the festival provides abundant information about the cultures that participate, and a 38% think that the information is just sufficient (Annex 1⁷).

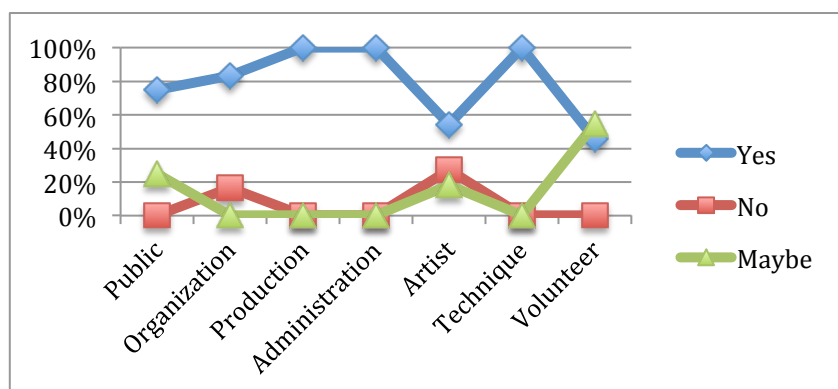


Figure 6. Perception of occasions for cultural interactions. Source: own elaboration

As shown in Figure 6, it is largely perceived that the festival provides with occasion for cultural interactions, as 75,8% of the sample thinks so. The volunteers represent the only group of the sample where more than 50% are not sure if the festival provides with occasions for cultural interaction or not. However, as shown in Figure 7, 40,30% of the sample thinks that the festival does not provide occasions for political debate, and just 29% of the population thinks that it does provide with political debate. The production team and technicians are the only groups that majoritively think that the festival does indeed provide with political dialogue. Interestingly, it is seen how the group of artists majoritively think that the festival does not provide with political dialogue, even though it is the group that stands out for thinking that there is a level 4 of presence of government officials during the festival. The 70% of the organization also stands out for perceiving that there are no occasions for political dialogue. The public, however, is the group of the sample that presents doubt about this matter, with a 70% of the group not knowing if there are occasions for political debate or not.

⁵ See figure 7

⁶ See figures 8, 9, 10, 11

⁷ See figure 12

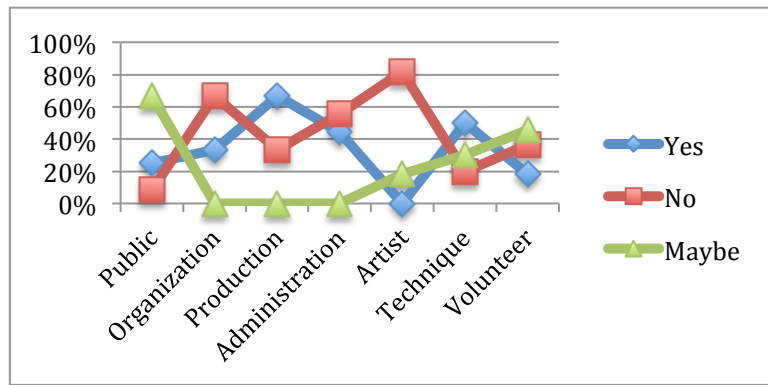


Figure 7. Perception of occasions for political debate. Source: own elaboration

It is clear in the results of the survey that the festival does have a personal or professional impact on the sample. A 95% responded yes to that question (Annex 1⁸). In general, the festival also had an impact on 75% of the sample that changed their vision of another culture, as seen in Figure 8. It can be seen that just the group of volunteers present a greater % of people thinking that the festival did not influence their vision of another culture. However the difference between answer “yes” and “no” was not significant. Also, it is important to consider that the total of the population has a positive general impression of the MJF (Annex 1⁹).

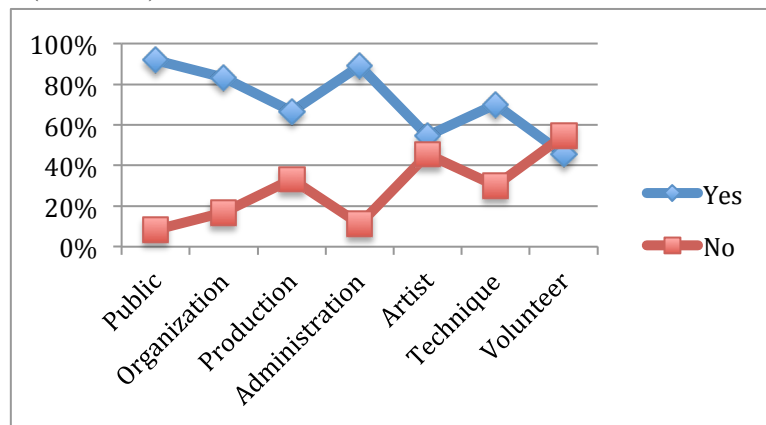


Figure 8. Change of vision of another culture. Source: own elaboration

The total of the sample thinks that the MJF has a national impact and that this impact is positive (Annex 1¹⁰). Over half considers this impact at an intensity level of 3 out of 6 as shown in Figure 9. Just the group of organization shows a majority perceiving a greater level of national impact (level 4).

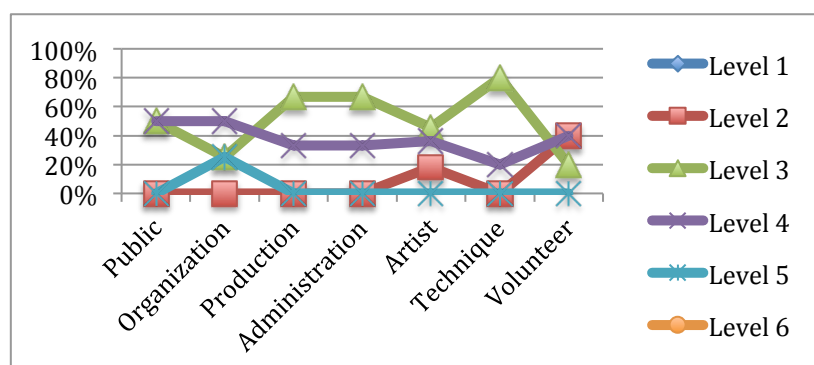


Figure 9. Perception of the level of national impact. Source: own elaboration

⁸ See figure 13

⁹ See figure 14

¹⁰ See figure 15 and 16

Forty-eight percent of the total population, representing the majority, does not know if the festival has the intention to obtain a national diplomatic impact (groups public, artists, technique and administration). As shown in Figure 10, The organization, production and administration largely think that the festival does not have the intention to have a national diplomatic impact.

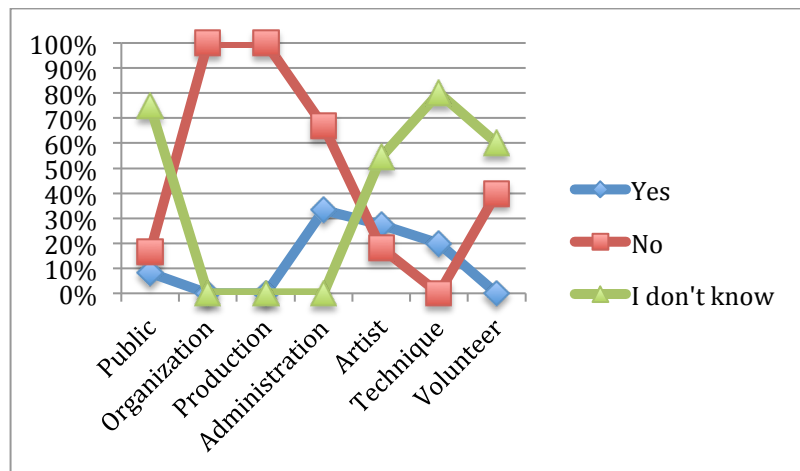


Figure 10. Perception of festival's intentional national diplomatic impact. Source: own elaboration

As it can be seen in Figure 11, the areas that are perceived of a national impact are, in order of importance, the artistic area (100%), the cultural area (94%), the social area (77,8%) and the political area (57%). The financial area is not perceived as an important area of national impact. However, the production group unanimously thinks that this area is indeed an area of national impact.

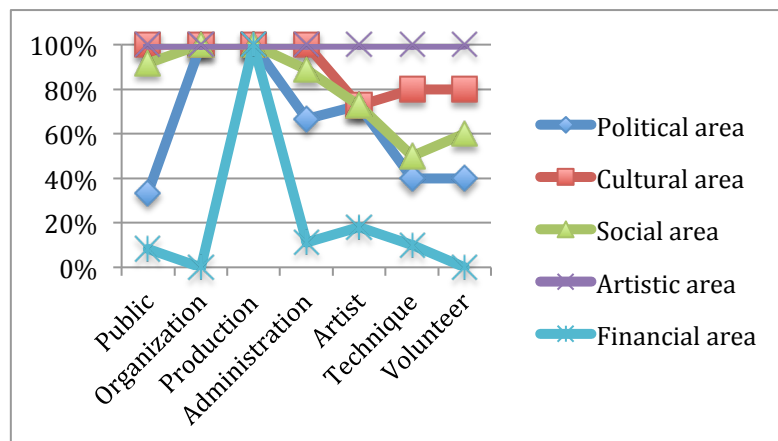


Figure 11. Perception of areas of national impact of the festival. Source: own elaboration

Over 90% of the population thinks that the MJF has a national impact (Annex 1¹¹). However, the group of volunteers and the group of the public are the only groups that presented a low % of population thinking that the MJF doesn't have an international impact or that they didn't know (Annex 1¹²). As it is shown in figure 12, over half of the population believes that this international impact happens at a relatively low level (level 2 out of 6), and at a lower level than its national impact. Interestingly, the administration is the group where a majority of people perceive this level to be even lower, at level 1 out of 6.

¹¹ See figure 17

¹² See figures 18 and 19

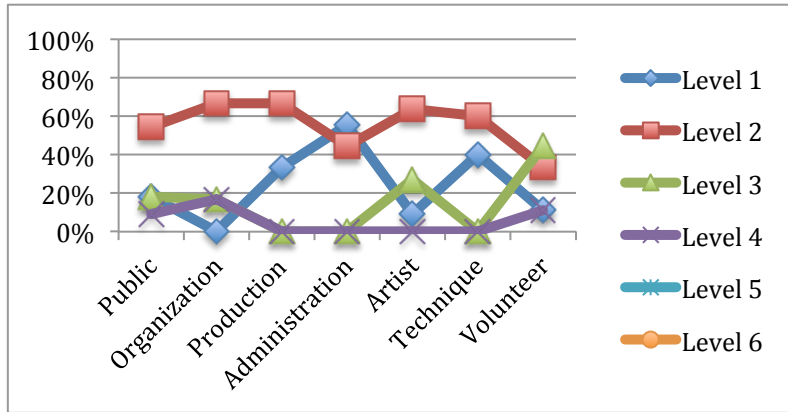


Figure 12. Perception of the level of international impact. Source: own elaboration

The Figure 13 shows, that there is limited suggestion of an intention by the MJF to have an international diplomatic impact, as 39% of the population disagreed and 44% were unsure. The organization (100%), production (100%) and a vast majority of administration (66%) think that the MJF does not have an intention to have an international diplomatic impact.

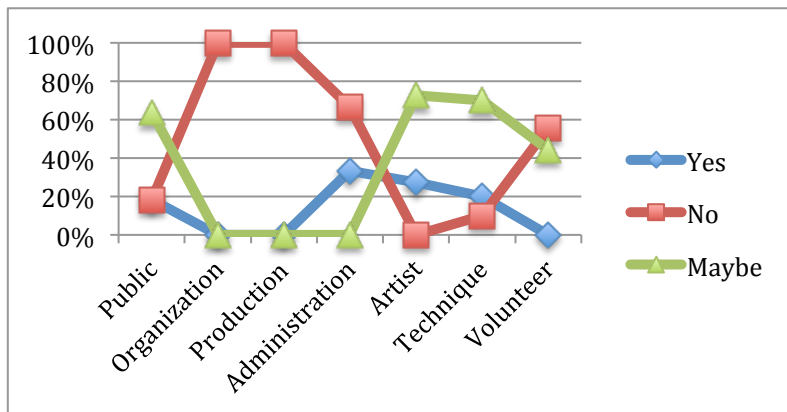


Figure 13. Perception of intentional international diplomatic impact. Source: own elaboration

As shown in Figure 14, the areas that are perceived of an international impact are, in order of importance, the artistic area (100%), the cultural area (85%) and the social area (44%). In contrast with the areas of national impact, the sample does not think that the festival has a substantial international impact in the political area.

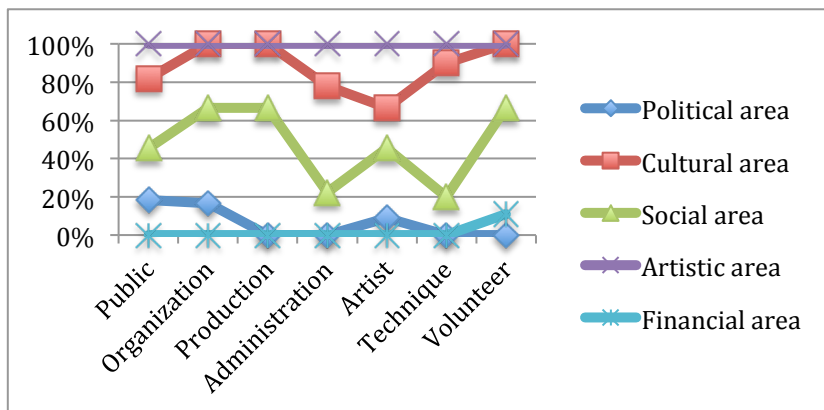


Figure 14. Areas of international impact. Source: own elaboration

4.2 Interview Analysis

This part presents the results of the interviews in relation to the established coding categories presented in part 3 of this study. Individuals A and B are volunteers, C and D are public and E is an organizer. Therefore the following section provides a brief analysis of the results in relation to the coding categories. The references in this section refer to the respective Code Category tables in Annex 2, presenting the most relevant quotes of the interviewees.

Code category 1: Personal perception and impact of the festival

Overall, the five interviewees have a positive experience and perception of the MJF^{6, 10, 14, 18} (see Annex 2, Table 1), and they name a few characteristics that they think makes MJF special, such as the big number of free concerts^{5, 8}, the proximity with the artists³, and the scenery of the location^{9, 15, 18}. Some of them emphasize the quality of the program^{4, 16, 20}, and the intimate atmosphere with the artists.

"I can be so close to the artists" (See Annex 2, Table 1, quote 3 interviewee A).

The event shaped them all in a personal^{2, 6, 17, 19} or professional way^{11, 20}. Finally, some comment on the high prices of the paying concerts^{1, 13} although they agree that there are many concerts that are free.

"plenty of free concerts to choose from" (See Annex 2, Table 1, quote 12 interviewee C).

Code category 2: Agent

All interviewees agree that public institutions have no influence in the design and programming of the festival and that it is the board of directors (organizational and production team) who ultimately take the artistic decisions^{1, 2, 3, 5, 6, 7} (see Annex 2, Table 2), following the steps of founder Claude Nobs⁴. The direction of the festival is generally perceived as a "strong" one^{3, 6}.

"there is no influence of governments but a great artistic freedom instead." (See Annex 2, Table 2, quote 3 interviewee E).

Code category 3: Agenda

In terms of the Agenda of the festival, interviewees have the perception that the MJF is connected with different values. Volunteers seem to think that is connected with values of sharing⁴ (see Annex 2, Table 3) and quality and modernity¹⁰. Audience interviewees perceive the festival related to values of Jazz¹³ and multiculturalism¹⁹. The organizer related the festival with values of quality, respect, freedom and audacity²¹. The value most repeated is "sharing"^{4, 19} and multiculturalism,^{5, 19}.

"multicultural values, which I think is very needed in Switzerland"
(see Annex 2, Table 3, quote 5 interviewee A).

All interviewees comment on the international aspect of the festival and think that the MJF doesn't have a diplomatic agenda, or at least not intentionally^{3, 8, 12, 16, 20}. However, they think that the MJF is internationally influent. Interviewee D specifies that the festival has a cultural and artistic agenda rather than a political one¹⁶.

"I don't think it has as political agenda, but a cultural and artistic agenda yes."
(see Annex 2, Table 3 quote 16 interviewee D).

In relation to Code Category 1, some comment again about the possibility of being close to the artists and the sense of community¹⁴. Most of the interviewees allude to the multicultural exchange factor of the festival^{2, 9, 11, 17, 19}. Interviewee D heard the director of the festival talking about the intention of the festival of getting different cultures to interact and different generations¹⁷. Diplomacy per se just appears commented by interviewee D, who expresses that diplomacy is a tool for the festival to organize an international event (such as MJF Japan), but not a goal itself¹⁸. Promoting a good image and fostering the ideals of the festivals seems to be perceived as one of the goals of the MJF^{7, 12}, for example through the Montreux Jazz Cafés¹⁵. Innovation is also a goal of the festival by interviewee D (organizer), in the sense

that the MJF has the intention to help artists to innovate through working together¹¹.

Code category 4: Vehicle

The majority of interviewees think that the MJF fosters its values through different tools or means: the musical program and the concerts^{1,3,7} (see Annex 2, Table 4). Social media appears as well as another channel of communication^{2, 5}, as well as technology⁵. Interviewee B (volunteer) and D (public) think that the Montreux Jazz Cafés are strategically situated in airports to transmit and promote the image and values of Jazz and of the festival^{4, 8}. Interviewee D also thinks that the Montreux Jazz Foundation is key in fostering artistic values because it is educating the new generation of artists⁸. Interviewee E (organiser) alludes to the diffusion of the MJF in Japanese and Latin American TV channels⁹, and suggests that the organisation fosters its values by keeping up the good work in welcoming artists and gathering meetings between them¹⁰.

“By being consistent in our concern to welcome the musicians and the public and by favoring and fostering meetings between them” (See Annex 2, Table 4, quote 10 interviewee E).

Interviewee E also thinks that it is important to propose a variety of activities (free, didactic and entertaining)¹¹.

Code category 5: Target audience

The general perception is that the audience of the MJF is very wide^{4, 12} (see Annex 2, Table 5), but predominantly young people^{1, 5, 8}. There is also middle age and families². For interviewee D (public) the festival is targeted to music lovers¹⁰. All interviewees agree that the audience is mainly Swiss but that there is also a considerable amount of tourists^{3, 6, 7, 13}. These tourists are mostly French⁹.

“I think mostly Swiss but also a lot of tourists” (See Annex 2, Table 5, quote 11 interviewee D).

Code category 6: National impact

In general the interviewees think that the festival has a national impact, even through generations¹³ (see Annex 2, Table 6). Tourism is one of the main elements commented by the interviewees^{2,3} as the festival attracts tourists^{2, 8}, bringing economic growth above all in restoration³. Interviewees A and B (volunteers) think that Montreux is known and visited also because of the festival^{6, 8}.

"I think a lot of Swiss people got to know Montreux because of the festival!"
(See Annex 2, Table 6, quote 8 interviewee B).

Interviewee C thinks that the festival has changed Montreux because the local government needs to be ready to respond to the needs of such a big event every year¹¹. In general, the interviewees think that festival offers an opportunity for Swiss people to get to know other cultures and become more open-minded through artists from all over the world, even in historically difficult times such as the Cold War¹⁴. Some interviewees think that Switzerland needs this because the citizens need to be more openminded about immigration^{1, 15}. Interviewees A and C think that the MJF is an element of pride for Montreux and Swiss citizens^{4, 12}, as it offers a good image of Switzerland abroad, organized and welcoming⁵. The natural escape of Montreux is perceived to be impressive for tourists⁶. Interviewee C also mentions the impact of the program on young populations who become curious about music and groups they hadn't seen before¹⁰. Interviewee C adds the unifying impact of the music festival, despite differences between people, and the sense of community that it creates⁹. Interviewee E (organiser) expresses their satisfaction when people abroad (diplomats, journalists and leaders) talk about their memories of Montreux.¹⁶ This means that there are foreign diplomats present during the festival.

"happy when a diplomat, a journalist or a business leader tells me about his Montreuxian memories, as public or as staff." (See Annex, 2, Table 7, quote 16 interviewee E).

Code category 7: International impact

In general, the interviewees think that international artists and tourists have a very good

impression of Montreux and the festival^{1, 3, 6, 20} (see Annex 2, Table 7). Interviewees think that the festival fosters an image of Switzerland abroad that is multicultural and open^{16, 21}, modern^{4, 16}, touristic^{8, 11}, efficient and hardworking^{8, 21}, artistic¹⁶, and daring²¹. This positive image of Switzerland abroad is seen by interviewee E from the opinions of diplomats and journalists¹⁹. Interviewees think in general that this image is representative of Switzerland because it is indeed a cooperative, very well organized country^{10, 15, 17}, and multicultural per se¹⁸ as it is a result of crossbreeding. For international artists, the MJF is an opportunity "to show their talent"² as perceived by interviewee A. The international collaborations (e.g. São Paulo), the MJ Cafés and the MJF abroad (e.g. Japan) are elements seen by the interviewees as elements of international impact and influence^{5, 12, 14}. For example, interviewee B expresses:

"I think that the MJF actually had several collaborations with the Festival of São Paulo, so I think the festival has close ties with Brazilian culture. "
(see Annex 2, Table 7, quote 5 interviewee B).

Code category 8: Cultural relations

In general, interviewees think that there is a cultural exchange between artists, above all in quiet places as in the hotels where they are staying^{1, 5} (see Annex 2, Table 8). Sometimes these meetings are arranged by the organization itself¹², as:

"the groups meet and we encourage these meetings which are facilitated by the fact that Montreux is a small town" (See Annex 2, Table 8, quote 12 interviewee E).

Interviewee D points out that the public can get close to the artists and exchange a conversation too⁹. However, some interviewees are not very aware if there is a possibility for an exchange public - artists^{7, 10}. The nationalities of the artists are worldwide and vary a lot^{3, 6, 8, 11, 13}. The most common ones mentioned by interviewees are South American, English and African^{3, 6, 11}. Interviewee B points out that the festival represents precisely this mix of cultures and that this is representative of the general open-minded character of the Swiss people⁴.

Code category 9: Policy making

In terms of the impact of the festival in policy making there are no substantial results, as the interviewees don't know if there has been any law or policy changed because of the festival^{3, 6, 10, 13, 15} (see Annex 2, Table 9). However, interviewees are aware that the festival wanted to renovate the Congress of Montreux^{5, 10}. Interviewee B points out that the citizens of Montreux voted against it in a referendum⁵. There is, though, a general perception that the festival is a positive tool for cultural, development, educational, touristic and economical strategies^{1, 2, 4, 7, 8, 11, 12, 14}, and to promote multiculturalism¹¹. Interviewee A expresses:

"positive tool for economical strategies as it brings a lot of tourism and pushes the government of the city to adapt spaces such as the congress " (Annex 2, table 9, quote 1 interviewee A).

Code category 10: socio-cultural exchange

The interviewees express in general that there is socio-cultural exchange in the MJF^{5, 7, 9} (see Annex 2, Table 10), mainly in the concerts where there is a wide variety of people^{1, 4}, as:

"the festival gives the possibility for meeting diverse cultures"
(See Annex 2, Table 10, quote 4 interviewee B).

There is also socio-cultural exchange in other activities such as the Brazilian Boat¹⁰ or the other MJF in the world (Atlanta, Detroit, Singapore, Japan, etc.)¹³. Firstly, because there are a lot of tourists² and the visitors (public and volunteers) become curious about the artists or the culture of the artists that they see^{3, 6, 9, 11}. On the other hand, it seems that sociocultural exchange is also part of the agenda of the festival, since interviewee E (organisor) expresses that the festivals programs evenings where Cuban musicians and Cubans who had emigrated to Florida would meet, or evenings with Armenian and Azerbaijani musicians when these countries were at war¹². Interviewee C points out that the

festival is a place where everyone is welcome to have fun, without any discrimination ⁸.

Code category 11: general aspects of CD

The two volunteers have seen the presence of politicians during the festival, mostly in the opening ceremonies ^{1, 3} (see Annex 2, Table 11). They noted that they usually interact with the organisers and the artists ¹. Interviewee B expresses that they are usually from the government of Montreux but also from the Federal government.

"I see them (government officials) often in the opening ceremonies. Mostly government officials of the City of Montreux but also from the Federal government"
(See Annex 2, Table 11, quote 3 interviewee B).

Interviewee B also points out that there are no many representatives of civil society organizations but instead representatives or partners and private sponsors, such as the bank USB³. Volunteers (interviewees A and B) think that the festival does not intentionally present political dialogue², or that at least it hasn't been seen⁴. However the rest of the interviewees describe experiences that allude to political dialogue between people, such as Swiss and Americans talking about Trump⁶, the conversations in the "brasil boat"⁹, or the exchange programs such as the MJF Japan⁷. Interviewee E (organiser) alludes to political dialogue with the experience of "testimonies of the life of black musicians in the US" or emigrants expressing the lack of freedom of expression in some countries¹². Institutional and governmental dialogue is alluded by interviewee C (public) and E (organiser). The first one suggests that exchange programs can make two countries speak, and the second one expresses the experience of treating with Swiss diplomats abroad and inviting foreign diplomats to Switzerland when the MJF hires nationals of different countries¹¹.

"during our business and professional trips we often deal with Swiss diplomats posted abroad and vice versa, we invite foreign diplomats in Switzerland when we schedule nationals of their country." (See Annex 2, Table 11, quote 11 interviewee E).

Considering other elements of CD, interviewee C points out that music is a universal language that unifies diverse people⁵. Also, interviewee D expresses the positive element of the MJ academy giving an experience to young musicians. Interviewee E links the success of the festival with the liberal system of Switzerland, that allows for events such as MJF to happen¹⁰.

4.3 Discourse Analysis

This part presents the results of the video discourse analysis in relation to the established coding categories presented in part 3 of this study. The two subjects of the discourse analysis are Claude Nobs (founder and former director of the MJF) and Mathieu Jatton (current director). The references in this section refer to the respective Code Category tables in Annex 3, presenting the most relevant quotes of the subject's discourses.

Qualitative Discourse Analysis (QDA) 1 - Video 1

The video analyzed is an interview published by the Swiss Radio-Television RTS, with the Montreux Jazz Festival founder, Claude Nobs, on the 26 of June of 2003.

It is important to mention that 2003 was the 37th edition of the MJF and it was a relevant edition as the Auditorium Stravinski hosted memorable performances including Radiohead. The Montreux Jazz Club had the unexpected visit of Keziah Jones and the Casino Barrière opened its doors for several important evenings. It was the first year that the MJF launched a voice competition, which attracted many other spectators. This edition also came after some months that Switzerland finally joined the United Nations, and also three years later that Swiss voters approved the Bilateral Agreements between their country and the European Union. A sense of openness was coming to the population. In the same sense, politically, the conservative Christian Democratic Party (CVP) loses popularity in the Federal Council Seat in favour of Swiss People's Party (SVP).

The Radio Télévision Suisse (RTS) is a radio television of the french speaking region of Switzerland. The interview is guided by Christian Jacot-Descombes, who was the head of the Société et Culture à l'Hebdo. Hebdo was a magazine published in Lausanne, that closed in February of 2017, that

had always been affiliated with center-left political ideology and its main political efforts were concerning Switzerland's alliance with the European Union. The interview is made entirely in French, the official language of the Canton de Vaud, the region where the festival is always held. The interview-video is made at Nobs house, precisely in his garden. The interview is a response to a major event, the Montreux Jazz Festival.

In the video-interview, Claude Nobs appears to be confident but very ambitious about the program of the festival. Although it is known for presenting renowned artists, Nobs still aspires to have them all, including Steve Wonders, Prince and Robbie Williams³⁵ (see Annex 3, Table 1). The most important conclusions of this analysis regarding our object of study, is that the founder of the festival is aware of the relevance that the festival has at a national level^{19, 20}, and at an international level^{21, 22, 23}, mostly referring to the importance of the collection of archives, the fact the MJF was the first festival in Europe to have a website, and the large audience numbers that come to Montreux because of the festival. Nobs speaks in a way that shows his insistence and influence over different sectors, including public^{18, 25} and private²⁵, with a very controlling character at times^{5, 26}, and a passion to always strive for perfection^{7, 27}. Nobs shows awareness that he is one of the first militants of globalization⁸, because he brought music from all over the world⁹, and mixed different cultural backgrounds, breaking racial stereotypes, for example with Brasil¹⁰, a nation that has been present in the MJF from the beginning. Nobs expresses about himself: "Indeed, one of the first activists of globalization" (See Annex 2, table 1, quote 8).

He considers Jazz as an evolving genre^{28, 29}, and as the base of a wide range of music. This is why from the beginning of the festival he incorporated other genres such as rock n'roll, blues, African music, south-American music, etc.¹

Even though Nobs says that he does not associate himself to a specific political ideology, he is strongly opinionated about political happenings in Switzerland and in Vaud¹⁸. Also, even considering himself as a pro-American culture type, he is very vocal about his opposition to the political situation in the United States, primarily his opposition to the then President Bush^{11, 12}.

It is clear that his vision of the festival involves an open dialogue with different opinions¹³, and it is very based on his relational skills, especially with the artists^{4, 16}. Nobs repeats during the interview the verb "sharing", as he expresses:

"What is important to me it's the others, it's not me, it's what I have to share"
(See Annex, 3, table 1, quote 17).

It is clear that he understands that the festival is made to share the music with as many people as possible^{16, 17, 31, 36}. Nobs is very aware that the festival has an impact on the people and he is eager to see their reaction³². He expresses as well the intention to register and collect as many archives as possible^{33, 34, 36}. For Nobs this is a value that the festival brings, also internationally^{21, 22}, and it is a way to communicate their work with the public³⁷. Nobs expresses his:

"desire for immortality, to record everything" (See Annex 3, table 1, quote 33).

Nobs is not asked by the interviewer about the target audience of the festival. However, Nobs is assertive that his audiences are intergenerational⁴¹, because of the music genres^{40, 42}.

As for some comments^{20, 25}, we understand that Nobs was an influential person in Switzerland, often connected with persons of high positions in public and private sectors, which had the potential to influence policy making, however, this is mere speculation as the researcher lacks the means to prove such a statement. Although Nobs discusses Jazz in a musical context, there is little discussion concerning the influencing role Jazz music plays in what this study understands by CD.

QDA - Video 2

The video analyzed is a talk by the current director of the MJF, Mathieu Jaton. The talk takes place at the EU Business School of Barcelona, a school dedicated to providing high quality education (Bachelor, Master, MBA and e-learning programs) that also has campuses in Switzerland, in Geneva and in Montreux, precisely. That could be the reason for this collaboration. This institution is an international business school specializing in tourism, management, marketing, digital business communication and entrepreneurship. The agenda of the EU Business School is to offer a global education within the EU's

global network. As a matter of fact, it is interesting that in its website the motto is "Swiss values, and International Mindset and a Pragmatic Approach".

The interview was made in 2017, representing the 5th edition of the festival directed by Mathieu Jatton after the death of Claude Nobs in 2013. It means that Mathieu Jatton has already consolidated himself as the director of the festival and has some years of experience as such. The 2017 edition was characterized, as seen in the program available still online, by new elements of interactions between artists, generations and even special events for retired people.

The talk is a response to a major event, the Montreux Jazz Festival, especially from the business perspective, which is the field of study of the EU Business School of Barcelona. Mathieu Jatton is presented as an EU Guest Speaker and as the CEO of the Montreux Jazz Festival. The objective of this interview at the EU Business School is to provide advice to the EU students about personal success and festival-related business, as the questions presented to him suggest. There is no presenter in the video as it is an edited video and the questions are presented as subtitles with Jatton's direct responses.

Unfortunately, the full presentation could not be found, but this small video of 2 minutes and 27 seconds reveals some relevant findings about elements of the object of study of this research, related to themes such as socio-cultural exchange, cultural management, cultural diplomacy and the agenda of the festival. The video has been obtained through the Video Podcasting Photography section of the EU Business School Media Channel website. This shows that the target audience of the talk/interview is primarily the student body of the institution. However, it can also be seen at the Business School Youtube Channel.

Overall, the video gives an image of a CEO of the MJF that is very confident yet in touch with the human element of the event. To some extent, Mathieu Jatton expresses the values of the festival, some of them related to elements of cultural diplomacy. For instance, Jatton views the MJF as special or different compared with other festivals because for him it is characterized by a generous and free spirit, and the management of it is more focused on the music and the arts rather than the business.

The value of "sharing" is very present in Jatton's talk⁴ (see Annex 3, Table 2), in the same way that we observed in the interview with Claude Nobs in 2003, the original founder of the MJF. This means that the values of the festival seem to remain untouched, following the legacy of its founder. Jatton makes it clear that an important part of the agenda of the festival is to provide this sharing, not unidimensionally, but between different artists⁵ and ways of living, creating

"bridges in between the cultures" (see Annex 3, Table 2, quote 4) .

Therefore, we can say that the socio-cultural exchange, an element of CD, is part of the agenda of the MJF^{1, 6}. Jatton projects a festival that is open to diversity and that embraces authenticity, also as a way of individual and collective expression⁷.

The CEO of the MJF comments briefly on how they achieve this: through providing real interactive experiences to the public and artists^{5, 1}. Jatton's talk suggests that the MJF is adjusting to the constantly evolving context, adapting the management to the uncertainty of the moment we are living². The way of running the festival is then in alignment with the present, suggesting the needed evolution of the festival.

QDA 3 - Video 3

The Channel TV5 Monde, where the interview was released, is the first international television channel in French that was launched in 1984. It covers Canadian, Quebec, Belgian, French and Swiss public television, and it can be seen in more than 200 countries of the world. It is born in partnership between the governments of these different 5 countries. The agenda of the channel is to serve as a cooperative multilateral tool of the francophone regions and of the different cultures in these regions. As a matter of fact, TV5 Monde is registered in the frame of the UNESCO Convention on Cultural Diversity. Their mission is also to facilitate program exchanges between francophone countries. In an alternating system, Switzerland held the Presidency of TV5 Monde between 2016-2017. The interview took place during the 2018's opening of the festival. The video analyzed is 8 minutes long, also an interview to the current director of the MJF, Mathieu Jatton, focused on the new items of the 2018's edition, which is the edition of study in this research. In the year 2018 we find ourselves in a context of Switzerland as the best country in 2018 by the USA News Best Country, mainly because of its economic,

democratic and social stability, as well as the respect to distinctive cultural identities. The News Best Country also reports that Switzerland is known for its discretion on banking sector as for its political neutrality, resulting in Geneva being the hub for international organizations and multilateral diplomacy. It was not possible to identify the name of the presenter and interviewer. It is understood though, that he is an employee of the TV5 Monde.

Again, we find the value of "sharing" is very present in the responses of the MJFs CEO^{6, 17, 25} (see Annex 3, Table 3). This value is related to different elements of the festival, for example to the agenda of the festival and the socio-cultural exchange. This, in addition to the open spirit of the festival and the relationships established with politicians and partners⁴, gives the MJF a very clear base for CD potential. By the situation seen in the video-interview at the opening ceremony of the 2018's festival, one can see the interactions between politicians, partners, artists and public²⁴.

"We are at the opening of the festival, the inaugural evening with all the partners, all the friends and all the politicians of Montreux." (see Annex 3, table 3, quote 24)

This can provide multilateral discussions that can have an immediate or long-term effect in policy making, above all locally and in the state of Vaud. However, this is an interpretation of the researcher in view of what is expressed by Jatón in the video-interview, but in any case it is proven with scientific data collected in this research.

Mathieu Jatón admits that fostering human values such as listening and sharing through music is important nowadays, in an accelerated and very fast pace world⁸. Another characteristic of CD found in the discourse of Jatón is the importance he gives to combining different cultures⁹. We find in Jatón's responses that the vehicle for such agenda is the wide and diverse program of the festival²⁰, and providing more free concerts than paid concerts, to reach more people¹⁹. On the other hand, the target audience of the festival, by Jatón's discourse, is very much made up of music lovers²², but also for the friends and partners of the festival²³.

Cultural relations as part of CD is also present in the MJF from what the discourse of Jatón suggests. Jatón expresses that nowadays the music styles are hybrid¹, and that the MJF is intentionally breaking the walls between styles². However, Jatón as the director tries to give an overall coherence to the program¹⁵.

Jatón also gives importance to the role of Claude Nobs as a key element to establish long-term friendships with different artists, such as Quincy Jones⁵. Again, we find in the discourse of Jatón the importance of this personality, Quincy Jones, and his impact in a local level, not just for the festival but also for the city of Montreux¹⁰. In that sense, Jatón expresses:

"Quincy has worked so hard for the Festival, but also for the city of Montreux"
(See Annex 3, table 3, quote 10).

In the discourse of Jatón we also find connections with the broader impact of the festival at a local level, for example through the exposition of Bowie at the House of Jazz. For Jatón, the life and work of Bowie reflects the evolving and constantly changing modern style of Montreux¹¹. As a matter of fact, Jatón makes it clear in his discourse that his job is to continue the work of Nobs and make the MJF evolve and move forward¹⁸. This is, the intention of the MJF is to be a place of interaction and of fraternity among cultures in a moment of history that the director Mathieu Jatón considers disturbed²⁸.

Jatón also suggests that the festival provides a unique CD and vinyl collection from all over the world¹² (as seen in the video), and so therefore we can say the MJF is in a way a display of international cultures through time. Also the fact that Quincy Jones is a world-known historical personality and a main character of the MJF¹³ places him as an ambassador of the festival. Like him, other big personalities of the world of music have been very attached to the MJF, such as BB King, Leonard Cohen and Bowie¹⁴.

4.4 SWOT Analysis

To conclude this chapter of analysis, below is a SWOT analysis (Table 2) that displays an organised representation of the findings related to the potential of CD of the MJF. This section intends to identify, as a summary, the strengths, weaknesses, opportunities and threats of the MJF as a platform for CD.

Table 2. SWOT analysis

SWOT Analysis	
Strengths (Internal)	Weaknesses (Internal)
<ul style="list-style-type: none"> - Strong and independent direction and organization - Values of sharing and intercultural dialogue - Long trajectory - Positive image from employees - Educational programs - Support of international renowned artists - Awareness of national and international impact - Awareness of its role in globalization - Promotes cultural exchange - Aims to provide spaces for political dialogue - Relationship with ambassadors - Promotes and assist innovation - Challenges perspectives and stereotypes concerning cultures - Influences open/mindedness towards immigration and diversity of cultures - Large volume of free activities (inclusive) - It is a non-state actor - Provides intimate atmosphere between artists – public - Impacts on nation branding - Artistic event - It shapes professional and personal lives 	<ul style="list-style-type: none"> - Large predominance of young people - Predominance of local and national public in relation to international (tourists) - Limited student exchange programs and limited financial support for these programs - Insufficient promotion of the cultural background of the artists - Economic status of the public is perceived at level 3 or higher (out of 6)
Opportunities (External)	Threats (External)
<ul style="list-style-type: none"> - Collaboration with <i>Présence Suisse</i> - Member of international networks - Medium level of presence of government officials in the festival - Prize for professional integration of persons with handicaps from the AEIP 2011 - Convention Center 2m2c in Montreux - Artists as cultural ambassadors - It has a positive image and an excellent reception by the public - High-level partnerships public / private /civil society - Part of the Memory of the World Register of UNESCO - Montreux is transformed because of the festival - Swiss characteristics of discretion and neutrality - Mesmerizing scenery and natural beauty of the surroundings - Economical, political and social stability of Switzerland - No apparent pressure from public political agendas - Instigates creative tourism - National and international impact 	<ul style="list-style-type: none"> - People perceive that the information provided by the festival in relation to the cultures represented is not abundant - The turn over of the referendum for the renovation of the Congress Hall in Montreux - Constantly evolving technology, culture and music industry - Influenced by and dependent on the city of Montreux - Dependent on tourism to the region - Influenced by the cohesion of the diverse cultures of the artists

Source: own elaboration

UNDERSTANDINGS AND APPLICATIONS

Discussion

One of the, perhaps, most significant findings of this research is the evidence of national and international impact of the MJF. The total sample population of the survey perceived the national impact of the MJF and 90% acknowledged an international impact. The international impact is acknowledged in the artistic, cultural and social domains, while a political impact remains at a national level. Although the majority of the survey and interview samples do not view the festival as an opportunity for political dialogue, the staff of the festival (production, organizers, administration) reported the contrary. These findings suggest that despite the MJFs alleged intention to provide spaces for political dialogue, there is either unsuccessful implementation or the public remains unaware. However, interviewee E (organizer) suggested that there are indeed elements of the festival that allude to political debate, such as mix concerts between Cuban musicians and Cubans who had emigrated to Florida, or evening performances with Armenian and Azerbaijani musicians during war conflict between these countries.

These examples can also be related to the element of socio-cultural exchange in CD (Folarin, 2013). The agenda of the MJF appears to incorporate the element of socio-cultural exchange, as expressed by Mathieu Jaton and Claude Nobs (in Video 1 and Video 2), in order to create bridges between cultures. The event of Armenian and Azerbaijani musicians described by interviewee E can also be related to Indirect Cultural Diplomacy (Donfried, 2010; Jora, 2013), as it may contribute to the unification of people while their countries are in conflict. This provides a safe place to meet with the common language of music. The effects of this indirect approach may be minimal, but it is a first step in promoting discussion and possible reconciliation among peoples, and thus can have a positive impact on conflict resolution (Jora, 2013).

The interviewees are unanimous in that there is no evident diplomatic agenda of the MJF. In the interview E, the organizer also expresses that the festival does not have a diplomatic agenda, as they "are very open". In response to specific research question 2 "Does this festival have its own diplomatic agenda? If so, which one is it?", these responses may suggest that it is simply not the purpose of the festival to foster a specific diplomatic agenda beyond its artistic objectives.

In terms of the agenda, the interviews suggest that the festival is connected with the values of "sharing" and "multiculturalism" above all. "Sharing" is also the value that most appears in the discourses analyzed of Claude Nobs and Mathieu Jaton. Interviews have shown that promoting a good image and fostering the ideals of the festival, such as innovation and education, are perceived as goals of the MJF. In that sense, it is important to consider different elements of the MJF that can foster these ideals or promote them internationally, such as the Montreux Jazz Cafés, situated across the globe, or the MJF branches in other parts of the world such as in Atlanta, Detroit, Singapore or Japan. It is also found that the public and volunteers perceive these Cafés as a strategic element of promoting the festival and influencing abroad. In addition, the festival itself considers these Cafés as the "true ambassadors" of the festival, as expressed on the MJF website.

Another important element concerning the international impact of the MJF is the collection of archives established through the Claude Nobs Foundation. These archives represent cultural heritage and a public display of the diversity of artistic expression through music, and now form part of the Memory of the World Register of UNESCO.

The research materials of the videos demonstrated significant elements of CD of the MJF. Claude Nobs, founder and former director, suggests in Video 1 that he is aware of the influence of the festival at a national and international level. This is supported by the MJFs involvement in various national and international networks. At a national level, the MJF is a member of Top Events of Switzerland and the Swiss Music Promoter Association. At an international level, it is a member of Yourope, The European Festival Association, the International Jazz Festivals organization, the European Talent Exchange Program, the International Live Music Conference, and De Concert! Federation. This vast and diverse involvement suggests that the MJF gives importance to the collaboration between different national and international entities.

As a member of the European Festival Association (EFA), the MJF collaborates with a network of festivals in Europe that fosters mutual collaboration and advocates culturally important promotion and development; essentially promoting some of the most basic EU values including mobility, freedom of speech and cultural diversity. Interviews show that the MJF encourages people to engage with

ideas and ideological values, widening their perspectives and empowering citizens to broadening their horizons in a challenging society that is constantly evolving, as expressed by director Mathieu Jatton.

Concerning CD, it is relevant that Nobs considers himself one of the first militants of globalization for bringing music from all over the world, mixing cultural backgrounds and breaking racial stereotypes. Mathieu Jatton also considers the conscious mixing of styles and cultures in the program of the festival as very important. Therefore, we can say that they assume a global perspective on the international significance of the festival. Mathieu Jatton, the current director, also gives a speech at the EU Business School of Barcelona (seen in discourse analysis video 2), an entity dedicated to offering global education within the EU's global network that aim to foster Swiss values, their motto pronouncing "Swiss values, International Mindset and a Pragmatic Approach". Jatton's discourse suggests that the festival is aware of its identity as a product of Switzerland and its place in the international scheme of globalization.

The discourse analysis of director Nobs reveals information related to CD and arts festivals. It is unclear if Nobs was aware of CD as a field of study, but it shows that as the MJF director, he was certainly aware of several elements of CD, including national and international impact (Noya, 2006), fostering dialogue (Donfried, 2010, Cummings, 2003), being an actor of globalization (Okeke & Onyekwelu, 2014), promoting cultural exchange (Folarin, 2013), breaking down stereotypes (Donfried, 2018) and facilitating mobility of artists from around the globe (Donfried, 2018). In Video 1, Claude Nobs acknowledges the influential capacity of the festival, and he is eager to see the public's reaction to certain management decisions, such as the inauguration concert of that edition with music from the past.

Interviewee E (organizer) explains that the festival deals with ambassadors when artists of different countries are invited to the festival, which is related to the role of citizen diplomacy by Folarin (2013) and to the fundamental role of culture in diplomacy (Doser & Nisbett, 2017; Einbinder, 2013; Numelin, 1950; Nye, 2004; Schneider, 2003; Tamu, 2017).

All these aspects can also be related to innovation and the creation of new content (Richards & Palmer, 2010). As a matter of fact, the MJF is seen as a mirror of society, as expressed by interviewee E, and at the same time influences contemporary culture, as the majority of the sample recognizes the MJF has changed their professional or personal life. The majority of interviewees also suggest that the festival shaped the musical interests of different generations. In acknowledging different identities, the participants are enabled to create new forms of thought (Walsh, 2007) and to combat stereotyping (Donfried, 2018). Therefore one can say that this social dimension of the festival reflects the constant evolution and changes of society in a creative way, enhancing visibility of cultural values and promoting participation. This is related to the characteristics of arts festivals that Jovicevic (2017) considers to be of strong diplomatic effect.

The results fail to reject hypothesis 3b, as there is significant evidence that internal factors, such as public discourse, management and programming have an influence on the potential of CD of the event. However, there is insufficient evidence to agree that there is an equal relationship between external factors and the CD potential of the event, and internal factors and the CD potential of the event.

In Video 2, Mathieu Jatton comments that the festival is open to diversity and embraces expression by providing interactive experiences for the public and artists. This engagement is related to the interpersonal element of CD (Folarin, 2013) as well as to the characteristic of creative tourism (Richards & Raymond, 2000). As a matter of fact the 2017 edition is marked by a new activity: Out of the Box. With this the MJF adds new value to the program by bringing artists and public to emblematic natural sites of the region, positively influencing the regional tourism.

In addition, it is found that there is a touristic and economical impact of the festival to consider, as the participants of the festival are exposed to and discover the city of Montreux. Interviewees expressed a perceivable change in the city of Montreux because of the festival. Montreux can then be considered an "eventful city" (Richards & Palmer, 2010), as it has been transformed by the constant innovation brought about by the festival. The discourse analysis of Claude Nobs shows his influence on many artists and on the transformation of the town of Montreux and its approach to tourism. If visitors discover the city of Montreux because of the MJF event, it means that the festival is an element of promotion of a city brand and thus collaborates in the branding strategy of the city (Richards & Wilson, 2004). This is relevant as tourists leave with an image and understanding of the region, and by extension, of Switzerland, through their experience at the festival. This also applies to the artists that participate, associating their experiences at the festival with the city of Montreux, often resulting in repeated involvement and public dedication to the city, as Mathieu Jatton suggests is the case for Bowie, Prince and

Cohen in the video 3. Quincy Jones is another artist that Jaton considers as an individual that has made significant contributions to the city of Montreux. He exemplifies how large-scale events can bring international figures to transform or participate in the evolution of a city. As a matter of fact, Mathieu Jaton expresses in Video 3 that the festival, the artists and the city of Montreux evolve at the same time, and suggests that it is the intention of the festival to evolve and progress. In that sense, a closer look at the website of the festival allowed to find out that the MJF received several awards related to its implication with society. For instance, the Prize for professional integration of persons with handicaps from the AEIP, in 2011, and the Swiss Recycling Awards in 2014.

At a national level, it is perceived that the festival may influence open-mindedness related to immigration. As shown in the results of the interviews, far-right political parties are raising power in some regions of Switzerland. Therefore the importance of multicultural showcases, such as the MJF, is needed to combat fear of diversity and resist racial exclusion. By promoting artists and bringing different cultures together, the MJF is providing a safe environment for constructive dialogue that reduces the fear of diversity as a threat, characterized by the far-right Swiss nationalists. It is found that the festival has been bringing artists from all over the world since its beginning, even during the Cold War. This can be considered an element of national impact of the festival, as the public in Switzerland was able to experience a showcase of cultural diversity during a moment of international polarized tension.

It could be said that tourism is another factor that indirectly relates to international diplomatic dynamics, considering citizen diplomacy (Folarin, 2013) and nation branding (Feigenbraum, 2001). Policy making, however, is found not to be an area of great influence of the MJF, as no concrete impact related to this area could be found.

The MJF has the intention to be a place of interaction and fraternity among cultures in a moment of history that the director Mathieu Jaton considers disturbed, seen in Video 3. This type of agenda is a very characteristic element of CD. We can see a correlation between the program of 2018's edition and this agenda. In 2018 the MJF opened the House of Jazz, a two-level venue linked with the hotel Fairmont Le Montreux Palace, dedicated to soul, blues and jazz genres through concerts and jam sessions with views over Lake Geneva. It is a space made for open and cozy interaction between artists and public, as described by the 2018's editions program.

According to the agenda of the MJF, and considering the categorization of Lukic (2017), this festival would enter into a mix between the first and second category: a tendency to excellence (inviting the most prominent companies, performances and artists) and a tendency to attract the mass audience. The later is evident by the significant importance the MJF places on cultural tourism and the marketing of the productions, visible from the festival website. Although it can be said that the MJF has taken serious risks through its history, pushing the limits and trying to create something new, it's dedication to social activism and community inclusion has significantly increased. The MJF is socially engaged in promoting young and upcoming artists and educational programs through the Montreux Jazz Academy that play an important role in providing formation and opportunities to young artists to learn from well-known artists from all over the world. This can be related to the element of CD of bringing education through innovation and creativity (Borwick, 2012), and it is perceived as such by interviewee D (public). It is found that the target audience of the festival is very broad, however the festival is highly directed to music lovers and there is a dominance of young audiences in the concerts. This is viewed as a positive trait as young audiences are important to shape the future.

Although the tickets for the concerts are perceived as expensive, the festival does provide more free concerts than paying concerts. This can be considered as an element to facilitate the access to music and intercultural exchange in society, regardless of economical status. It is a more participative way of "sharing" the art with a maximal of audience diversity. The human approach of Mathieu Jaton's discourse on the direction of the festival in video 3 is also representative of this value of sharing. The survey results showed, however, that the economical status of the public of the MJF is perceived to be in a level of 3 out of 6 (1 low - 6 high).

The interview results have shown that the festival presents an important touristic element that plays a key role in the development of both the national and international impact of the festival. Although it is found that the audience is primarily Swiss, there is a significant number of tourists. The MJF, considered also as an example of "event tourism" (Getz, 2008; Stokes, 2005), has expanded its potential in intercultural dialogue precisely because of its capacity to attract and welcome tourists. This is also the reason for which we can view the MJF as an example of CD as a resistance (Borges, 2016), because of its

intention to create spaces for intercultural encounters. Also, the touristic element of the festival is understood as a key element not only in a diplomatic dimension but also in the economical and global creative economy (Bourdieu, 1984), and the local region reaping financial benefits (Getz, 1991). This study, however, did not focus on this area of impact.

It is important to remark that the results show a high level of collaboration, for the festival, between private and public sectors. Considering that the festival is organized by civil society (Montreux Jazz Foundation), it contemplates all different sectors of society. These multilateral partnerships between sectors are considered positive for CD in arts festivals (De Greef, 2017). The results of the interviews show that Switzerland is perceived as a liberal country that allows for these types of private - public collaborations.

The general impression that audiences and international artists have of Montreux and the festival is positive, as shown in the interviews and survey results. It is a case where culture plays a role in influencing public opinion abroad and fostering nation branding (Feigenbraum, 2001). Diffusion on different TV Channels, such as Japanese or Latin American TV, also assists in international exposure and influence, as expressed by interviewee E.

As Switzerland has a high level of political, democratic, social and economic stability (USA News Best Country, 2018), there is little need for citizen diplomacy (Folarin, 2013) as it generally is found in countries where governments have lost the ability to generate social trust and legitimacy. On one hand, the stability of Switzerland can be considered positive as it provides with the proper means to the organization to gather a big international festival. On the other hand, sometimes CD is most effective in those regions where there is directly a conflict, being able to impact the specific populations that need dialogue. However, one could argue that the MJF can indirectly affect a population in the world (Switzerland) that is ready to pressure their governments to provide aid internationally. Also, the fact that the MJF is a civil society initiative adds to the new approach of culture as a sustainable development tool (UNGR 70/1, 2015), contributing to diversity, multiculturalism and cultural fusion. As a non-state actor, the MJF may however enhance building trust in foreign audiences, more likely to be shaped by relations and exchanges that are beyond government's control. For all this, as the MJF presents a high potential in multilateral cultural diplomacy, this study fails to reject Hypothesis 1, as the evidence presented is sufficient to agree with the claim.

However, the evidence presented in this study is sufficient to partially reject the claim of Hypothesis 2, as it is found that the MJF is not consciously working on a diplomatic agenda. However, there is evidence, through the collaboration with *Présence Swiss*, that the MJF promotes a positive image of Switzerland abroad, and that it presents occasional opportunities for political dialogue. For instance, it is found that the MJF collaborated with *Présence Suisse* in 2018 for a residence for the Brazilians Naçao Zumbi and The Young Gods, a residence organized by the festival and *Présence Suisse*. There is also evidence that the MJF intends to nurture the future of young artists, which is the only element that is presented as an objective of the MJF. For all this, Hypothesis 2 is rejected, as the festival does not consciously work towards a supposed own diplomatic agenda. However, it is important to insist in the fact that MJF collaborates closely with *Présence Suisse* through programs such as *Swissando*. *Présence Suisse* is the main entity responsible for Switzerland's international image and international communication. So to say, it works towards promoting a positive attitude towards Switzerland. The MJF, collaborating with this entity, serves as a tool for nation branding, and therefore it represents another area of national and international diplomatic impact of the Festival. It is important to remark that the strategic orientation of *Présence Suisse* is dictated every four years by the Federal Council of Switzerland. Therefore, it can be said that the CD of the MJF is partially, and in this case, a branch of the Public Diplomacy of Switzerland.

This study also shows how external factors might influence the diplomatic capacity of the MJF. For instance, it is found that the city of Montreux has a diplomatic history of high-profile international gatherings and the signing of important treaties. This may be due to the neutrality of Switzerland and to the discretion culture of the country, assisting in the development of diplomacy (Buri, 2015). Results have shown that the MJF is characterized by an intimate atmosphere between artists and the public, which enhances the intercultural dialogue, beyond the "soft power" element of CD (Dragicevic, 2017). It is found in the results of the interviews and discourse analysis that the Montreux hotels play a role in the development of interactions not only between artists but also politicians and diplomats. On the other hand, the scenery and natural beauty of the surrounding is also perceived not only as an attracting element for tourism, but also as a peaceful atmosphere for interactions. For all this, this

study presents sufficient evidence to agree with hypothesis 3a, as it shows that there are important external elements (historical, political, economical and cultural) that are related to the potential of CD of the festival.

For all said above, this research seems to indicate that the MJF contributes to the development of the CD of Switzerland, fostering a pluralistic image of this country through a very wide range of participating groups. Therefore, this study fails to reject the hypothesis 4, responding to the specific research question 4. There is not enough evidence, though, to accurately define the level of diplomatic influence of the MJF, as it has yet to be compared with other similar events in Switzerland.

Conclusions

This research concludes that arts festivals enable the expression of diverse and sometimes-provocative opinions. The findings of this research show the role of MJF for Swiss CD to be complementary to other forms of Public Diplomacy, as it is independent of politics and public administration. This allows the event to have substantial artistic freedom and to create engaging dialogue between different countries. Internationally, it is found that the role of the artists, as citizen cultural ambassadors, is a key element in the development of CD in the MJF, for example with influential personalities such as Quincy Jones or past director Claude Nobs himself. This is because the diversity of the artists brings together different voices in the narrative of the music presented in the festival. At the same time, the results show that the festival allows intercultural exchange through interactions between the artists and with the public. These meetings are sometimes intentionally provided by the organization, as interviewee E suggests.

An analysis of the perception of the MJF highlights the capacity of the festival to influence public opinion on different areas: image of the country (nation branding), political discourse, education, tourism and cultural values. Each of these perceptions contributes a different dimension to the representation of Switzerland to the world. It is found that the trend of the MJF towards more accessible and multicultural activities can be seen as a counter-narrative to stereotypes of Swiss exclusiveness and closed-mindedness. For Switzerland, the MJF adds another spectrum to its diplomatic engagements by moving away from embassy-type diplomacy, to a participative civil-society cultural phenomena. In the trajectory of the MJF, the use of music in CD provides with democratic means of engaging intercultural communication, that, instead of establishing conclusions, leaves the interpretation in the hands of the public and participants to form their own opinions.

The MJF is, involuntarily, a diplomatic element of Switzerland, and thus has a diplomatic responsibility. This non-voluntary diplomatic characteristic is perhaps the most revealing finding of this research. Most of the studies in CD are based of the "soft power" theory of Nye (2004), however, the MJF doesn't present the element of conscious "persuasion", characteristic of this theory, in order to accomplish specific interests or to influence behavior in a certain way. For all this, this research concludes considering that MJF falls into the category of New School of Cultural Diplomacy (NSCF) by Donfried (2010, 1018), since its main focus is to facilitate access between people and culture, more than persuading or prescribing a specific image abroad. This is important because it means that CD can also happen without the persuasive element of soft power theory.

The MJF is found to be a tool for CD because, through its main value of "sharing", it allows for diverse backgrounds and cultures to meet and share the same music experiences. The CD potential is amplified by the festival's collaborations with other international festival networks.

In addition, the collaboration of MJF with *Présence Suisse*, the main federal body engaged in fostering a positive image of Switzerland abroad, links the festival with nation branding, which means that the CD of the MJF can be partially understood as a branch of the Public Diplomacy of Switzerland. Although dealing primarily with culture, the results show that the MJF also deals with other governments and officials, amplifying its diplomatic influence, or at least its diplomatic capacity.

Propaganda was also mentioned briefly in this study. Research instruments allowed to find that the festival doesn't have a diplomatic agenda of its own, but instead its management is focused on facilitating access and granting opportunities for cultural exchange. Soft power methods such as CD or nation branding in arts festivals can be easily seen as propaganda. However, the festival does not present a conscious work towards public persuasion concerning particular perspectives, instead it facilitates communication and dialogue.

After close examination of the MJF's CD characteristics, and in particular at its program and at the perception of the population, this study concludes that the festival meets the definition of Cultural Diplomacy. This is because the MJF does promote a positive image of Switzerland abroad and it has been based on multilateral cultural exchange from its beginnings. Finally, it does complement public diplomacy, as developing and maintaining relationships with other countries and powers is important for a small country like Switzerland.

This research findings may be relevant to the development of CD in the current Swiss and international context. The MJFs development of long-term relationships with international artists who simultaneously act as cultural ambassadors may assist in developing the kind of long-term relationships that countries and cultures need. This may well have implications for Switzerland's foreign diplomacy and also foreign policies in the long term. The findings of this reserach suggest that non-governmental CD might be, in a technological and fast changing world, a new way of building relationships. For that, the findings of this study suggest that this might be an element of the relationship between CD and arts festivals.

This research has illustrated that arts festivals can reach beyond the government's cultural appreciation and funding, escaping from the state's control and political agenda. Precisely the MJFs strength in CD is that the management of the festival is not imbued with overt governmental political agendas. Also, as suggested by director Mathieu Jaton in Video 1, the management of the festival is constantly adapting to the evolving context, which gives us a clear picture that the festival is, in a way, a reflection of the present moment.

Without international cooperation there would be no development of the festival, especially in the form of co-production and also in terms of the mobility of the artists. Responding to the general research question of this study, it must be said that it is found that the MJF valorizes the general interest as well as national interest, and even though it appears to not be intentional, this serves to strategically advance the international credibility and legitimacy of Switzerland.

Finally, this dissertation provides a picture of CD and what it can bring through arts festivals, such as in the case of the MJF. Through the triangulation of data from the different research instruments, this study responds to the main general research question of this study. The MJF does have a high potential in CD, as it promotes a positive national image and builds beneficial relationships and networks across cultures and countries. In the current context of international political turmoil, its is crucial for initiatives like the MJF to continue to exist and evolve, as they present non-coercive methods for multilateral connections and an opportunity not only to foster one country's values but also to find common ground by sharing universal values.

It is found that the MJF corresponds to the definition of Cultural Diplomacy by Cummings (2003) from our theoretical framework. The MJF demonstrates high potential in CD, as it is a civil society initiative based on the exchange of aspects of cultural and identity through music, including ideas, values, and traditions, in order to enhance socio-cultural cooperation and to promote nation branding.

FINAL CONSIDERATIONS

The primary concern for this study was the limited sample volume in the survey. Compared with the actual population of the actors involved in this study, the sample volume was significantly less, and as such may have influenced the representation of the findings. Furthermore, the number of participants for each role in the sample was not equal which may have impacted the analysis of responses. The above limitations were primarily due to time constraints in the development of this study, which also impacted on the communication with the organization of the MJF. Not all requested documentation and archives were provided on time for the publication of the research, potentially limiting the depth of research analysis. For example, there were minimal findings concerning the correlation between the festival and policymaking in the city of Montreux, as requested documentation was not available.

Recommendations for the MJF in regards to CD

In the light of this reserach findings, particularly concerning the high potential in CD of the MJF, it is recommended that the board of directors of the festival explore the intricacies of CD and its application on the MJF, perhaps by means of formal education on the subject. This would increase the

possibilities of promotion and management of the festival and allow a more conscious work in the field of CD in the current global context. For instance, the festival could enhance political or intercultural dialogue by providing post-concert talks with the public and artists, or creating a "global challenge" theme for each edition. This may develop and expand the dedication of the MJF in the removal of barriers and stereotypes concerning music and culture.

Given the important role that student exchange programs play in CD, this study strongly recommends the MJF to expand and facilitate these opportunities, both logistically and financially, so that greater numbers of music students can go abroad to other MJFs branches such as in Japan, Detroit, etc., and experience multicultural interactions that can shape their own development and influence future generations to embrace the diversity that the MJF promotes.

Considering the results of the survey, it is recommended that the MJF provides greater detailed information concerning the cultures and countries of the artists that are performing, in order to amplify the connection with diverse cultures and increase cultural exchange. The implementation of these recommendations contained herein would undoubtedly enhance the already high diplomatic potential of the MJF through the soft power of culture in fostering universal values.

Recommendations for further research

Referring to the limitations of study, it is recommended to repeat the investigation with a larger sample and equal representation of each role as it would allow to establish greater accuracy in the correlations between these roles and the MJF as a platform for CD.

As constraints in research materials lead to minimal findings concerning the effect of policy making by MJF, it is recommended that further research incorporate the analysis of archives and interviews with local and federal government representation, to understand how the MJF has shaped policy making in the city of Montreux and in Switzerland, if at all.

Further study can also investigate a comparison between the characteristics of the MJF with other arts festivals occurring in Switzerland to establish a more global understanding of the context and the level of influence and potential of CD. Furthermore, *Présence Suisse* may be able to indicate the level of satisfaction of the collaboration of the MJF in the *Swissando* program.

Further study could also investigate the correlation between those that reported occasions for political dialogue with the responses concerning the presence of government officials during the festival and those that perceived occasions for cultural exchange. These variables could be correlated between the different roles of the sample to establish the experiences of each population group. This would allow to establish the determinants for the potential for political dialogue during the festival, leading to understanding that could be applied to other arts festivals in order to achieve greater CD.

The lack of a common understanding and framework in the field of CD results in limitations in the study and application of CD, particularly in arts festivals. It is evident that there are limitations in measuring the CD impact of arts festivals and of CD in general as there are several internal and external factors involved. This is why this study recommends and stresses the importance in establishing effective indicators in measuring CD. It is the hope that this study will contribute to the greater understanding of CD, and encourage other scholars to contribute so that a common framework for the application and measurement of CD can be established.

This research aimed to contribute to the establishment of the relationship between arts festivals and cultural diplomacy through the means of the case study of the Montreux Jazz Festival. The findings supported the hypothesis of this study and suggested internal and external factors and characteristics of the MJF that influence its potential on cultural diplomacy. The role of arts festivals in establishing cultural diplomacy is evident based on this study's findings the development of a common framework of cultural diplomacy would enhance understanding and application of CD, particularly in the case of arts festivals.

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ANNEXES

Cultural Diplomacy and Arts Festivals The case of the Montreux Jazz Festival in Switzerland

TFM David Rodriguez

ANNEX 1. SURVEY

a) Questions

1. Age

- 0 - 17 years
- 18 - 30 years
- 31 - 45 years
- 46 - 60 years
- 61 - 75 years
- 76 or more years

2. Gender

- Male
- Female
- Other:

3. Level of studies;

- Elementary
- High school
- Professional formation
- Bachelor
- Master
- PhD
- Other:

4. Mother tongue:

5. Nationality:

6. Place of residence:

7: How many times (years) have you participated in the festival?

- 1
- 2
- 3
- 4
- 5
- 6 or more

8. Your role in the MJF:

- Public
- Organization/direction
- Production
- Administration
- Artist
- Technique
- Volunteer

As public of the 2018's edition, (just if they chose "public" in question 8)

9. In how many activities or concerts have you participated?

- 1
- 2
- 3
- 4
- 5
- 6 or more

About the festival

10. In your perception, please indicate the level of presence of political figures/government officials during the festival. (1=low, 6=high)

- 1
- 2
- 3
- 4
- 5
- 6

11. In your opinion, the MJF offers a _____ image of the cultures that are represented.

- Positive
- Neutral
- Negative

12. In your perception, the MJF provides with _____ information about the cultures of the groups and artists that participate

- Abundant
- Sufficient
- Insufficient

13. In your opinion, which is the economic status of the MJF public? (1=low, 6=high)

- 1
- 2
- 3
- 4
- 5
- 6

14. In your perception, does the festival provide with activities or occasions of interactions between different people and cultures?

- Yes
- No
- Maybe

15. In your perception, does the festival offer with occasions for political debate about the current world problems, or occasions to reflect on global challenges?

- Yes
- No
- Maybe

16. Has your experience at the festival change your life (personally and /or professionally) in someway?

- Yes
- No

17. Has the festival changed your vision about another culture?

- Yes
- No

18. My general impressions about the MJF is:

- Positive
- Neutral
- Negative

Swiss (national) impact?

19. Do you think that the MJF is influential or has an impact in Switzerland?

- Yes

- No
- I don't know

Swiss (national) impact *(if they chose yes in question 19)*

20. In your opinion, this impact is:

- Positive
- Negative

21. At which level of intensity do you consider this impact? (1=low, 6= high)

- 1
- 2
- 3
- 4
- 5
- 6

22. Do you think that the MJF organization strives to have a diplomatic impact?

- Yes
- No
- Maybe

23. In your opinion, in which area/s does the festival have an impact on?

- Political
- Cultural
- Social
- Artistic
- Financial
- Other:

International impact?

24. Do you think that the MJF is influential or has an international impact?

- Yes
- No
- Maybe

International impact *(if they chose Yes in question 24)*

25. In your opinion, this impact is:

- Positive
- Negative

26. At which level of intensity do you consider this impact? (1=low, 6= high)

- 1
- 2
- 3
- 4
- 5
- 6

27. Do you think that the MJF organization strives to have a diplomatic impact?

- Yes
- No
- Maybe

28. In your opinion, in which area/s does the festival have an impact on?

- Political
- Cultural
- Social

- Artistic
- Financial
- Other:

b) – Results

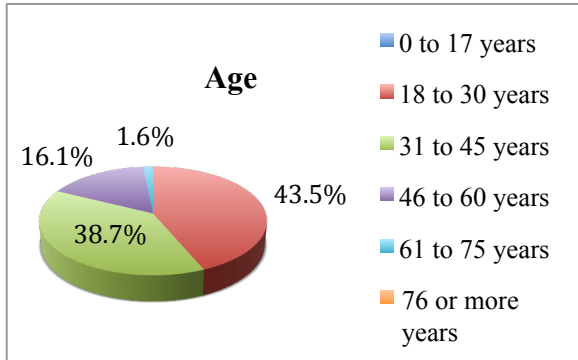


Figure 1. Age

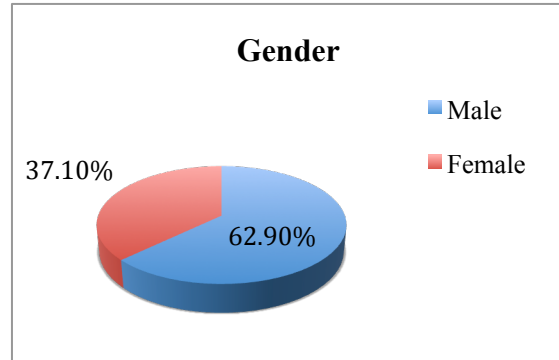


Figure 2. Gender

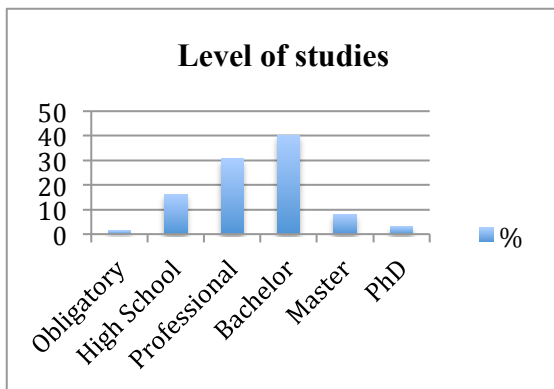


Figure 3. Level of studies

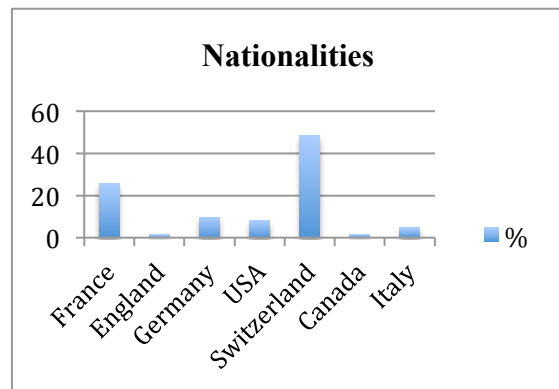


Figure 4. Nationalities

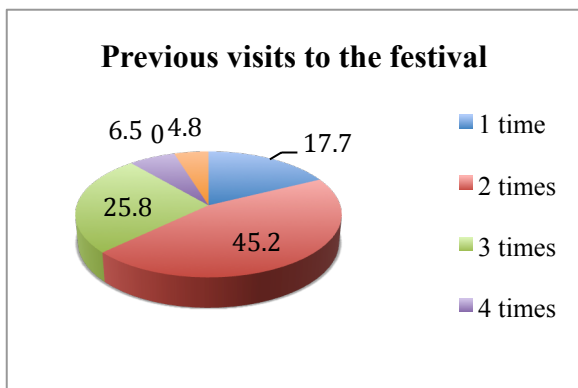


Figure 5. Previous visits to the festival

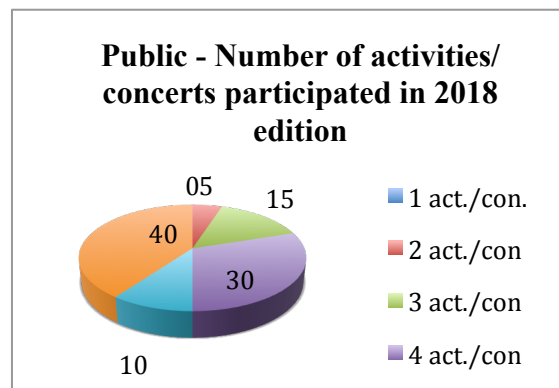


Figure 6. Activities/concerts participated by the public of the 2018 edition

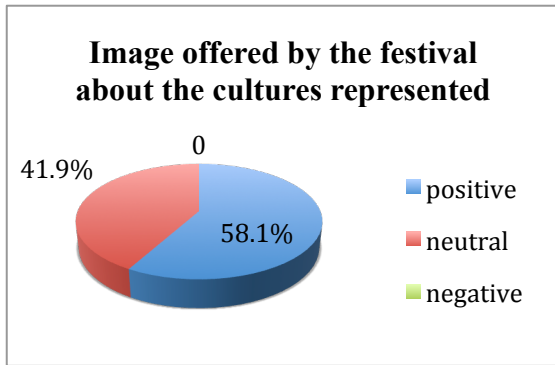


Figure 7. General perception of the image offered by the festival about the cultures represented.

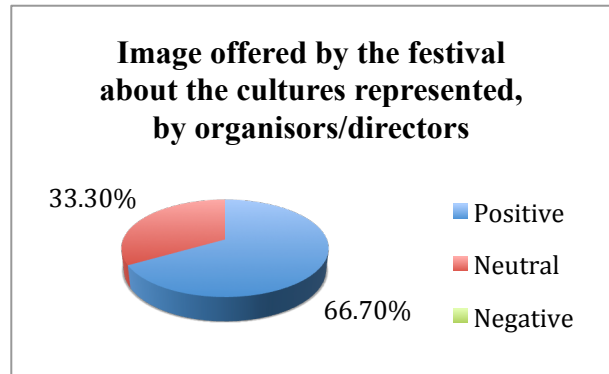


Figure 8. Organizers' perception of the image offered by the festival about the cultures represented.

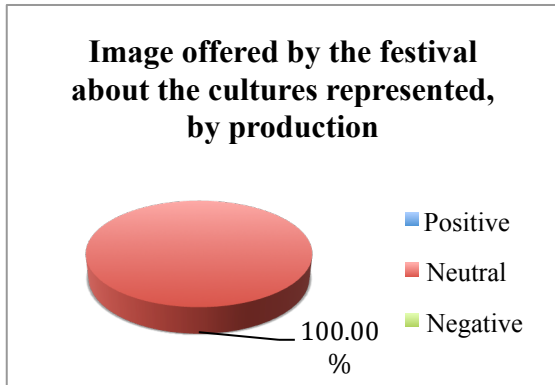


Figure 9. Production's perception of the image offered by the festival about the cultures represented.

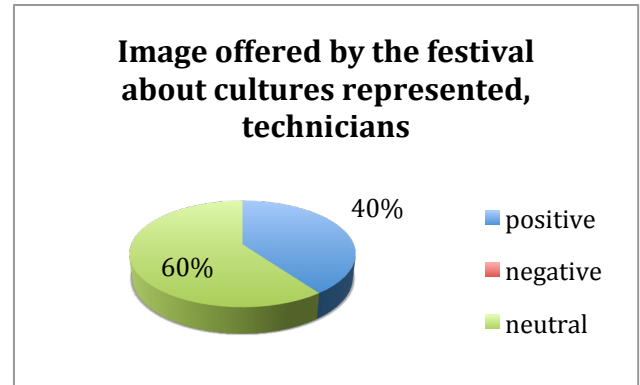


Figure 10. Technician's perception of the image offered by the festival about the cultures represented

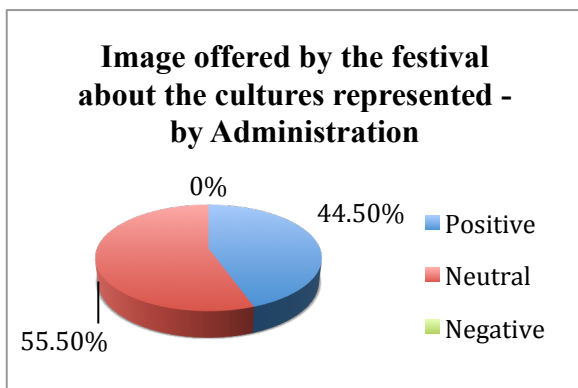


Figure 11. Administration's perception of the image offered by the festival about the cultures represented

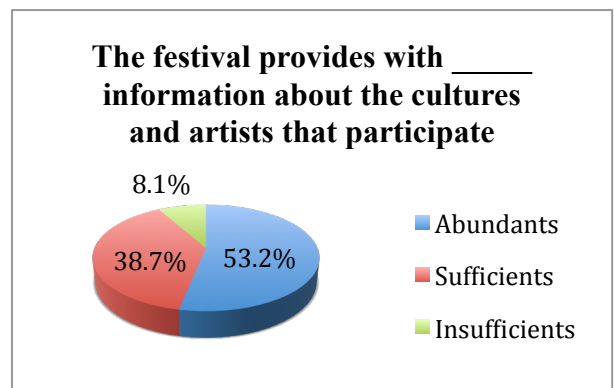


Figure 12. Opinion about the amount of information about cultures and artists that participate.

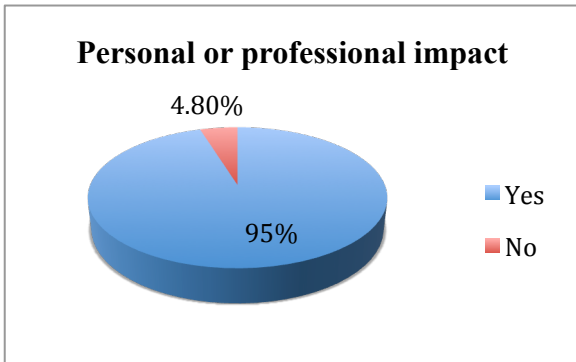


Figure 13. Personal or professional impact

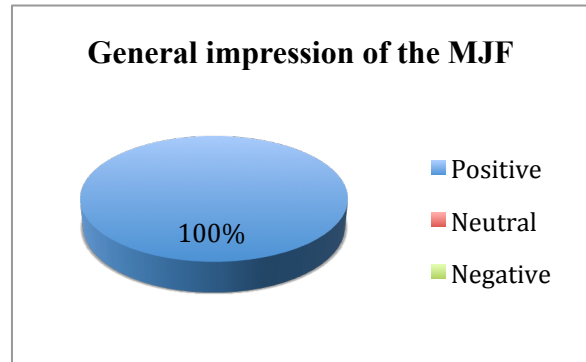


Figure 14. General impression of the MJF

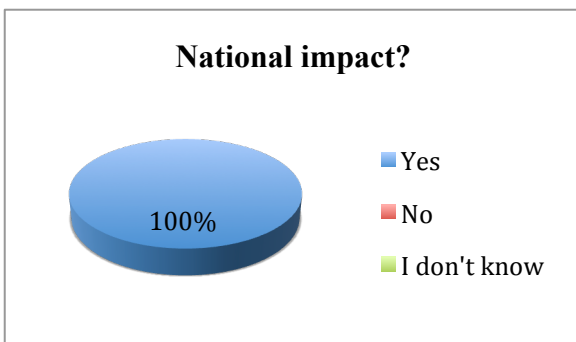


Figure 15. National impact

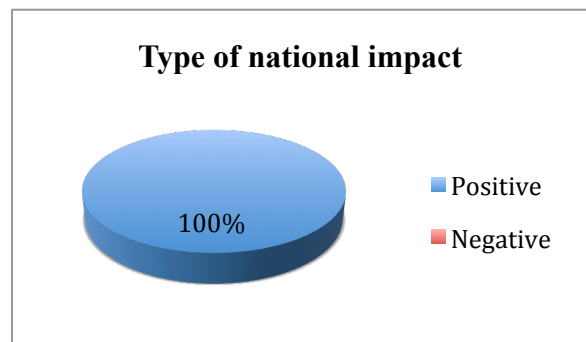


Figure 16. Type of national impact

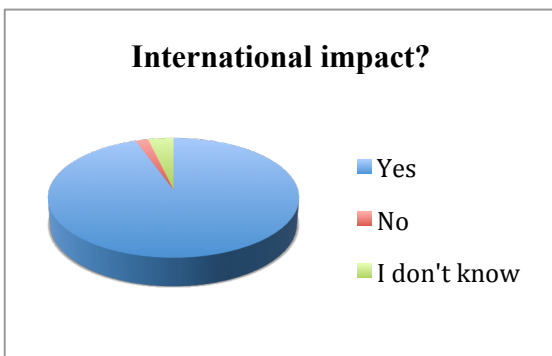


Figure 17. International impact

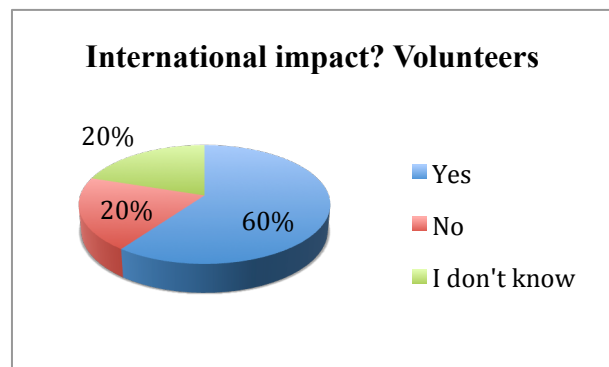


Figure 18. Volunteers' perception of international impact

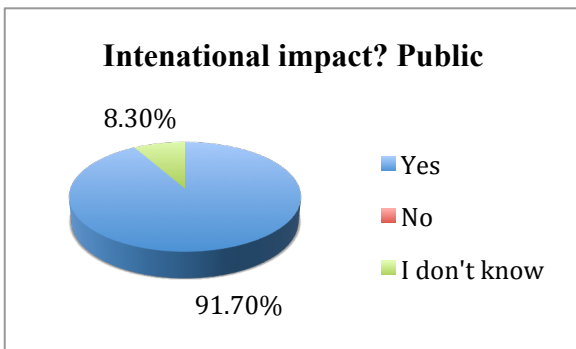


Figure 19. Public's perception of international impact

ANNEX 2. INTERVIEWS

a) Questions

Age:

Gender:

Level of studies:

Mother tongue:

Nationality:

Place of residence:

N° of editions present in the festival:

Role/position in the festival:

1. What is the Montreux Jazz Festival for you?
2. In your opinion, what is special about Montreux Jazz Festival that makes it different from other festivals around the world?
3. Did your experience with the festival shape your life (personal and/or professional) in some sort of way? How?
4. Do you know if there are any influence from local or national governments in the programming? Or the program choices are managed independent of political and geographical influences?
5. Who ultimately takes the decisions?
6. Does the festival have the intention to promote a certain diplomatic image out of Switzerland? If yes, which one?
7. Do you think that the festival has a diplomatic agenda? If yes, could you tell which one?
8. Which values do you think the festival is connected with?
9. In your perception, how does the MJF foster these values?
10. In your perception, what is the target audience of the festival?
11. Is the audience mostly composed by Swiss residents or tourists?
12. How do you think the MJF impacted in someway the Swiss population? If yes, in which way?
13. Do you have close contact with the artists? If yes, could you tell which impression they have of Montreux as a Swiss town?
14. Which image of Switzerland do you think that the festival is providing to the public and visitors?
15. Do you think the festival represents the general character of Switzerland? If yes, why? If not, what do you think it represents?
16. Is there a relationship, during the festival, between the different music bands and artists participating? How?
17. In your opinion, what are the most common nationalities of the invited artists?
18. Would you consider the festival as a tool for social, political, economical or cultural strategies? Is yes, which strategies?
19. Do you know if there is there any law in Canton de Vaud or in Switzerland that has been created or changed because of the festival?
20. Do you think that certain activities of the festival provide with experiences where different cultures and ways of living meet? If yes, which ones?
21. Did the festival change your perception of another culture? How?
22. Do you interact often with government officials, politicians and/or representatives of civil society organizations? Which ones and how is this interaction?

23. Do you think that certain activities of the festival provide political dialogue? If yes, which ones?

b) Literal transcripts of the interviews

The following interviews have been translated from French to English.

Person A)

Age: 22

Gender: Female

Level of studies: Professional formation

Mother tongue: French

Nationality: Swiss

Place of residence: Montreux

N° of editions present in the festival: 3

Role/position in the festival: Volunteer

1. What is the Montreux Jazz Festival for you?

It has been a beautiful experience, not only because I get to be in many concerts that for the normal public are expensive, but also because I met very interesting people. The MJF needs a lot of volunteers every year, some repeat, others are new. I made very good friends working as a volunteer at the MJF. I also like very much that I can be so close to the artists, I could speak face to face to Woodkid, one of my idols. These last years I always got holidays from work during the time of the festival just so that I could volunteer to be part of it. I love it. Of course it is also work, and it is demanding, but in general you can enjoy yourself a lot.

2. In your opinion, what is special about Montreux Jazz Festival that makes it different from other festivals around the world?

I haven't been in many festivals outside Switzerland. In Switzerland I always try to go to Paleo Festival for the folk music, I like music a lot. I think what is special about MJF is that it has a high profile program, a concentration of very very big names of the world of music. I think also that because the festival is so famous now, it can provide with so many free concerts, which are great for people who doesn't have a lot of money. Honestly the tickets for the paying concerts are very expensive, but of course you pay that you are seeing Woodkid live...!!

3. Did your experience with the festival shape your life (personal and/or professional) in some sort of way? How?

As I said, yes. Personally because I made friends and it has been a beautiful experience. Professionally not so much because I haven't changed my job because of it. Of course I put it on my CV, but for the moment it hasn't been useful. So more in the personal level, it has impacted me. It also provides me with the possibility of practicing my English. It has gotten better since I start volunteering for MJF. I practice it with the artists and some of the staff and tourists.

4. Do you know if there are any influence from local or national governments in the programming? Or the program choices are managed independent of political and geographical influences?

Influence? I don't know, I want to think there is no influence... I think the MJF has enough power nowadays to impose the program that they really want to do. I think this is how Claude Nobs always did it anyway, although unfortunately I have never met him.

5. Who ultimately takes the decisions?

The organizational and production team. We barely can talk with Mathieu but he seems a nice guys. I think he has a very clear idea of what he wants.

6. Do you think the festival have the intention to promote a certain image out of Switzerland? If yes, which one?

I think it certainly does, because it is so international that the artists that participate go back to their own countries or their other music tours and can speak about the MJF. I am not sure though that the organization is intentionally promoting a certain image, I think it happens naturally. An image of music and an image of multicultural exchanges, because I think this is what MJF is really about, and speaking with the public, that is the image they perceive.

7. Do you think that the festival has a diplomatic agenda? If yes, could you tell which one?

I think the agenda of the festival is artistic. Of course they have to deal with politicians, not only Swiss but also internationally, but this doesn't mean that the goal of the festival is diplomatic. If it is, it might be unintentionally.... I don't know. I am not in close contact with the direction board.

8. Which values do you think the festival is connected with?

Artistic values of mixing styles I think. Mmmmm... values... I think that the festival is very much connected with the value of sharing, because it is all about creating moments, such as the concerts and other special events that make it possible to share a moment listening to good music.

Another value?

Eh.... I think multicultural values, which I think is very needed in Switzerland. Not so much in Vaud, but in other states far right parties are winning the elections and it is not good. People can't be afraid of things or people that are different to them.

9. In your perception, how does the MJF foster these values?

Well... through music and music performances. There are also special events, which I sometimes need to work for, for example last edition in the House of Jazz. We can't consider it only concerts, but also dinners, talks, etc. Nowadays social media is very important too, above all for young people. This is how they get to know what is happening in the festival.

10. In your perception, what is the target audience of the festival?

A bit of everything... I don't think there is a special target audience, because I heard often that they want to reach as many people as possible. What I see most is young people though. Lots of concerts are open-air and old people can't stay too long. I also think that the fact the other concerts are pricy doesn't help young people to go to those, or at least not to many. There is also a lot of middle age, and families too.

11. Is the audience mostly composed by Swiss residents or tourists?

Yes I think so, mainly Swiss even though there are a lot of tourists coming from France and other parts of Switzerland. Also from Italy a lot.

12. Do you think the MJF impacted in some way the Swiss population? If yes, in which way?

Well.... as I said before, Swiss people can be, of course not everyone, a little bit closed-minded with all the immigration theme. Coming to the festival is a way for some to enjoy very good quality music by people from all over the world, in their country. I hope that it will have an impact on them. I also think that Montreux is today very well know because of the festival, so a lot of tourists come every year because of this event. Hotels are always full because of the festival, and I think Montreux has gained a high-profile reputation thanks to the festival.

13. Do you have close contact with the artists? If yes, could you tell which impression they have of Montreux as a Swiss town?

I can't say that I have a close contact because they are very busy and they have more important people to talk to (laughs). But in general they all seem happy with the organization. Some have very big egos, which I guess it is normal for artists; others are very comfortable speaking with everyone. I think they feel good in Montreux, because everything is provided for them and they get a lot of recognition. Public love them. Some young musicians find in Montreux a gold opportunity to show their talent at the beginning of their career. I think this is something very beautiful of the MJF.

14. Which image of Switzerland do you think that the festival is providing to the public and visitors?

Hahahahah.... (laughs). I think that for Swiss people the MJF is an element of pride, because they know that it is well known internationally and that it brings the best musicians. Montreux citizens, although some protest for the "excess" of tourists during the festival, are generally proud of it. I believe that the festival provides with an image of Switzerland as organizational capacity, and a welcoming country, even though as I said before it is not true everywhere in Switzerland, unfortunately.

15. Do you think the festival represents the general character of Switzerland? If yes, why? If not, what do you think it represents?

For tourists I am not sure if they perceive the MJF as representative of Switzerland.... I am not sure that it is either. But they are definitely impressed by the beauty of the surroundings of the festival, the Lake Geneva, etc.

16. Is there a relationship, during the festival, between the different music bands and artists participating? How?

Yes, a lot is happening during the festival. I know that there are a lot of informal conversations between artists because a lot of them stay in the same hotel. Of course not between all of them because they come and go in function of the days they perform. I think these relationships are made mostly backstage but also in the streets and in the hotels, where they are more relaxed.

17. In your opinion, what are the most common nationalities of the invited artists?

Uah.... a bit of everything! American, English, African, South-American, Canadian, French, etc.

18. Would you consider the festival as a tool for social, political, economical or cultural strategies? Is yes, which strategies?

Well.... Of course such a big event can be used for good and for bad. It can promote different ideas. I think the MJF is a positive tool for economical strategies as it brings a lot of tourism and pushes the government of the city to adapt spaces such as the congress to receive all the people in good conditions. This is positive. Politically I don't know.... Social and cultural strategies, I don't think they follow any strategy, at least none of the government, but as I said it can have a positive impact on opening a more welcoming spirit towards foreigners.

19. Do you know if there is there any law in Canton de Vaud or in Switzerland that has been created or changed because of the festival?

... No. Not that I know, at least.

20. Do you think that certain activities of the festival provide with experiences where different cultures and ways of living meet? If yes, which ones?

Yes, already in the concerts you can find very different people, above all in the free open-air concerts. Tourists and people coming from other parts of Switzerland too. I am always surprised of how many different people can like the same singer. For example, in the concert of Selah Sue last year a bunch of different people.... hippies, punks, etc. It is impressive.

21. Did the festival change your perception of another culture? How?

I am very opened minded so I am always very happy to get to know other cultures. I didn't know a lot about Brazil culture and thanks of the festival I could get to know some artists and

their signing is beautiful. There are always a lot of Brazilian artists in the festival. Good music!

22. Do you interact often with government officials, politicians and/or representatives of civil society organizations? Which ones and how is this interaction?

I don't personally interact with them, as they usually don't talk to volunteers... They are usually present in the opening ceremonies, speaking with the artists or the board of directors.

23. Do you think that certain activities of the festival provide political dialogue? If yes, which ones?

Political? No directly, not. I don't think it is the intention of the festival.

Person B)

Age: 19

Gender: male

Level of studies: High School Diploma

Mother tongue: French

Nationality: French

Place of residence: Lausanne, Switzerland.

N° of editions present in the festival: 1

Role/position in the festival: Volunteer

1. What is the Montreux Jazz Festival for you?

A great opportunity! Even though I am not paid, I receive a good allowance, which allows me to get a work experience while enjoying the best music. I was very happy last year and so I will participate in this year's edition as well. I applied because I had gone before as public with my family and I love Montreux. Volunteer work is always good in your CV, and I love to be close to artists.

2. In your opinion, what is special about Montreux Jazz Festival that makes it different from other festivals around the world?

Definitely the location. I think there is nothing like it. The Geneva Lake, the Alps, and Montreux itself is beautiful. Visitors not only can see concerts but also have a fantastic tourist experience.

3. Did your experience with the festival shape your life (personal and/or professional) in some sort of way? How?

More professionally. It gives me a good network to develop my career, which I hope to be related to performing arts.

4. Do you know if there are any influence from local or national governments in the programming? Or the program choices are managed independent of political and geographical influences?

For sure there are some pressures, but this I am not sure of it. I think the organizational team is very strong, and the festival is big enough to impose their will over public institutions. I really think it is Mathieu Jatton deciding most of it.

5. Who ultimately takes the decisions?

Him, Mathieu Jatton and his team. I know that he wants to keep on moving the project of Claude Nobs. I think he has done an incredible job.

6. Does the festival have the intention to promote a certain image out of Switzerland? If yes, which one?

I think it does, it does.. an image of modernity and technology. But I don't think it is made to give the image, I think it just does. The festival is managed by high-qualified professionals

and therefore it has a good image and a good use of the new technologies, not just in concerts but also in promotion, publicity.

7. Do you think that the festival has a diplomatic agenda? If yes, could you tell which one?

I don't think it is their intention to be diplomatically influent, but I think what the festival does it does have an influence internationally. I had the privilege to see the collection of Vinyl and it is incredible. It collects music from all over the world. That means something.

8. Which values do you think the festival is connected with?

I think with values of quality and modernity. Modernity in the sense that they are very open to different styles of music, even though the festival has "Jazz" in his tittle! (laughs). I think though that this is positive because it shows different styles, some of them mixed up. In a way, the festival is helping artists to innovate, finding new ways of making music, by working together or simply discuss about their work. I think the public of the MJF is very lucky.

9. In your perception, how does the MJF foster these values?

Through the program, obviously, during the festival. But I worked also in the Montreux Jazz Café in Geneva Airport for two months this year and I can say that even through a café they manage to transmit the feeling of the festival. The food is very good, and the music too. The fact that it is in the airport allows for everyone, locals, visitors and tourists to get to know the festival and the artistic values of Jazz and other music styles. I think it is a very clever way to promote their image and values.

10. In your perception, what is the target audience of the festival?

Everyone, it has no limits. It is true though that a lot of concerts are full of young people, also because you need to be standing. I think the indoor concerts are more frequented by middle age and older people.

11. Is the audience mostly composed by Swiss residents or tourists?

I think mostly by Swiss but also a lot by tourists. When I say tourist they can be also Swiss tourists! I think a lot of Swiss people got to know Montreux because of the festival!

12. Do you think the MJF impacted in someway the Swiss population? If yes, in which way?

It definitely has an impact because I would say that is the biggest international arts event that Switzerland does. At least the most popular and with a large trajectory. I am not sure in how it impacts them... but it does provide with a space where they can meet closely with very important international artists, and the concerts (I have been in many of them) gives you a feeling of community. All people, despites differences, are there enjoying themselves with the same music. It is beautiful.

13. Do you have close contact with the artists? If yes, could you tell which impression they have of Montreux as a Swiss town?

With some of them I could speak a bit more, for example with Jorja Smith) and Jacob Banks, or with Mirko Loko. But I was just lucky they had time to chat a bit. Usually I need to be working. I think they have a very good impression of Montreux, a lot of them it wasn't the first time that they were here, so Montreux feels a little bit like home for them Jorja (Smith) told me that he would live in Montreux because of the lake!

14. Which image of Switzerland do you think that the festival is providing to the public and visitors?

As I said before, an image of modernity and technology. I think it is a very well organized festival and it shows the capacity of Switzerland to do it. I think lots of visitors think it is like this because Switzerland has "money". I think maybe they have a point, but you need to know what to do and how to manage the money, and the MJF certainty knows how.

15. Do you think the festival represents the general character of Switzerland? If yes, why? If not, what do you think it represents?

I think yes, Switzerland is a country with four different official languages, and that gives a lot of power to every Canton (state) because it knows that it is the best way to satisfy all the

differences. I think this is positive. After all, 50% of the jobs in Switzerland are done by expats. I have to say that the Swiss don't specifically love French or France, I really don't understand why... but in general they are open minded. At least here in this region. The festival represents exactly this, a mix of cultures.

16. Is there a relationship, during the festival, between the different music bands and artists participating? How?

Yes, a lot is not seen by the public of course. In the hotel Fairmont there are a lot of private parties for artists, and discreet dinners. A lot of artists already know each other from other festivals or from other editions in the MJF.

17. In your opinion, what are the most common nationalities of the invited artists?

Brazil, American and South American, but there is a bit from everywhere!

18. Would you consider the festival as a tool for social, political, economical or cultural strategies? Is yes, which strategies?

Mmm.... not really... These strategies would come from the government right? I think the festival tries to do its own, it is very much music orientated. I can imagine though that in the festival there are some social and economical elements that can be affected. I know for example that the festival has changed tourism a lot in the region, and also the hotel business.

19. Do you know if there is there any law in Canton de Vaud or in Switzerland that has been created or changed because of the festival?

No...(Thinking) but they wanted to change the Congress Hall of the city and at the end the citizens voted against. Direct democracy has its perks. I think it would have been good to bring innovation to the city. I don't know about anything else. Maybe there are, but I am not informed about it.

20. Do you think that certain activities of the festival provide with experiences where different cultures and ways of living meet? If yes, which ones?

The concerts! The concerts welcome a very wide variety of citizens and tourists. In the concerts people meet, exchange conversations, even telephone numbers... heheh (laughs). Jokes apart, a lot of couples have met in the MJF, I know three already from last season! Two of them multiracial! So.... yes I guess I can say that the festival gives the possibility for meeting diverse cultures (laughs).

21. Did the festival change your perception of another culture? How?

Yes. I didn't know a lot about south-American culture, and thank of the festival I got to know artists from Brazil and I learnt a bit of Portuguese and a bit about their music. It has been a great experience. I think that the MJF actually had several collaborations with the Festival of São Paulo, so I think the festival has close ties with Brazilian culture.

22. Do you interact often with government officials, politicians and/or representatives of civil society organizations? Which ones and how is this interaction?

Not a lot. I don't personally treat with any of them, although I see them often in the opening ceremonies. Mostly government officials of the City of Montreux, but also from the Federal government. I don't see a lot of civil society organizations, but I saw sometimes the partners and sponsors of the festival, once I saw a representative of the bank USB and representative of the enterprise Manor.

23. Do you think that certain activities of the festival provide political dialogue? If yes, which ones?

Well.... maybe.... because as I said before some politicians are present during the festival and have ties with the organization, but in general is not a public thing. At least I haven't seen it.

Person C)

Age: 42
Gender: Male
Level of studies: Master
Mother tongue: French
Nationality: Swiss
Place of residence: Vevey
N° of editions present in the festival: 4
Role/position in the festival: Public

1. What is the Montreux Jazz Festival for you?

A beautiful festival, of course. There are plenty of free concerts to choose from, and sometimes I also pay to see some of the big names in the program. I don't do it often, because they are expensive tickets. Don't misunderstand me, I completely comprehend that they have to be expensive because the cost of it is also very expensive. It is normal. For me the festival is an enjoyable experience. My family loves music so we go all together, and we love Montreux. It is not so far from our home.

2. In your opinion, what is special about Montreux Jazz Festival that makes it different from other festivals around the world?

I mean.... I haven't been in all the festivals of the world, but it is clear that the scenery of the MJF is mesmerizing.... the mountains, the lake; Montreux itself is a beautiful town. I also think that reuniting so many different artists, first class artists of the world in a 2-week summer festival is very much impressive. This is why there are so many tourists that come for the festival.

3. Did your experience with the festival shape your life (personal and/or professional) in some sort of way? How?

Well.... It clearly shaped our summers. My kids always ask to go, even though now they prefer to go with their friends (laughs). So in a way it shaped our personal life because it is a tradition to go in our family. Professionally not really because I work at the same place for the last 15 years (more laughing). I think for my kids it has been important for their musical education, because in a way that is enjoyable, they could understand music from all around the world. I think this is important. They go home and look online for more music of the groups they have seen in the festival.

4. Do you know if there are any influence from local or national governments in the programming? Or the program choices are managed independent of political and geographical influences?

I actually have no idea about this..... I have never thought about it. I just go and enjoy (laughing). They bring artists from all over the world, I guess there are not restrictions. I don't think either that public administration understands much about music... nor have the contacts to bring such amazing artists.

5. Who ultimately takes the decisions?

Eh... I think the board of direction of the festival. I guess.

6. Does the festival have the intention to promote a certain image out of Switzerland? If yes, which one?

I am not sure if it has the intention to, but for sure it does promote an image. The event is very well-known not just here in Switzerland but elsewhere too. In Europe above all. I see a lot of tourists, even Asian ones that come for the festival every year. So I guess there is definitely an image of Switzerland that these people get from their experience. I hope it is a good one! At least they seem to enjoy very much the festival and to post a lot of happy selfies in the social media! (more laughing).

7. Do you think that the festival has a diplomatic agenda? If yes, could you tell which one?

I don't think so... It is an arts festival.... I don't think their work is to act at a diplomatic level. In any case, I am sure they need to be very "diplomatic" with the government here in Switzerland and with the managers of the artists that they are inviting...

8. Which values do you think the festival is connected with?

The values of Jazz, clearly. I know that everyone says that it is not a Jazz festival because they present all types of music. But I think it was created from the Jazz and Blues values of improvisation, bands and community. Of course they need to integrate different styles.... Even though that the festival is huge.... you can find very intimate concerts where you have the feeling to be inside a little community, you feel very close to some artists. My family loves this about the festival, above all my kids.

9. In your perception, how does the MJF foster these values?

How they communicate them? Well a lot through social media these days! It is not like before, where you had to put posters everywhere. Internet changed everything. Through technology the festival can show what is happening even to the people that are not there present. When you think about it, life has changed so much since we were young, well you are too young to know I guess (to the interviewer). As I said though, the concerts are a big element of the festival that creates a sense of community.

10. In your perception, what is the target audience of the festival?

Young people for sure, but also families and middle age people. I will still go now in July with my wife. Older people they don't stay much in the open-air concerts... because it is very tiring, but they enjoy the views and eat in the restaurants around.

11. Is the audience mostly composed by Swiss residents or tourists?

I would say half/half. It is hard to say who is "Swiss" because we have a lot of expats in this area of Switzerland, but I would say that a lot of French people come, it is close for them, and Germans too.

12. How do you think the MJF impacted in somehow the Swiss population? If yes, in which way?

It changed Montreux. We have friends that work at the "commune" (government of the city) of Montreux and they are always busy trying to satisfy the festival needs every year. It is such a big event that the whole city needs to be prepared. To the people specifically..... let me think.... Swiss people are already very open to different languages, but the festival brings such a diverse range of artists from the world that at some point it doesn't matter if you can understand the language or not, it is about music. This is nice.... I think for Swiss people the festival is an element of pride, because they know it is a good one and that everybody likes it.

13. Do you have close contact with the artists? If yes, could you tell which impression they have of Montreux as a Swiss town?

No I don't. My kids have asked some autographs to some artists but nothing beyond this. I don't know their impression of Montreux. In any case, lots of them seem to come back every year, so it can't be that bad! (laughing).

14. Which image of Switzerland do you think that the festival is providing to the public and visitors?

An image of efficiency and tourism. It is very touristic. Some people come for the music and find the views, some come for the views and find the music. In any case I say that it gives an image of Switzerland of efficiency because it shows that Switzerland can organize a high-level event without needing Heart Press and without disturbing the well functioning of the place.

15. Do you think the festival represents the general character of Switzerland? If yes, why? If not, what do you think it represents?

As I said, I think it represents the cooperative character of this country. Switzerland has a general very good collaboration between public and private sectors, also with universities, and these make it possible to organize a big event without many troubles. For the tourists I

think it also represents Switzerland because through the festival they get to know the Swiss Alps and the Lake Geneva. My kids have wanted to go to the Montreux Jazz Festival Japan. There was a contest to win the travel and accommodation to go and be part of the backstage production. It would have been perfect for them but they didn't win. It was too expensive to pay it ourselves for them in that moment, but it could have been good for them to see another culture! Anyway, what I want to say is that the fact the Montreux Jazz Festival exists also in Japan, means that the festival is exporting in a way the character of the festival and a bit of Switzerland in another country, Japan.

16. Is there a relationship, during the festival, between the different music bands and artists participating? How?

I don't know, I guess so but I haven't seen it.

17. In your opinion, what are the most common nationalities of the invited artists?

In the last few years I saw a lot of Americans, South-Americans (above all Brazil), African and Japanese.

18. Would you consider the festival as a tool for social, political, economical or cultural strategies? If yes, which strategies?

I think completely yes. Through an arts festival you can change a lot of things. Of course I don't know exactly which strategies they are planning to implement, but I can imagine that the festival is very positive for the region because it provides economical growth through tourism (hotels, restaurants, nature excursions). Of course it is great as a cultural strategy because it gets a lot of young people fascinated for music and it provides also formation, which is great. Socially I don't know, but I think it is positive that the festival can bring different people together; it actually presents a place where everyone can go and have fun together, no matter their religion, nationality or political views. It's positive.

19. Do you know if there is there any law in Canton de Vaud or in Switzerland that has been created or changed because of the festival?

No I don't know, I know they wanted to reconstruct the Congress in Montreux but I am not sure how it all ended up, I haven't heard anything else.

20. Do you think that certain activities of the festival provide with experiences where different cultures and ways of living meet? If yes, which ones?

Well it is what I just said, the fact that most of the artists are not from Switzerland brings a new fresh air to new ideas, and the concerts are a meeting point for people with different backgrounds, this is for sure!

21. Did the festival change your perception of another culture? How?

Mmmmm... More than changing my perception, I just got to know more about some cultures, for example the Japanese, through the program of last edition.

22. Do you interact often with government officials, politicians and/or representatives of civil society organizations? Which ones and how is this interaction?

No hehehe I don't, probably the festival, I mean the organization, does.

23. Do you think that certain activities of the festival provide political dialogue? If yes, which ones?

I think mixing cultures may provoke political dialogue. For example, my wife and I had a talk with American tourists about Trump. But in general I think that exchange programs such as the Montreux Jazz Festival Japan can provide political dialogue at least among citizens because they are experiencing another culture first hand. I guess also between Switzerland and Japan as countries!

Person D)

Age: 32
Gender: female
Level of studies: bachelor
Mother tongue: Italian
Nationality: Italian / Swiss
Place of residence: Lausanne, Switzerland
N° of editions present in the festival: 2
Role/position in the festival: Public

1. What is the Montreux Jazz Festival for you?

Lots of fun! (hehehe) we will try to go again this year, even though I still haven't bought tickets. We will probably go to the free ones, because I am getting married and I don't have a lot of money to spend right now. Eh..... for me the MJF is a beautiful event and an opportunity for me to enjoy summer in a different way. The fact that is in Montreux and next to the water is a plus.

2. In your opinion, what is special about Montreux Jazz Festival that makes it different from other festivals around the world?

It has a lot of influence around the world, not just because of the event in Montreux but because of the collections of music they have. I have seen it last season in the opening ceremony. I was mesmerized. Nowadays this is huge. They also have the Montreux Cafés in different places in the world, a festival in Japan, etc. I haven't been there, but I have a friend who works for the festival and this is why I know all this. As a matter of fact, I just go there and enjoy. Last year it was a beautiful.

3. Did your experience with the festival shape your life (personal and/or professional) in some sort of way? How?

Personally for sure. I found my actual boyfriend there in a concert almost three years ago and now we are getting married in August. So I can say it really shaped my life!

4. Do you know if there are any influence from local or national governments in the programming? Or the program choices are managed independent of political and geographical influences?

I don't know really.... I don't know.... but the festival has a very strong board of directors, even after the death of Claude Nobs.

5. Who ultimately takes the decisions?

A think them, the directors, and above all Mathieu Jaton

6. Does the festival have the intention to promote a certain image out of Switzerland? If yes, which one?

I think it does, yes, otherwise why would they spend so much effort in building up the Montreux Jazz Cafés, mostly in airports, and sustaining collaborations with other festivals. They have created a huge network. I think they want to promote the image and brand of the festival everywhere they can.

7. Do you think that the festival has a diplomatic agenda? If yes, could you tell which one?

I don't think it has as political agenda, but a cultural and artistic agenda yes. I also heard Jaton in the opening ceremony talking about the will of the festival to get together different cultures and different generations. This is why the program is so divers I think. Diplomatic? I think diplomatic as an adjective. In order to build a festival in another country, as they did since years in Japan, you need to be diplomatic and have good relationships with the Swiss government and the Japanese institutions. Here I understand diplomacy as a mean, a tool....

8. Which values do you think the festival is connected with?

The ones that Jaton commented on.... multiculturalism and at the same time sharing what makes everyone unique. I think they are beautiful values.

9. In your perception, how does the MJF foster these values?

Well, eh.... let me see.... I already mentioned some, like making a festival in another country, the Cafés in the airports and the festival itself with the concerts and activities. I think also that the academy of the Montreux Jazz Foundation is very important in fostering the artistic values, because they are teaching the new generation of contemporary artists.

10. In your perception, what is the target audience of the festival?

Everyone who loves music, clearly. You can feel the passion for music in the audience, it is incredible.

11. Is the audience mostly composed by Swiss residents or tourists?

Ehm.... I think mostly Swiss but also a lot of tourists.

12. How do you think the MJF impacted in some way the Swiss population? If yes, in which way?

I think yes, even through generations. The festival has a long trajectory and therefore I imagine has shaped different generations. The music that the festival offered 40 years ago is very different than the one that is offering today. Why? Because things have changed a lot and music has evolved too. In other levels I think MJF has impacted Swiss population in the way that the festival has brought artists from all over the world. Even during Cold War. I think that says a lot about the festival. As you see I am very passionate about the festival, maybe I am not impartial enough. I love going to the concerts and I know a bit about the festival because I have this friend, Chantal, working there.

13. Do you have close contact with the artists? If yes, could you tell which impression they have of Montreux as a Swiss town?

I don't have contact with the artists, I was never the type to go get an autograph. But you can! There are plenty of opportunities to be close to them, if you want, after the show for example. Some may even have a drink outside where the public is. I think in general the artists have a good impression of Montreux, mainly because they seem to be well taken care of by the organization.

14. Which image of Switzerland do you think that the festival is providing to the public and visitors?

A very multicultural image of Switzerland. Also an artistic and modern Switzerland.

15. Do you think the festival represents the general character of Switzerland? If yes, why? If not, what do you think it represents?

Ehm..... I am not sure if it is very representative. It is.... in a way... because I find Switzerland very organized and the festival is clearly well organized. It is funny... because even though Switzerland is in fact very multicultural and there is a lot of immigration even if people might not think so, but the people here (Swiss) is still a bit afraid of immigrants. I think it is happening everywhere. In that sense I would say it is not very representative, but very needed!

16. Is there a relationship, during the festival, between the different music bands and artists participating? How?

I have no clue, but I can imagine that there is, of course.

17. In your opinion, what are the most common nationalities of the invited artists?

French, American, English, south-American, also African...

18. Would you consider the festival as a tool for social, political, economical or cultural strategies? If yes, which strategies?

Yes for example, as I just said, a tool to promote multiculturalism, which is in fact needed in a lot of parts of Switzerland... Economically... I mean it is not like Montreux really needs economic growth because it is already a rich city in a rich area, but I am sure the festival is key in the development of the city and some enterprises around such as restoration, etc. Last

year I saw the final concert of the Montreux Jazz Academy and I thought that this was a beautiful way of giving an experience to the young musicians.

19. Do you know if there is there any law in Canton de Vaud or in Switzerland that has been created or changed because of the festival?

No.. (thinking)... I don't know... I am sorry...

20. Do you think that certain activities of the festival provide with experiences where different cultures and ways of living meet? If yes, which ones?

I would like to do the "Brazil Boat" for example, this year, a trip through the lake with Brazilian music. I think I will do this. This is for me an example of what you are saying, an experience, in that case almost touristic, because you visit the Lake Geneva, where you can find Swiss people, visitors and Brazilian people all in the same boat, listening Brazilian music.

21. Did the festival change your perception of another culture? How?

It made me curious about certain music that I wasn't familiar with, for example about African music. I saw the concert of Angélique Kidjo and I really liked it. Now I have a CD of her at home.

22. Do you interact often with government officials, politicians and/or representatives of civil society organizations? Which ones and how is this interaction?

No I didn't see them. I know they are present during the festival because of organizational stuff but I didn't interact nor see them.

23. Do you think that certain activities of the festival provide political dialogue? If yes, which ones?

Maybe, probably not intentionally, but for example I can imagine that might appear interesting conversations in the "Brasil boat" experience....

Person E)

Age: 50

Gender: Female

Level of studies: PhD

Mother tongue: French

Nationality: Swiss

Place of residence: Vevey, Switzerland

N° of editions present in the festival: 30

Role/position in the festival: Organisor: Head of the Cultural Mediation of the Montreux Jazz Festival - Artistic Director of the Montreux Jazz Artists Foundation

1. What is the Montreux Jazz Festival for you?

My only job ... my main concern since I was an adult!

2. In your opinion, what is special about Montreux Jazz Festival that makes it different from other festivals around the world?

The high quality of the reception of the public and the musicians and the fact that all the concerts since 1967 were filmed. This diffusion on Japanese or Latin American TV channels ensured the recognition of the Festival worldwide.

3. Did your experience with the festival shape your life (personal and/or professional) in some sort of way? How?

Of course: I met most of my friends who were or are related to the festival, including my husband.

4. Do you know if there are any influence from local or national governments in the programming? Or the program choices are managed independent of political and geographical influences?

I programmed, in the same evening on the same stage, Cuban musicians and Cubans who had emigrated to Florida and it is a rare privilege. Idem I had Armenian and Azerbaijani musicians while these 2 countries are at war ... so there is no influence of governments but a great artistic freedom instead.

5. Who ultimately takes the decisions?

Programmers are responsible for their stages.

6. Does the festival have the intention to promote a certain diplomatic image out of Switzerland? If yes, which one?

The MJF promotes a rich jazz, in evolution and resulting from cultural crossbreeding, as it is Switzerland as well.

7. Do you think that the festival has a diplomatic agenda? If yes, could you tell which one?

Not really, we are very open.

8. Which values do you think the festival is connected with?

Quality, respect, freedom, audacity.

9. In your perception, how does the MJF foster these values?

By being consistent in our concern to welcome the musicians and the public and by favoring and fostering meetings between them.

10. In your perception, what is the target audience of the festival?

The range is wide, we have always wanted to host families on the festival site so that some members can enjoy concerts in seats at the Club while others can go dancing on electro music. We are also attentive to the fact of proposing so much activities paying only as free, entertaining or more didactic.

11. Is the audience mostly composed by Swiss residents or tourists?

Mainly Swiss residents but foreigners are also very present.

12. How do you think the MJF impacted in somehow the Swiss population? If yes, in which way?

I travel a lot and I am always very happy when a diplomat, a journalist or a business leader tells me about his Montreuxian memories, as public or as staff.

13. Do you have close contact with the artists? If yes, could you tell which impression they have of Montreux as a Swiss town?

As I manage the cultural mediation I have a direct link with the artists without going through their management and I am always very happy to be able to welcome them in a place where the landscape is so imposing and where the heritage is so rich: every musician has been necessarily impressed by a mythical Montreux concert.

14. Which image of Switzerland do you think that the festival is providing to the public and visitors?

An open, hardworking and daring Switzerland

15. Do you think the festival represents the general character of Switzerland? If yes, why? If not, what do you think it represents?

This festival would not have been born anywhere else or continue its life as it did here: liberal Switzerland allows this kind of initiative that would not be possible in a structured country such as France for example.

16. Is there a relationship, during the festival, between the different music bands and artists participating? How?

Of course the groups meet and we encourage these meetings which are facilitated by the fact that Montreux is a small town where the musicians can be autonomous, go jam, have a drink and meet other musicians and then walk back to their home. hotel with their new friends.

17. In your opinion, what are the most common nationalities of the invited artists?

There are so many that is difficult to say really.

18. Would you consider the festival as a tool for social, political, economical or cultural strategies? If yes, which strategies?

It should be remembered that the MJF was born because the Tourist Office organized the Rose d'Or, a convention in which the BBC saw and chose the programs that it was going to buy ... all these people in this small city (Montreux) was bored at night, so the Tourist Office's accountant, Claude Nobs, started organizing concerts to distract them, which is a great tourist strategy!

19. Do you know if there is there any law in Canton de Vaud or in Switzerland that has been created or changed because of the festival?

No, not in my knowing.

20. Do you think that certain activities of the festival provide with experiences where different cultures and ways of living meet? If yes, which ones?

Of course, this is specifically the case for contests, workshops, jams and the Vernex Park stage.

21. Did the festival change your perception of another culture? How?

Being a child of great travelers I already had a very broad vision of the world when I arrived at the festival at the age of 20 ... organizing the Montreux Atanta Jazz Festival, the Montreux Detroit Jazz Festival, the Montreux Mosaïque Festival in Singapore and the Montreux Jazz Festival in Japan allowed me to continue to have a broad vision of the world and to foster dialogue between cultures.

22. Do you interact often with government officials, politicians and/or representatives of civil society organizations? Which ones and how is this interaction?

Yes, during our business and professional trips we often deal with Swiss diplomats posted abroad and vice versa, we invite foreign diplomats in Switzerland when we schedule nationals of their country.

23. Do you think that certain activities of the festival provide political dialogue? If yes, which ones?

Workshops are spaces of freedom where we give free cards to artists so that they can express themselves freely: of course there have been many testimonies of the life of black musicians in the US for example or difficult status emigrants or difficulties of expression in some countries.

c) Analysis by coding categories

Table 2. Code Category 1

Code category 1: Personal perception and impact of the festival	
Persor	Quotations
A)	<ol style="list-style-type: none">1. "concerts that for the normal public are expensive"2. "I met very interesting people"3. "I can be so close to the artists,"4. "high profile program, a concentration of very big names of the world of music."5. "so many free concerts,"6. "I made friends and it has been a beautiful experience."

-
- B) 7. *"A great opportunity!"*
8. *" love to be close to artists. "*
9. *" the location. I think there is nothing like it"*
10. *"Visitors not only can see concerts but also have a fantastic tourist experience. "*
11. *"good network to develop my career".*
-
- C) 12. *"plenty of free concerts to choose from"*
13. *"they (the tickets) have to be expensive because the cost of it is also very expensive. It is normal."*
14. *"the festival is an enjoyable experience."*
15. *" the scenery of the MJF is mesmerizing..."*
16. *"reuniting so many different artists, first class artists of the world in a 2-week summer festival is very much impressive. This is why there are so many tourists that come for the festival."*
17. *"it shaped our personal life because it is a tradition to go in our family."*
-
- D) 18. *"..... a beautiful event (...) The fact that is in Montreux and next to the water is a plus. "*
19. *" we are getting married in August. So I can say it really shaped my life!"*
-
- E) 20. *"The high quality of the reception of the public and the musicians and the fact that all the concerts since 1967 were filmed."*

Source: own elaboration

Table 3. Code category 2

Code category 2: Agent

- | Persor | Quotations |
|--------|---|
| A) | 1. <i>"I want to think there is no influence..."</i>
2. <i>"The organizational and production team."</i> |
| B) | 3. <i>"the organizational team is very strong, and the festival is big enough to impose their will over public institutions. I really think it is Mathieu Jaton deciding most of it."</i>
4. <i>"he (Mathieu Jaton) wants to keep on moving the project of Claude Nobs".</i> |
| C) | 5. <i>"... I think the board of direction of the festival. I guess."</i> |
| D) | 6. <i>"I don't know.... but the festival has a very strong board of directors"</i> |
| E) | 7. <i>"there is no influence of governments but a great artistic freedom instead."</i> |

Source: own elaboration

Table 4. Code category 3

Code category 3: Agenda

- | Persor | Quotations |
|--------|---|
| A) | 1. <i>"it is so international that the artists that participate go back to their own countries or their other music tours and can speak about the MJF."</i>
2. <i>"An image of music and an image of multicultural exchanges"</i>
3. <i>" If it is (intentionally diplomatic), it might be unintentionally.... I don't know"</i>
4. <i>"connected with the value of sharing"</i>
5. <i>"multicultural values, which I think is very needed in Switzerland."</i> |
-

- B) 6. *".. an image of modernity and technology. But I don't think it is made to give the image, I think it just does."*
 7. *"The festival is managed by high-qualified professionals and therefore it has a good image and a good use of the new technologies, not just in concerts but also in promotion, publicity."*
 8. *"I don't think it is their intention to be diplomatically influent, but I think what the festival does have an influence internationally"*
 9. *"It collects music from all over the world"*
 10. *"values of quality and modernity (...)very open to different styles of music"*
 11. *"helping artists to innovate, finding new ways of making music by working together(...)"*
-
- C) 12. *"I am not sure if it has the intention to, but for sure it does promote an image"*
 13. *"The values of Jazz, clearly."*
 14. *"you have the feeling to be inside a little community (...) very close to some artists."*
-
- D) 15. *"I think it does (...) Montreux Jazz Cafés, mostly in airports, and sustaining collaborations with other festivals. They have created a huge network. I think they want to promote the image and brand of the festival everywhere they can."*
 16. *"I don't think it has as political agenda, but a cultural and artistic agenda yes."*
 17. *"heard Jatón in the opening ceremony talking about the will of the festival to get together different cultures and different generations."*
 18. *"In order to build a festival in another country, as they did since years in Japan, you need to be diplomatic and have good relationships with the Swiss government and the Japanese institutions. Here I understand diplomacy as a mean, a tool.... "*
 19. *"multiculturalism and at the same time sharing what makes everyone unique."*
-
- E) 20. *"Not really, we are very open."*
 21. *"Quality, respect, freedom, audacity. (values)".*

Source: own elaboration

Table 5. Code category 4

Code category 4: Vehicle	
Person	Quotations
A)	1. <i>"through music and music performances."</i> 2. <i>"Nowadays social media is very important too, above all for young people."</i>
B)	3. <i>"Through the program"</i> 4. <i>"through a café (MJC) they manage to transmit the feeling of the festival. The fact that it is in the airport allows for everyone, locals, visitors and tourists to get to know the festival and the artistic values of Jazz and other music styles. I think it is a very clever way to promote their image and values. "</i>
C)	5. <i>"through social media"</i> 6. <i>"Through technology"</i> 7. <i>"the concerts are a big element of the festival that creates a sense of community."</i>
D)	8. <i>"making a festival in another country, the Cafés in the airports and the festival itself with the concerts and activities. I think also that the academy of the Montreux Jazz Foundation is very important in fostering the artistic values, because they are teaching the new generation of contemporary artists."</i>
E)	9. <i>"This diffusion on Japanese or Latin American TV channels ensured the recognition of the Festival worldwide."</i> 10. <i>"By being consistent in our concern to welcome the musicians and the public and by favoring and fostering meetings between them."</i> 11. <i>"proposing so much activities paying only as free, entertaining or more didactic."</i>

Source: own elaboration

Table 6. Code category 5

Code category 5: Target audience	
Person	Quotations

A)	1. "What I see most is young people" 2. "There is also a lot of middle age, and families too." 3. "manly Swiss even though there are a lot of tourists coming from France (...)"
B)	4. "Everyone, it has no limits." 5. "a lot of concerts are full of young people, also because you need to be standing". 6. "mostly by Swiss but also a lot by tourists (...) also Swiss tourists!"
C)	7. "I see a lot of tourists, even Asian ones that come for the festival every year." 8. "Young people for sure, but also families and middle age people." 9. "It is hard to say who is "Swiss" because we have a lot of expats in this area of Switzerland, but I would say that a lot of French people come"
D)	10. "Everyone who loves music, clearly." 11. "I think mostly Swiss but also a lot of tourists."
E)	12. "The range (of public) is wide" 13. "Mainly Swiss residents but foreigners are also very present."

Source: own elaboration

Table 7. Code category 6

Code category 6: National impact	
Persor	Quotations
A)	1. " Swiss people can be (...) a little bit closed-minded with all the immigration theme." 2. "a lot of tourists come every year because of this event." 3. "Hotels are always full because of the festival, and I think Montreux has gained a high-profile reputation thanks to the festival." 4. "Montreux citizens, (...) are generally proud of it." 5. "an image of Switzerland as organizational capacity, and a welcoming country" 6. "they (the tourists) are definitely impressed by the beauty of the surroundings"
B)	8. "I think a lot of Swiss people got to know Montreux because of the festival! " 9. "it does provide with a space where they can meet closely with very important international artists, and the concerts (I have been in many of them) gives you a feeling of community. All people, despites differences, are there enjoying themselves with the same music."
C)	10. "They (the kids) go home and look online (...) for the groups they have seen". 11. "It changed Montreux. We have friends that work at the "commune" (government of the city) of Montreux and they are always busy trying to satisfy the festival needs every year. It is such a big event that the whole city needs to be prepared." 12. "for Swiss people the festival is an element of pride"
D)	13. "I think yes, even through generations." 14. "I think MJF has impacted Swiss population in the way that the festival has brought artists from all over the world. Even during Cold War." 15. "even though Switzerland is in fact very multicultural and there is a lot of immigration even if people might not think so, but the people here (Swiss) is still a bit afraid of immigrants."
E)	16. "happy when a diplomat, a journalist or a business leader tells me about his Montreuxian memories, as public or as staff."

Source: own elaboration

Table 8. Code category 7

Code category 7: International impact	
Persor	Quotations

-
- A) 1. *"But in general they all (artists) seem happy with the organization."*
2. *"Some young musicians find in Montreux a gold opportunity to show their talent "*
-
- B) 3. *"I think they (the artists) have a very good impression of Montreux"*
4. *"an image of modernity and technology"*
5. *" I think that the MJF actually had several collaborations with the Festival of São Paulo, so I think the festival has close ties with Brazilian culture. "*
-
- C) 6. *"At least they (the tourists) seem to enjoy very much the festival and to post a lot of happy selfies in the social media!"*
7. *" I don't think their work is to act at a diplomatic level. In any case, I am sure they need to be very "diplomatic" with the government here in Switzerland and with the managers of the artists that they are inviting..."*
8. *"An image of efficiency and tourism"*
9. *" an image of Switzerland of efficiency because it shows that Switzerland can organize a high-level event*
10. *"I think it represents the cooperative character of this country. Switzerland has a general very good collaboration between public and private sectors, also with universities, and these make it possible to organize a big event without many troubles."*
11. *" represents Switzerland because through the festival they get to know the Swiss Alps and the Lake"*
12. *"the fact the Montreux Jazz Festival exists also in Japan, means that the festival is exporting in a way the character of the festival and a bit of Switzerland in another country, Japan."*
-
- D) 13. *"It has a lot of influence around the world (...) because of the collections of music."*
14. *"They also have the Montreux Cafés in different places in the world, a festival in Japan"*
15. *"I think in general the artists have a good impression of Montreux, mainly because they seem to be well taken care by the organization. "*
16. *"A very multicultural image of Switzerland. Also an artistic and modern Switzerland."*
17. *" I find Switzerland very organized and the festival is clearly well organized"*
-
- E) 18. *"The MJF promotes a rich jazz, in evolution and resulting from cultural crossbreeding, as it is Switzerland as well."*
19. *"I am always very happy when a diplomat, a journalist or a business leader tells me about his Montreuxian memories, as public or as staff."*
20. *"every musician has been necessarily impressed by a mythical Montreux concert."*
21. *"An open, hardworking and daring Switzerland" (image promoted abroad)*
-

Source: own elaboration

Table 9: Code category 8

Code category 8: Cultural relations	
Persor	Quotations
A)	1. <i>" a lot of informal conversations between artists because a lot of them stay in the same hotel."</i> 2. <i>"these relationships (between artists) are made mostly backstage but also in the streets and in the hotels, where they are more relaxed."</i> 3. <i>"a bit of everything! American, English, African, South-American, Canadian, French"</i>
B)	4. <i>"in general they are open minded (Swiss people). At least here in this region. The festival represents exactly this, a mix of cultures. "</i> 5. <i>"In the hotel Fairmont there are a lot of private parties for artists, and discreet dinners."</i> 6. <i>"Brazil, American and South American, but there is a bit from everywhere!"</i>
C)	7. <i>"I guess so but I haven't seen it"</i> 8. <i>"I saw a lot of Americans, South-Americans (above all Brazil), African and Japanese. "</i>
D)	9. <i>"I don't have contact with the artists, I was never the type to go get an autograph. But you can! There are plenty of opportunities to be close to them, if you want, after the show for example. Some may even have a drink outside where the public is."</i> 10. <i>"I have no clue, but I can imagine that there is (interactions between music bands and artists)"</i> 11. <i>"French, American, English, south-American, also African... (nationalities)"</i>

- E) 12. *"the groups meet and we encourage these meetings which are facilitated by the fact that Montreux is a small town"*
 13. *"There are so many (nationalities)".*

Source: own elaboration

Table 10: Code category 9

Code category 9: Policy making	
Persor	Quotations
A)	1. <i>"positive tool for economical strategies as it brings a lot of tourism and pushes the government of the city to adapt spaces such as the congress "</i> 2. <i>"I don't think they follow any strategy, at least none of the government, but as I said it can have a positive impact on opening a more welcoming spirit towards foreigners."</i> 3. <i>"Not that I know, at least."</i>
B)	4. <i>" I know for example that the festival has changed tourism a lot in the region, and also the hotel business"</i> 5. <i>"they wanted to change the Congress Hall of the city and at the end the citizens voted against. Direct democracy has its perks."</i> 6. <i>" Maybe there are, but I am not informed about it. "</i>
C)	7. <i>"Through an arts festival you can change a lot of things (...). I can imagine that the festival is very positive for the region because it provides economical growth through tourism (hotels, restaurants, nature excursions)."</i> 8. <i>"it gets a lot of young people fascinated for music and it provides also formation"</i> 9. <i>" it actually presents a place where everyone can go and have fun together, no matter their religion, nationality or political views. It's positive. "</i> 10. <i>"they wanted to reconstruct the Congress in Montreux but I am not sure how it all ended up, I haven't heard anything else."</i>
D)	11. <i>" a tool to promote multiculturalism, which is in fact needed in (...) Switzerland..."</i> 12. <i>" key in the development of the city and some enterprises around such as restoration"</i> 13. <i>"I don't know..."</i>
E)	14. <i>"the MJF was born because the Tourist Office organized the Rose d'Or, a convention in which the BBC saw and chose the programs that it was going to buy ... all these people in this small city (Montreux) was bored at night, so the Tourist Office's accountant, Claude Nobs, started organizing concerts to distract them, which is a great tourist strategy!! Q18"</i> 15. <i>"no, not in my knowing"</i>

Source: own elaboration

Table 11: Code category 10

Code category 10: socio-cultural exchange	
Persor	Quotations
A)	1. <i>"in the concerts you can find very different people"</i> 2. <i>"Tourists and people coming from other parts of Switzerland too"</i> 3. <i>" I didn't know a lot about Brazil culture and thanks of the festival I could get to know some artists and their signing is beautiful."</i>
B)	4. <i>"The concerts welcome a very wide variety of citizens and tourists. In the concerts people meet, exchange conversations, even telephone number..."</i> 5. <i>"I can say that the festival gives the possibility for meeting diverse cultures"</i> 6. <i>"I didn't know a lot about south-American culture, and thank of the festival I got to know artists from Brazil and I learnt a bit of Portuguese and a bit about their music. It has been a great experience."</i>

-
- C) 7. *"the fact that most of the artists are not from Switzerland brings a new fresh air to new ideas, and the concerts are a meeting point for people with different backgrounds, this is for sure!"*
 8. *"a place where everyone can go and have fun together, no matter their religion, nationality or political views. It's positive. "*
 9. *" I just got to know more about some cultures, for example the Japanese. "*
-
- D) 10. *"you can find Swiss people, visitors and Brazilian people all in the same boat"*
 11. *"It made me curious about certain music that I wasn't familiar with, for example about African music. I saw the concert of Angélique Kidjo and I really liked it. Now I have a CD of her at home. "*
-
- E) 12. *"I programmed, in the same evening on the same stage, Cuban musicians and Cubans who had emigrated to Florida and it is a rare privilege. Idem I had Armenian and Azerbaijani musicians while these 2 countries are at war ..."*
 13. *"organizing the Montreux Atanta Jazz Festival, the Montreux Detroit Jazz Festival, the Montreux Mosaïque Festival in Singapore and the Montreux Jazz Festival in Japan allowed me to continue to have a broad vision of the world and to foster dialogue between cultures."*
-

Source: own elaboration

Table 12. Code category 11

Code category 11: general aspects of CD	
Person	Quotations
	1. <i>"They (politicians) are usually present in the opening ceremonies, speaking with the artists or the board of directors. "</i> 2. <i>"Political? (dialogue) No directly, not. I don't think it is the intention of the festival. "</i>
B)	3. <i>"I see them (government officials) often in the opening ceremonies. Mostly government officials of the City of Montreux, but also from the Federal government. I don't see a lot of civil society organizations, but I saw sometimes the partners and sponsors of the festival, once I saw a representative of the bank USB and representative of the enterprise Manor. "</i> 4. <i>"At least I haven't seen it. (political dialogue)"</i>
C)	5. <i>" it doesn't matter if you can understand the language or not, it is about music."</i> 6. <i>" my wife and I had a talk with American tourists about Trump."</i> 7. <i>" exchange programs such as the Montreux Jazz Festival Japan can provide political dialogue at least among citizens because they are experiencing another culture first hand. I guess also between Switzerland and Japan as countries!"</i>
D)	8. <i>"Last year I saw the final concert of the Montreux Jazz Academy and I thought that this was a beautiful way of giving an experience to the young musicians. "</i> 9. <i>" might appear interesting conversations in the "Brasil boat" experience....</i>
E)	10. <i>"liberal Switzerland allows this kind of initiative that would not be possible in a structured country such as France for example"</i> 11. <i>"during our business and professional trips we often deal with Swiss diplomats posted abroad and vice versa, we invite foreign diplomats in Switzerland when we schedule nationals of their country."</i> 12. <i>"there have been many testimonies of the life of black musicians in the US for example or difficult status emigrants or difficulties of expression in some countries."</i>

Source: own elaboration

ANNEX 3. DISCOURSE ANALYSIS

Qualitative Discourse Analysis (QDA) 1 - video 1

Link to video: <https://www.rts.ch/play/tv/les-grands-entretiens/video/nobs-claude-fondateur-montreux-jazz-festival?id=502908>

Table 13. Discourse analysis video 1

Discourse strands - Coding categories	Quotations Claude Nobs
Cultural relations	<p>1. <i>"From the beginning I started to program rock'n'roll, blues, African music, South American, and I was treated very quickly as if I was going to kill jazz, whereas for me, jazz is still for me the raw material."</i></p> <p>2. <i>"with music from all over the world"</i></p>
Cultural management	<p>3. <i>"I wanted to control everything, I was an idiot, you have to surround yourself with good collaborators and know how to delegate".</i></p> <p>4. <i>"Perhaps just the element of personal knowledge that I have done over the years with artists who perhaps come because they say "let's go to see Claude, instead of going to another festival". It is possible "</i></p> <p>5. <i>"I reacted proudly very hard, and that's a big mistake, I realize it now".</i></p> <p>6. <i>"I can lay back now, I can really let go, trust that I have a team behind."</i></p> <p>7. <i>"What can we do differently?"</i></p>
General aspects of CD	<p>8. <i>"Indeed, one of the first activists of globalization"</i></p> <p>9. <i>"Music from around the world"</i></p> <p>10. <i>"to mix the music, and to break the labels of white and black, for example with Brazil, always mixed. Brazil has always participated in the festival."</i></p> <p>11. <i>"I'm still very pro-American in terms of culture, but I'm less enthusiastic when I go to the United States now that before ... I do not know ... before I felt like I was discovering really a new world, but now there are some mentalities that are painful ... not in New York, not in the big cities, but when we go out a little ... in the countryside ... it's scary, the people are with Bush. "</i></p> <p>12. <i>"I do not like people who lie" (Bush)</i></p> <p>13. <i>"Dialogue and openness are extremely important, especially respect for the media, they have the right to express what they feel."</i></p> <p>14. <i>"From the beginning I started programming rock'n'roll, blues, African music, South American, and I was treated very quickly as if I was going to kill jazz, whereas for me, jazz is still for me the raw material."</i></p> <p>15. <i>"We have sponsors who are important to us but who are never visible on the stage (...) They buy advertising pages but since the beginning of the festival the stage was blank."</i></p>
Socio-cultural exchange	<p>16. <i>"I do not like the cocktail party style - 200 people, we drink a drink and it's over, there they can stay"</i></p> <p>17. <i>"What is important to me it's the others, it's not me, it's what I have to share".</i></p>
Policy making	<p>18. <i>"In the Canton of Vaud it is a little weak, it is not possible that a Council of State (Vaud) has not the strength to put catastrophic finances back on track. Disturbing, it's a shame. "</i></p>
National impact	<p>19. <i>"We must receive about 2,000 people per year on the festival"</i></p> <p>20. <i>"In the Canton of Vaud it's a little weak, it's not possible that the Council of State (Vaud) is not strong enough to put catastrophic finances back on track. disturbing, it's a shame. "</i></p>

International impact	<p>21. "I managed to buy them back (the archives) with the festival"</p> <p>22. "It's a fantastic memory" (the archives)</p> <p>23. "It was him (his companion) who created the festival's website, the first festival in Europe to have a website."</p>
Agent	<p>24. "I have the impression of being a constant pressure on people when I am present."</p> <p>25. "There have been bullets with the casino, there have been some with the municipality. Now I have a certain serenity that has just arrived, more calm and have the same result."</p> <p>26. "I wanted to control everything, I was an idiot, you have to surround yourself with good collaborators and know how to delegate".</p>
Agenda	<p>27. "The concern for perfection Honestly, I think I have not achieved anything 100% and it's very good as a reaction because you do better every time"</p> <p>28. "Still now I discover things in Jazz that I do not know"</p> <p>29. "It's clear that it's something that moves perpetually today" (Jazz)</p> <p>30. "Jazz continues to be a type of vital vitamin of today's music."</p> <p>31. "For me music is something that I have to share"</p> <p>32. "I like seeing the reaction of people"</p> <p>33. "Desire for immortality, to record everything"</p> <p>34. "Certainly there is going to be a foundation that will be done for that (archive collection)."</p> <p>35. "I have artistic dreams: I'd like to have Prince, Steve Wonder, Robbie Williams."</p> <p>36. "a sort of a transmission intention".</p>
Vehicle	<p>37. "For the 40th anniversary, in 3 years, we will make a big 500 page book with the whole history of the festival, accompanied by DVDs and CDs".</p> <p>38. "It was him (his companion) who created the festival's website, the first festival in Europe to have a website."</p> <p>39. "Especially the idea of keeping the pictures"</p>
Target Audience	<p>40. "This year I would like to see who is going to be in the audience for the first night, I think it will be people in their fifties, but it is possible these people bring their children, saying: when we had 18 years old we listened to that. "</p> <p>41. "There is a kind of mixture of generations that are happening in the festival more and more"</p> <p>42. "We are almost at the third generation in the festival."</p>

Source: own elaboration

QDA 2 - video 2

Link to video: <https://www.euruni.tv/Scripts/Index.aspx?idn=12728&VideoID=29309>

Table 14: Discourse analysis video 2

Discourse strands - Coding categories	Quotations Mathieu Jaton
Cultural relations	
General aspects of CD	1. "We are trying to bring to the artist and to the audience a real experience. To share, to create bridges in between the cultures."
National impact	

International impact	
Cultural management	2. <i>"I think we live in a very interesting period, a very challenging period because you never know what will happen tomorrow, never know what will be the new stars of tomorrow ... And it changes completely our way of running a festival."</i>
Agenda	3. <i>"It's also what makes maybe Montreux different is that we are not doing a business we are doing music, we are doing arts."</i> 4. <i>"To share, to create bridges in between the cultures."</i>
Agent	
Vehicle	5. <i>" We are trying to bring to the artist and to the audience a real experience."</i>
Target audience	
Policy making	
Socio-cultural exchange	6. <i>"We are trying to bring to the artist and to the audience a real experience. To share, to create bridges in between the cultures."</i> 7. <i>"I think it's the authenticity, everybody is exceptional, everybody is unique. It's how the people are expressing themselves."</i>
Source: own elaboration	

QDA 3 - video 3

Link to video: <http://www.tv5monde.com/emissions/episode/l-invite-mathieu-jaton-2>

Table 15: Discourse analysis video 3

Discourse strands - coding categories	Quotations Mathieu Jaton
Cultural relations	1. <i>"There is no stigmatization of styles"</i> 2. <i>"we break these barriers of styles"</i> 3. <i>"it is this friendship of Claude that made a butterfly effect (...) men, like Quincy"</i> 4. <i>"We are at the opening of the festival, the inaugural evening with all the partners, all the friends and all the politicians of Montreux."</i> 5. <i>Thank you Claude for the friendship he had with Quincy, and thank you to Quincy for the friendship he brings to the Festival.</i>
General aspects of CD	6. <i>"It's this notion of sharing"</i> 7. <i>"We are at the opening of the festival, the inaugural evening with all the partners, all the friends and all the politicians of Montreux."</i> 8. <i>"We live in a world where everything is accelerating, where everything goes very fast, and we forget from time to time, to take the time to look into each other's eyes, take the time to have a drink together and listen to good music. "</i> 9. <i>"Paolo Conte, it's really the classy Italian style. These are mythical songs. And Daho, it's this French dandy and that French elegance. I think it works very well together. "</i>

National impact	<p>10. <i>"Quincy has worked so hard for the Festival, but also for the city of Montreux"</i></p> <p>11. <i>"I find that in the House of Jazz, to have an exhibition of Bowie, who was the most modern artist of all time. He was evolving, he was changing. He changed his image physically and he also changed musical styles. it's exactly Montreux"</i></p>
International impact	<p>12. <i>"You can really discover collections [vinyls] unique in the world, inspired by the collection of Claude Nobs, with small loggias, an extraordinary sound."</i></p> <p>13. <i>"Quincy Jones. It is a historical figure ... Montreux Jazz "(he receives the Montreux Medal)</i></p> <p>14. <i>"unfortunately, we experienced dramas in 2015 and 2016, with the departure of Bowie, Prince, BB King, Leonard Cohen, all artists attached to Montreux"</i></p>
Cultural management	<p>15. <i>"I like to leave nothing to chance and build these evenings in all styles. There is no stigmatization of styles. There must be a coherence of everything. "</i></p>
Agenda	<p>16. <i>"Today, music is moving forward, there are some very talented young people."</i></p> <p>17. <i>"It's this notion of sharing"</i></p> <p>18. <i>"continue what Claude Nobs has created since the beginning of the years, to evolve this Festival, to make it progress. "</i></p>
Agent	
Vehicle	<p>19. <i>"There are 120 paying concerts and 250 free concerts."</i></p> <p>20. <i>[Programming:] "it's true that it's difficult to qualify because there are so many things"</i></p>
Target audience	<p>21. <i>"I think it's primarily programming for music lovers."</i></p> <p>22. <i>"We are so passionate about music. We are so much in love with beautiful music "</i></p> <p>23. <i>"We are at the opening of the festival, the inaugural evening with all the partners, all the friends and all the politicians of Montreux. "</i></p>
Policy making	<p>24. <i>"We are at the opening of the festival, the inaugural evening with all the partners, all the friends and all the politicians of Montreux. "</i></p>
Socio-cultural exchange	<p>25. <i>"It's this notion of sharing"</i></p> <p>26. <i>"We need to listen, we need to hear, we need to see, we need to touch. That's what makes us human beings. "</i></p> <p>27. <i>"Paolo Conte, it's really the classy Italian style. These are mythical songs. And Daho, it's this French dandy and that French elegance. I think it works very well together. "</i></p> <p>28. <i>"We live in a world where everything is accelerating, everything goes very fast, and we forget from time to time, that take the time to look into each other's eyes, take the time to have a drink together and listen to good music. "</i></p>