



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF RESEARCH PROGRAMS

## **Narrative Section of a Successful Application**

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Research Programs application guidelines at <http://www.neh.gov/grants/research/fellowships> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Research Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: American Music, Global Messages: Building Bridges in the Cold War World

Institution: Ohio State University

Project Director: Danielle Fosler-Lussier

Grant Program: Fellowships Program

## **Background and Rationale**

During the cold war, professional and amateur musicians from the United States traveled the world under the sponsorship of the U.S. State Department's Cultural Presentations program. The musicians were sent to enhance the reputation of American culture, compete with Soviet and Chinese performers, forge personal connections with citizens of other lands, and create a positive impression of the U.S. and its foreign policy. My book in progress evaluates the musical and diplomatic outcomes of the state-sponsored tours, taking into account the local situations in which musical performances took place and the global possibilities for musical diplomacy.

Scholars have written about the purposes of these cultural programs, but a thorough assessment of their consequences has not yet been achieved. I consider not only the political "effectiveness" of the tours in fulfilling the government's objectives, but also their effects, conceived as broadly as possible. Although the tours were carefully planned, their musical, social, and political results were unpredictable, complex, and difficult to assess. For example, published descriptions indicate that when some Australian and Middle Eastern listeners were exposed for the first time to American avant-garde music in concerts by the New York Chamber Soloists and the Claremont String Quartet, the listeners felt honored to be presented with music in such a difficult style. At the same time, these listeners also worried that they themselves might not measure up to an imagined international standard of listening expertise. These concerts created not a simple certainty of American greatness, but subtle social and political relationships on a global scale, encompassing feelings of gratitude, fascination, inferiority, and anxiety. As I explore case studies of American performances all over the world, I describe these relationships, which constitute the central project of cultural diplomacy.

## **Methods, Materials, and Skills**

My study combines archival sources with oral history. The National Archives and the Bureau of Educational and Cultural Affairs Historical Collection at the University of Arkansas Library hold voluminous State Department records about the Cultural Presentations program. Foreign Service officers collected and translated into English many concert reviews from foreign newspapers and sent home detailed descriptions of musical performances. Some reports are fragmentary, including only one observer's notes or one music critic's opinion; sometimes, however, they capture the response of the entire audience or quotations from strategically important audience members such as intellectuals, students, or local public officials. Because this project covers worldwide tours, no one scholar could possibly have the necessary linguistic competence for all the sources. I can read Hungarian, German, French, and Spanish; when I need translations, I hire students at my home institution, Ohio State University, paying them an hourly wage.

Important supplementary materials I have found in other archives and libraries provide details about musicians and musical groups who toured, specific political situations that inspired the State Department to intervene musically, and U.S. public opinion about the tour program. In addition to College Park and Fayetteville, I have conducted research for this project at the New York Public Library for the Performing Arts; the Bentley Historical Library at the University of Michigan; the Eisenhower Presidential Library; the Kennedy Presidential Library; and the Van Pelt Library at the University of Pennsylvania. In summer and fall 2010 I will gather material from the Duke Ellington Collection at the Smithsonian Archives Center and the Rutgers University Institute of Jazz Studies.

There is more to this story than the archives alone can tell. Oral history interviews with musicians who toured and the audio recordings and photographs these musicians have kept as memorabilia provide a counterpoint to official reports of the tours, for the musicians bring a valuable focus on matters of performance and personal experience. My oral history research, which has been determined by the Institutional Research Board at Ohio State to be exempt from formal review, provides crucial new information about the kinds and extent of musical and conversational interaction between touring American musicians and citizens of other countries. I have also interviewed Foreign Service officers who worked in American embassies abroad and facilitated local arrangements for the tours. State Department reports to Congress sometimes simplified the purpose of the tours, speaking rhapsodically of the special

power of music to persuade audiences of U.S. goodwill and cultural excellence; but interviews with the diplomats who worked in the field reveal that the presence of musicians could serve more complex ends as well. For instance, Michael Boerner, former Cultural Affairs Officer of the U.S. Embassy in La Paz, Bolivia, recalled in an interview that when the University of Michigan Jazz Band toured Latin America in 1965, the band's presence brought about closer ties between the Embassy and key student leaders at local universities, some of whom were vehement critics of the U.S. The band was allowed to play on the campus of the Universidad Mayor de San Andrés in La Paz only because the leaders of student organizations wanted to use jazz to enhance their own reputations. The tour gave Embassy officials occasion to interact with these student leaders as they worked together to arrange accommodations, meals, and performance space for the musicians. After the band left La Paz, Boerner built on these connections by arranging for the Bolivian student leaders to visit the U.S. The performances exposed thousands of Bolivian people to American jazz, but they were also a catalyst for further, and more explicitly political, exchanges. This kind of information is rarely accessible in State Department records of the tours; only by piecing together the archival and oral history evidence can we understand the achievements of cultural presentations.

### **Contributions to Scholarship**

This project adds a new dimension to musicological scholarship on the place of American music in the cold war and participates in current conversations in the field of diplomatic history. Music scholars have typically studied the musical cultures of the U.S. or the Soviet Union in isolation, drawing a sharp binary distinction between the two; this perspective is based on an outdated understanding of the cold war as a conflict solely between two superpowers. By contrast, my project introduces into the musicological conversation recent historical scholarship that describes the cold war as a global conflict (e.g., Westad, *The Global Cold War*); I situate the process of cultural exchange not only within the competitive dynamic of direct U.S.-Soviet conflict in Europe, but also within the conversational dynamic of diplomatic persuasion by which the State Department sought to win for the U.S. the admiration and loyalty of peoples worldwide, especially in Africa, Asia, and Latin America.

My project also draws insights from and contributes to the literature on cultural globalization, connecting American music to its global context. Borrowing ideas from the study of globalization allows us to look beyond a purely instrumental interpretation, according to which musicians' tours accomplished a simple propaganda task, toward an interpretation that describes a richer interplay among cultures. Recent scholarship on globalization has modified the idea of cultural imperialism and demonstrated the existence of multi-directional flows of culture. Although the State Department's Cultural Presentations program seems at first to be an example of one-way cultural flow from the U.S. to the rest of the world, in practice the American cultural conversation with the world was a two-way dialogue (but not an equal one). A central point of my study will be that musicians' tours abroad altered American musical values in a variety of ways, including increased popular esteem for African-American musicians, growing respect for jazz in university settings, the influence of music from other parts of the world on American compositions, and the stimulation of a public conversation about how America's culture should be represented. This "reverse flow" component of the tours offers a new way of understanding American music among its worldwide connections. This research tells us not only about American influence in the rest of the world, but also about the influence of our cultural diplomacy on our own musical heritage.

### **Final Product and Dissemination; Chapter Outline**

The NEH Fellowship will support a year's leave, during which I will complete a book that will be of scholarly quality but accessible to general readers. It would be impractical to offer narrative accounts of every tour, for many hundreds of musicians were involved, but I am gathering information about as many tours as I can in order to assemble a more comprehensive analysis of what was achieved in the field by musicians across many musical styles, ethnicities, and political persuasions. The book moves freely between case studies that focus on one tour for 5 to 8 pages and comparative work that draws examples

from many tours to reveal a more general conclusion. These examples are chosen on the basis of the quality of documentation available and what each story reveals about the larger picture.

Part I of my book focuses on the outcomes of cultural diplomacy outside the U.S. Chapter 1, “Instruments of Diplomacy,” describes the usefulness and limits of music as a tool for “soft power.” Music was strange propaganda, attracting people without necessarily changing their opinions: yet audiences appreciated the freedom to hear concerts that carried no explicit political content. This chapter originated in a conference paper, “U.S. Musical Presentations and the Nature of Soft Power.” The next four chapters are arranged by musical genre because each kind of music formed different relationships. In chapter 2 I describe the interplay of social class and prestige resulting from the performance of art music (“classical music”) in the third world; this chapter draws in part on my article, “American Cultural Diplomacy and the Mediation of Avant-garde Music,” but reframes the discussion to encompass not only avant-garde performance but also other kinds of art music, particularly tours by the New York Philharmonic and other orchestras. Chapter 3 is about jazz. It has become a truism that American jazz “meant freedom” to people abroad during the cold war—yet evidence of mixed audience responses demonstrates that jazz usually appealed to subcultures of fans rather than large populations. Unlike previous scholars, I include not only prominent African-Americans such as Duke Ellington and Earl “Fatha” Hines but also Gil Evans, Herbie Mann, and other white jazz musicians, as well as commercial jazz revues. The evidence considered here contradicts Penny Von Eschen’s claim that jazz musicians were not allowed to interact with ordinary citizens and adds nuance to her account of how jazz was used to shape perceptions of American race relations (*Satchmo Blows Up the World*, 2004). Chapter 4, “Amateurs,” considers the tours of collegiate groups spanning a variety of musical genres. Unlike famous professional musicians, students could act as ordinary tourists when they were not performing, so they had much more interaction with citizens abroad than did professionals. Chapter 5 evaluates tours that included rock ’n’ roll, folk singers, and blues bands: music that was valued in the U.S. for its subversive power engaged audiences abroad in ways that both gratified and discomfited the diplomats. Chapter 6 closes Part I by evaluating musical diplomacy in light of recent thinking about imperialism, globalization, and Americanization. When tours created or exacerbated inequalities among people, we might well consider them an unwelcome imposition of “American empire”; yet American music was also sought out and loved by audiences. This chapter is based in part on my conference paper, “Music Pushed, Music Pulled: Cold War Politics and the Globalization of Music.”

Part II explores the domestic impact of U.S. cultural diplomacy. In chapter 7, which is complete in draft form, I consider the American public’s acceptance of the African-American musicians Marian Anderson and Louis Armstrong as their representatives. The idea of black musicians as ambassadors inspired citizens to write to the State Department and Congress to express conflicting opinions about how the U.S. and its race relations should be presented abroad. Chapter 8 describes how the State Department’s use of college jazz festivals to select touring ensembles helped to alter the status of jazz in American universities, many of which had not supported jazz until this time. This argument originates in but is distinct from the material of a recent article, “Cultural Diplomacy as Cultural Globalization: The University of Michigan Jazz Band in Latin America.” Chapter 9 considers the integration of musical ideas from other parts of the world into compositions by performers and composers who toured, such as Randy Weston and Charlie Byrd. Chapter 10 brings together themes from earlier in the book: I argue that by establishing face-to-face contact, enlisting ordinary citizens as diplomats, and cultivating musical interests that spanned great distances, the State-Department-sponsored tours of American musicians helped to create the international “flows” of culture now known as cultural globalization.

### **Project Timeline**

- 2010-11 Final research trip to University of Arkansas Library. Continued oral history interviews; write chapters 3 and 8.
- August 2011 Begin fellowship year. August-November: draft chapters 2, 4. December-February: draft chapters 5, 9. March-May: draft chapters 1, 6. June-August: draft chapter 10, revise.
- Sept.-Dec. 2012 Further revisions and tightening. Submit manuscript for review by December 2012.

**Selected Bibliography**

Because they are numerous, I have not listed archival collections, U.S. government publications, studies about individual musicians and diplomats, and sources describing local politics in specific places where musicians played, although all of these will play an important role in my study.

- Ansari, Emily Abrams. “‘Masters of the President’s Music’: Cold War Composers and the United States Government,” Ph.D. diss., Harvard University, 2009.
- Appy, Christian, ed. *Cold War Constructions: The Political Culture of United States Imperialism, 1945-1966*. Amherst: University of Massachusetts Press, 2000.
- Arndt, Richard T. *The First Resort of Kings: American Cultural Diplomacy in the Twentieth Century*. Washington: Potomac Books, 2005.
- Cull, Nicholas. *The Cold War and the United States Information Agency: American Propaganda and Public Diplomacy, 1945-1989*. Cambridge: Cambridge University Press, 2008.
- Davenport, Lisa. *Jazz Diplomacy: Promoting America in the Cold War Era*. Jackson, MS: University Press of Mississippi, 2009.
- Dudziak, Mary L. *Cold War Civil Rights: Race and the Image of American Democracy*. Princeton: Princeton University Press, 2000.
- Gienow-Hecht, Jessica. “Shame on US?: Academics, Cultural Transfer, and the Cold War—A Critical Review.” *Diplomatic History* 24, no. 3 (summer 2000): 465-494.
- Hixson, Walter. *Parting the Curtain: Propaganda, Culture, and the Cold War, 1945-1961*. New York: St. Martin’s Press, 1997.
- Hogan, Michael J., ed. *The Ambiguous Legacy: U.S. Foreign Relations in the “American Century.”* Cambridge: Cambridge University Press, 1999.
- Kuisel, Richard. “Americanization for Historians,” *Diplomatic History* 24 (Summer 2000): 509-515.
- Monson, Ingrid. *Freedom Sounds: Civil Rights Call Out to Jazz and Africa*. Oxford: Oxford University Press, 2007.
- Nye, Joseph. *Soft Power: The Means to Success in World Politics*. New York: Public Affairs, 2004.
- Osgood, Kenneth A. “Words and Deeds: Race, Colonialism, and Eisenhower’s Propaganda War in the Third World,” in Kathryn C. Statler and Andrew L. Johns, eds., *The Eisenhower Administration, the Third World, and the Globalization of the Cold War*, 3-25. London: Rowman and Littlefield, 2006.
- Prevots, Naima. *Dance for Export: Cultural Diplomacy and the Cold War*. Middletown, CT: Wesleyan University Press, 1998.
- Richmond, Yale. *Cultural Exchange and the Cold War: Raising the Iron Curtain*. University Park: Pennsylvania State University Press, 2003.
- Richmond, Yale. *Practicing Public Diplomacy: A Cold War Odyssey*. New York: Berghahn Books, 2008.
- Schwenk-Borrell, Melinda. “Selling Democracy: The U.S. Information Agency’s Portrayal of American Race Relations, 1953-1976.” Ph.D. diss., University of Pennsylvania, 2004.
- Scott-Smith, Giles, and Hans Krabbendam, eds. *The Cultural Cold War in Western Europe, 1945-1960*. London: Frank Cass, 2003.
- Starr, S. Frederick. *Red and Hot: The Fate of Jazz in the Soviet Union, 1917-1980*. New York: Oxford University Press, 1983.
- Thomas, Nicholas. *Colonialism’s Culture: Anthropology, Travel, and Government*. Princeton: Princeton University Press, 1994.
- Tomlinson, John. *Cultural Imperialism: A Critical Introduction*. New York: Continuum, 2002.
- Tomlinson, John. *Globalization and Culture*. Cambridge: Polity Press, 1999.
- Tsing, Anna. “The Global Situation.” *Cultural Anthropology* 15, no. 3 (2000): 327-360.
- Von Eschen, Penny M. *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War*. Cambridge: Harvard University Press, 2004.
- Wagnleitner, Reinhold, and Elaine Tyler May, eds. *Here, There, and Everywhere: The Foreign Politics of American Popular Culture*. Hanover, NH: University Press of New England, 2000.
- Westad, Odd Arne. *The Global Cold War*. Cambridge: Cambridge University Press, 2007.