



**Libraries, museums, and cultural centers in foreign policy  
and cultural diplomacy: a scoping review**

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**Title**

Libraries, museums, and cultural centers in foreign policy and cultural diplomacy: a scoping review

**Abstract***Purpose*

Libraries, museums, and cultural centers have long served as cultural ambassadors and foreign policy instruments, bridging diplomatic relationships among nation-states and institutions. This scoping review aimed to ascertain and understand the emerging areas of research on libraries, museums, and cultural centers in foreign policy and cultural diplomacy within broader research paradigms of international relations, social sciences, education, and library and information studies by systematically mapping key concepts and identifying the types of studies and knowledge gaps.

*Design/Methodology/Approach*

Using the Joanna Briggs Institute's (JBI) *Manual for Evidence Synthesis*, relevant peer-reviewed journal articles, books, and book chapters that were published over a wide time period in any language from various databases were systematically examined. Two reviewers worked independently to extract the data and reached a consensus regarding the inclusion criteria using the JBI's data charting template.

*Findings*

In total, 6,436 citations were screened, and 57 documents were identified as eligible for inclusion. The following sequences were reviewed and explored: study characteristics, theoretical approaches, and research themes. The research themes were grouped into broader ones that included goals, actors, strategies, and instruments. Finally, the concentration and clusters of ideas and gaps that emerged in the identified studies were investigated, resulting in a discussion of the recommendations and directions for future research.

*Originality*

This first scoping review is a useful tool for investigating the changing and novel roles of libraries, museums, and cultural centers in cultural diplomacy and foreign policy. Although substantial work exists on the topic, the potential remains for interdisciplinary research to challenge and extend the current knowledge about cultural diplomacy practices in libraries, museums, and cultural centers.

*Keywords*

Libraries, Museums, Cultural centers, Cultural diplomacy, Foreign policy, Cultural relations, Scoping review

**Introduction**

Libraries, museums, and cultural centers have long been used as foreign policy platforms and instruments for cultural diplomacy (Barnhisel and Turner, 2010; Chambers, 2016; Grincheva, 2019a; Laugesen, 2019; Snow and Cull, 2020). As foreign policy tools, libraries and museums

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3 have served as cultural ambassadors facilitating exchange of ideas, culture, and knowledge  
4 (Grincheva, 2019a; Laugesen, 2019; Snow and Cull, 2020). Foreign policy is a set of actions,  
5 rules, visions, and goals of a nation-state that guides, positions, and situates its national  
6 interests and principles within the international environment (Cooper *et al.*, 2013; Morin and  
7 Paquin, 2018). Cultural diplomacy, as an international relations strategy, enables foreign  
8 policy to influence attitudes by implementing and communicating identities, ideas, values,  
9 and ideologies to the foreign public, which leads to the creation of bilateral and multilateral  
10 relationships between actors and sectors in the international community. Foreign cultural  
11 policy reflects the state's domestic cultural policy agenda and serves both domestic and  
12 foreign publics (Cull, 2008; Gienow-Hecht and Donfried, 2010; Snow and Cull, 2020).  
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17 Cultural diplomacy institutions such as libraries, museums, and cultural centers have worked  
18 as a foreign policy resource for governments, non-governmental organizations (NGOs), and  
19 the private sector to pursue cultural diplomacy and relations (Liland, 1993; Reimann, 2004).  
20 Governmental institutions establish a cultural affairs department as part of the foreign affairs'  
21 organizational structure to create and advance cultural programs in foreign embassies'  
22 libraries, museums, and cultural centers. The Institut Français (1907); the Italian Cultural  
23 Center (1926); American Spaces, formerly known as the US Information Agency (1927); the  
24 British Council (1934); the Indian Cultural Center (1950); Germany's Goethe-Institut (1951);  
25 the Japan Foundation (1972); and Spain's Instituto Cervantes (1991), for instance, have been  
26 present on the cultural diplomacy scene for some time. In the last few years, the People's  
27 Republic of China's Confucius Institute and Classrooms (2004), the Russian Center for Science  
28 and Culture (2008), and the Korean Cultural Center (2009) have entered the international  
29 scene. These foreign cultural centers aim at building people-to-people connections with  
30 respect to cultural understanding and relationships through government initiatives. Non-  
31 governmental organizations (NGOs), academic institutions, and the private sector also  
32 pursued cultural diplomacy and international relations using intellectual infrastructures such  
33 as libraries, educational and research centers (Spero, 2018). In the recent years, museums  
34 have been implementing global corporatization strategies and franchising for building  
35 international partnerships abroad (Grincheva, 2019a) .  
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41 Prieto Gutierrez (2016) observed that there are around 3,745 foreign cultural centers globally  
42 that actively promote cultural diplomacy and cultural-political discourse. The study indicated  
43 the technical aspects of the organization of foreign cultural centers' management in terms of  
44 library management systems and budget management. However, there is a dearth of in-  
45 depth knowledge regarding the motives, goals, strategies, and future implications of these  
46 centers in cultural diplomacy and foreign policy. Line (2003) found that few studies on cultural  
47 centers during the Cold War discuss cultural diplomacy goals and strategies of the Allied and  
48 Soviet Bloc countries using library- and museum-related programs, but he stressed that the  
49 studies in question were outdated and did not reflect the extant research.  
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53 Twenty-first century international affairs need to address what Joseph Nye (2004) called the  
54 "paradox of plenty" or the information overload (Gross, 1964) caused by the explosion of  
55 information in the global information space including online polarization, fake news, post-  
56 truth politics, and information warfare between nation-states and the most recent infodemic  
57 crisis (Manor, 2019; Serena Giusti and Elisa Piras, 2020). Perhaps, the study on the essential  
58 role of libraries, museums, and cultural centers in building cultural diplomacy, international  
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3 partnerships, and multilateral cooperation among state and non-state actors is necessary  
4 than before and serve as a starting point for novel investigations in the field of study.  
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## 7 **Research Question**

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9 Case studies have dominated the literature on the nexus between cultural diplomacy and  
10 libraries, museums, and cultural centers. (Barnhisel and Turner, 2010; Line, 2003). Given  
11 growing interest in the current literature about this research topic across disciplines, the  
12 present study reviews and summarizes the research on libraries, cultural centers, and  
13 museums concerning foreign policy and cultural diplomacy. It focuses on identifying emerging  
14 areas of cultural diplomacy and foreign policy research within the broader research traditions  
15 of international relations, social sciences, library and information, and museum studies by  
16 exploring the research literature and the implications for future research. The specific aims  
17 herein are to map the topics, concepts, methods, and gaps in the field by answering the  
18 following question: what are the main research themes, study characteristics, concentration  
19 of studies, and gaps in the research on the role of libraries, museums, and cultural centers for  
20 foreign policy and cultural diplomacy practices?  
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25 The citation index databases Scopus and Web of Science revealed no scoping reviews or other  
26 relevant systematic or traditional literature reviews on the topic considered herein. In recent  
27 research on cultural diplomacy, Cai (2013) observed the need to systematically develop a  
28 mapping framework to track and analyze theoretical and empirical data, particularly  
29 concerning identities, perceptions, and behaviors in foreign cultural institutions. Given the  
30 numerous available case studies, performing a scoping review as a methodological approach  
31 is essential to contribute to a synthesis of the extant knowledge regarding libraries, museums,  
32 and cultural centers on foreign policy and cultural diplomacy practices.  
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## 37 **Methods**

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39 This research employed the *JBIM Manual for Evidence Synthesis* scoping review framework  
40 (Peters *et al.*, 2020) that aims to systematically summarize and map knowledge and concepts  
41 by describing and identifying the concentration of studies, research gaps, and trends (Arksey  
42 and O'Malley, 2005; Colquhoun *et al.*, 2014; Levac *et al.*, 2010; Peters *et al.*, 2020). The  
43 concept of a scoping review defines the systematic form of a knowledge synthesis that  
44 addresses an exploratory research question to map critical concepts, types of evidence, and  
45 gaps in research by systematically searching, selecting, and synthesizing existing knowledge  
46 (Colquhoun *et al.*, 2014; Peters *et al.*, 2020; Tricco *et al.*, 2018). Scoping reviews, together  
47 with several other review approaches, belong under the umbrella concept of systematic  
48 review (Gough *et al.*, 2017; Munn *et al.*, 2018) that specifically aims to provide a rigorous and  
49 transparent method for reviewing and mapping a particular research area that is specifically  
50 utilized in the social sciences (Arksey and O'Malley, 2005). Scoping reviews differ from  
51 systematic reviews, but not in systematic rigor. Systematic reviews usually pose more specific  
52 research questions to map the literature and evaluate and appraise research results, such as  
53 what treatments work for a specific condition and the usefulness of informing professional  
54 practice. Typically, systematic reviews are used in mature research fields such as medicine  
55 and biology (Munn *et al.*, 2018).  
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## *Inclusion Criteria*

Our inclusion criteria were conceptualized using the population, concept, and context framework in the *JBIM Manual for Evidence Synthesis*, which is crucial for developing a scoping review.

### *1. Concept*

The studies included centered on the concepts, ideas, and identities of libraries, cultural centers, and museums.

### *2. Context*

The studies selected had to be within the context of either of the following terms: foreign policy; various types of diplomacy, including public diplomacy and cultural diplomacy; or foreign and international relations.

### *3. Population*

Because the studies in this field rarely concern the specific characteristics of individual participants, the population was not used as an inclusion criterion.

### *4. Study Design*

There was no criterion for study design; studies with various designs, such as qualitative or quantitative, were included.

### *5. Time Period*

Our preliminary searches indicated relatively few relevant studies. Because we wanted to map the development from the historical accounts and findings to the evolving themes and ideas in contemporary research, a time limitation would have been counterproductive. Therefore, studies from the earliest available date on each database until December 31, 2020 were included.

### *6. Field of Study*

The broad search scope expected herein meant that studies in the social sciences, humanities, political science, international relations, cultural studies, museum and heritage studies, science and technology, education, and library and information studies were eligible for inclusion.

## 7. Other Criteria

Only peer-reviewed, published materials in all languages including journal articles, conference papers, books, and book chapters that reported primary research were included.

### *Information Sources and Search Strategy*

We used the following databases: ProQuest's Library and Information Science Abstracts (LISA); EBSCO's Library, Information Science, and Technology Abstracts (LISTA); Scopus; and Web of Science. All the identified documents were imported and compiled using the reference manager Zotero (2020). The search strategy was deliberately broad and aimed to scope peer-reviewed studies across a broad range of disciplines. Two clusters of search terms were used. The first cluster concerned the institutions themselves: library, museum, cultural center, and community center. The second cluster covered foreign policy, including a multitude of terms such as cultural diplomacy, public diplomacy, foreign relations, and international relations. The search string applied in the databases was based on the following search query: (("librar\*" OR "cultural center\*" OR "cultural centre\*" OR "community center\*" OR "community centre\*" OR "museum\*") AND ("diplomacy" OR "cultural diplomacy" OR "public diplomacy" OR "foreign policy\*" OR "foreign relation\*" OR "international relation\*")).

### *Document Selection Process*

First, we used the titles, keywords, and abstracts to refine and limit the search, which identified 1,462 documents. Duplicates were removed during the second screening, resulting in 569 documents, followed by a screening of the scholarly peer-reviewed research including various document types, such as books, journal articles, book chapters, review papers, and conference proceedings. Upon excluding editorial articles and gray literature, 72 documents remained for a full-text eligibility screening, which provided 55 documents. Of the 55 full-text documents, 4,974 citations were assessed through a cited reference searching process, after which 2 studies were included. From the total of 4,974 citations and documents, we found 57 studies that were eligible for this scoping review (see Table I). The document selection process was carried out between May 2020 and January 2021 (see Figure 1).

### *Data Extraction Process*

We extracted the data based on three main sequences: the study characteristics, including the year of publication, the language, the researcher's affiliation and areas of discipline, the type of study and the methods used, and the countries studied or where the research data came from; the theoretical and foundational framework incorporated in the study; and the research themes found in the study. Data extraction was conducted using Zotero (2020) and NVivo (2020); both authors independently reviewed the extracted data items, variables, and codes to ensure transparency, consistency, and accuracy. Coding discrepancies between the authors were easily resolved in most cases, and a consensus was reached. A thematic content analysis of the research results was conducted (Ritchie *et al.*, 2013). The data were manually coded via qualitative data analysis software (NVivo, 2020).

**Figure 1. PRISMA diagram****Results***Study Characteristics*

Of the 57 studies, most were journal articles. 55 studies were in English; one was in Spanish, and one was in Russian. Most were published between 2010 and 2020 with a large number of publications in 2019 (see Figure 2).

**Figure 2. Studies per year of publication and document type**

The single or first authors were predominantly affiliated with universities located in the United States (US), the United Kingdom (UK), and Australia (see Table I); a large proportion of the research data collected concerned the US, the UK, and China. While majority of the research data collected are about the US and the UK, there are also a small number of researchers affiliated with various institutions outside China that studied Chinese cultural diplomacy (see Table II).

The journals with more than one article published were the *International Journal of Cultural Policy* (n = 6), *Libraries and Culture* (n = 3), and *Library Trends* (n = 2). Among the 57 single or first authors, most were in the field of library and information science (n = 20), followed by communication and media studies (n = 9); history (n = 6); cultural studies (n = 5); political science (n = 4); arts and visual studies (n = 3); archaeology (n = 3); museum studies (n = 2); anthropology (n = 1); architecture (n = 1); education (n = 1); language and translation studies (n = 1); and sociology (n = 1). The most frequently appearing author was Grincheva with five studies on museums, followed by Prieto Gutierrez with three studies on libraries.

Most of the documents employed qualitative research, in particular, case studies (54 works). There were 44 empirical research studies, 3 explicitly theoretical papers, and 10 studies that were a mix of empirical and theoretical research. Numerous studies used historical and textual analysis and interviews as research methods. Some studies used emerging methodological frameworks such as network mapping and geo-visualization tools to describe the data (see Table III).

**Table II. First author's university affiliation by country****Table III. Research data collected and studied by country****Table IV. Study methods***Theoretical Approaches*

Diverse theoretical approaches were found in the 57 studies. The concept of soft power formulated by Nye (2004) featured heavily. Historians and political scientists including Cull (2008), Gienow-Hecht and Donfried (2010), Kraske (1985), Ninkovich (1980), and Melissen



(2005) were primarily cited as authors in relation to their foundational perspectives on the concept of cultural and public diplomacy.

### *1. Soft Power*

One highly cited theory was that of soft power. Soft power, as defined by Nye (2004), is the ability to shape preferences and influence the behavior of others through positive attraction to acquire a desired outcome. As described by Hernández (2018) and Kornphanat (2016), the soft power of most countries and institutions emanates from their political values, culture, and foreign policy, which helps them create relationships with partner countries or institutions. Soft power is the driving mechanism for boosting cultural and political attraction and image. Soft power featured in 17 museum-related studies and 7 library-related studies. Based on the case studies, China, France, Japan, Qatar, Russia, Singapore, South Korea, the UK, and the US were among the countries that utilized soft power strategies in cultural diplomacy and foreign policy in relation to cultural institutions (see Table V).

### *2. Cultural Diplomacy and Public Diplomacy*

Theoretical approaches concerning cultural diplomacy were described in the literature. The early studies of Kraske (1985) and Ninkovich (1980) were predominantly cited by some authors to describe the US's national cultural policy as a pioneering plan for a cultural diplomacy strategy. During World War II and the Cold War period, the US State Department created the Division of Cultural Relations with the support of the American Library Association (ALA) to communicate US ideals and values through books and libraries for cultural influence and exchange. Further, some authors cited the taxonomies and histories of public diplomacy by Cull (2008) as a core theoretical concept to justify their claims about countries pursuing cultural transmission or exporting national culture abroad through foreign policy.

Some authors referenced Gienow-Hecht and Donfried's (2010) perspective on a model of cultural diplomacy that aims to connect the efforts of both state or governmental actors and non-state actors such as NGOs, charities, professional associations, and civil society organizations in promoting cultural efforts abroad with an emphasis on a two-way dialogue between the agent and recipient of cultural diplomacy programs. The same applies to Melissen (2005), who deviated from hegemonic Cold War strategies to contemporary public diplomacy practice. He described public diplomacy as an interconnection of a multitude of actors between public affairs' domestic public and public diplomacy's foreign public (see Table V).

## **Table V.** Theoretical approaches

### *Research Themes*

#### *1. Goals*

This theme describes the research topics regarding the motives and intentions of countries and cultural institutions to pursue cultural diplomacy and foreign policy.



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5 *National identity and national interest:* One goal of countries and institutions in  
6 implementing foreign policies and cultural diplomacy programs in libraries, museums, and  
7 cultural centers was to promote and communicate national identity and ideals by promoting  
8 national culture to the foreign public. Such values were present in the literature where  
9 government actors were the agents for cultural influence (see Table VI).  
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13 *Democracy and civic engagement values:* Libraries, museums, and cultural centers are  
14 beacons of government and with NGOs in some cases export cultural–political ideals.  
15 Democracy and democratic values were among the motives of countries and institutions. Civic  
16 engagement and values such as the freedom of expression, equality, social justice, and human  
17 rights were among the national identities that countries and institutions used to drive foreign  
18 policy and cultural diplomacy goals. Conversely, communist values also featured in some  
19 goals to spread cultural and political ideals (see Table VI).  
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23 *Cosmopolitanism and internationalism:* The concepts of cosmopolitanism and  
24 internationalism were seen in few studies as goals for cultural diplomacy. Cosmopolitanism  
25 symbolizes that “all human beings belong to a single community” and “encapsulates the  
26 notion of belonging to a larger world than our localities” (Zhang and Guo, 2017). In the  
27 museum context, the philosophical underpinnings of cosmopolitanism and internationalism  
28 are the main drivers of museums to extend services, programs and activities beyond its  
29 national boundaries and make museums universally appealing and acceptable internationally.  
30 (see Table VI).  
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34 *Creativity, innovation, and entrepreneurial values:* Several contemporary studies noted  
35 that some countries and institutions aimed to promote creativity, innovation, and  
36 entrepreneurial values and ideals as part of exporting culture abroad (see Table VI).  
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#### 40 **Table VI.** Goals

##### 41 42 43 *2. Actors*

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45 The actors or the people involved in cultural diplomacy practices were an important category  
46 found in the literature. More than half the studies concerned state or government actors,  
47 which includes politicians, diplomats, and library and museum professionals. A few studies  
48 discussed non-state actors in the community, like non-governmental organizations,  
49 professional organizations, civil society foundations, and the private business sector. Some  
50 described the collaboration effort between state and non-state actors in executing foreign  
51 policies and cultural diplomacy programs (see Table VII).  
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#### 55 **Table VII.** Actors

##### 56 57 58 *3. Strategies*

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3 This theme expounded the strategies that countries and institutions followed to attain their  
4 goals.  
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8 *Cultural propaganda:* Over half the literature discussed cultural propaganda as a strategy in  
9 implementing and achieving governmental influence abroad, particularly during World War II  
10 and the Cold War period. The concept of propaganda was commonly associated with studies  
11 that argued for national interest and national identity as foreign policy goals and usually  
12 entailed a one-way form of cultural influence between the cultural agent and recipient.  
13 Cultural propaganda is associated with government and state propaganda (Akagawa, 2014;  
14 Kornphanat, 2016; Richards, 2001) and used as a conception for hegemonic and geopolitical  
15 powers such as American, British, Chinese Communist, and Soviet Union propaganda (Clarke  
16 *et al.*, 2017; Glant, 2016; Guth, 2008; Hart, 2019; Hubbert, 2014; Lincove, 2011; Luke, 2013;  
17 Luke and Kersel, 2013; Morinaka, 2019; Zhang and Guo, 2017; Laugesen, 2010). In library,  
18 museum, and cultural center practices, it is associated with visual arts and information  
19 propaganda (Buchczyk, 2018; Cai, 2013; Glant, 2016; Grincheva, 2015; Guth, 2008; Hart, 2019;  
20 Huang, 2019; Hubbert, 2014; Laugesen, 2010; Lincove, 2011; Maack, 2001; Makinen, 2001;  
21 Nisbett, 2013, 2013; Prieto Gutierrez, 2015; Prieto Gutierrez and Segado Boj, 2016, 2016;  
22 Walden, 2019), with the goals to spread political ideals related to, for example, nationalist,  
23 communist, and wartime notions. The dominant concept that was discussed in the literature  
24 was Cold War propaganda (Glant, 2016; Grincheva, 2019b; Prieto, 2013; Walden, 2019)  
25 between the US and the Soviet Bloc. Nisbett (2013) argued that propaganda was linked to the  
26 theory of instrumentalism wherein cultural assets and values are instruments to attain  
27 political and economic power (see Table VIII).  
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34 *Cross-cultural relations:* The concept of cross-cultural relations as a strategy for cultural  
35 diplomacy programs was viewed as a two-way cultural communication and exchange  
36 between the cultural agent and recipient. Few studies sought to explain the library's role in  
37 cross-cultural relations and cultural cooperation initiated by NGOs and professional  
38 organizations such as the United Nations Educational, Scientific and Cultural Organization, the  
39 International Federation of Library Associations and Institutions (IFLA), and the ALA. Some  
40 studies described museums and art galleries' role in cross-cultural cooperation involving  
41 professional organizations such as the American Alliance of Museums (AAM) and the  
42 International Center for the Study of the Preservation and Restoration of Cultural Property  
43 (Akagawa, 2014; Beattie *et al.*, 2019; Buchczyk, 2018; Clarke and Woycicka, 2019; Grincheva,  
44 2013a; Huang, 2019; McDonald, 2014); one study detailed the role of NGOs, such as the Asia  
45 Society, in museums' cross-cultural relations (Smith *et al.*, 2020) (see Table VIII).  
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50 <Table VIII. Policy strategies>

#### 51 52 53 4. Instruments

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55 This theme reflected the instruments and tools (see Table IX) used for the implementation of  
56 policy strategies (see Table VIII) and goals (see Table VI) for cultural diplomacy .  
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4 *Books, languages, and literacies:* Most studies explicitly described the use of books, library  
5 collections, information, and reference materials to advance foreign policy goals and  
6 strategies, especially with countries such as Canada, China, France, Russia, the UK, and the US  
7 (Cavell, 2009; Dalton, 2007; Guth, 2008; Laugesen, 2010; Lincove, 2011; Makinen, 2001;  
8 Mokia, 1995; Morinaka, 2019; Prieto, 2013; Rajczak, 1997; Richards, 2001; Robbins, 2007).  
9 During the Cold War period, the US formed the US Information Agency (USIA) and created the  
10 Franklin Book Programs project to promote America's image and values of freedom and  
11 democracy by distributing books and establishing libraries in developing nations, particularly  
12 in Southeast Asia (Guth, 2008; Laugesen, 2010). The French government invested in the books  
13 as an instrument for enrichment, enlightenment, democracy, and the freedom of expression  
14 using cultural diplomacy in its libraries throughout Francophone Africa (Maack, 2001). At  
15 present, the Chinese government has utilized books and information in its Confucius Institute  
16 to further promote Chinese traditional culture and provide information to those who want to  
17 study or travel in China (Zhang and Guo, 2017).  
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22 The exponential growth of the promotion and spread of books and information by cultural  
23 agents led to a boom in the publishing industry (Cain, 2010; Laugesen, 2010; Makinen, 2001;  
24 Mokia, 1995; Robbins, 2007). According to Mokia (1995), the US bridges the gap between  
25 book publishing and book distribution in the international arena. Most countries in  
26 developing nations, particularly in Asia, relied on acquiring books intended for school literacy  
27 and education through the US's book aid program during the Cold War. The book aid program  
28 was enacted via the US Public Law 265 to fund and distribute American textbooks to partner  
29 countries through a bilateral agreement. Makinen (2001) described the case of the American  
30 Suomen Lainan Apurahat ASLA-Fulbright program whereby the US government provided a  
31 grant for the acquisition of American textbooks for academic and public libraries in Finland.  
32 The book aid grant resulted in more interest in American culture and policies and built an  
33 enduring trust and partnership between the US and Finland. In Pakistan and Afghanistan, the  
34 Franklin Book Programs have helped translate American books into the local languages,  
35 providing suitable materials for school libraries and stimulated educational development in  
36 local communities (Robbins, 2007).  
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41 A compelling reason for the utilization of books and informational tools in cultural diplomacy  
42 was to augment the proliferation of language to facilitate knowledge sharing and cultural  
43 exchange through language classes, cultural activities, and political debates and talks that can  
44 be found in several studies. Glant (2016) mentioned the USIA's effort to extend American  
45 cultural influence on the promotion of American literary texts and fiction materials in Hungary  
46 during the Cold War period. In 1942, the US government in partnership with the Rockefeller  
47 Foundation and the ALA established a library and a reading room where they could offer  
48 English language courses to Mexican people (Prieto, 2013). In Brazil, the US government  
49 facilitated translation programs of Brazilian and Portuguese literature into English and US  
50 history books into Portuguese to advance language and literature exchange between Brazil  
51 and the US, which was facilitated by librarians, writers, publishers, and translators (Morinaka,  
52 2019). Canada also joined the neighboring countries during the Cold War by furthering  
53 Canadiana book projects to universities that resulted to Canadian studies programs in Asia  
54 and Europe (Cavell, 2009). Currently, Asian countries such as China and South Korea have  
55 been using language programs as a tool for cultural diplomacy by acquiring library books and  
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3 facilitating language classes at their respective cultural centers to promote cultural awareness  
4 and appreciation (Hernández, 2018; Kornphanat, 2016; Zhang and Guo, 2017).  
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7 Literacy, education, and reading initiatives were among the tools of libraries for cultural  
8 diplomacy programs. Some studies specifically described educational programming such as  
9 book clubs and conversation groups, adult and young adult literacy programs, and storytelling  
10 activities with children to engage with the foreign public. Prieto Gutierrez and Segado Boj  
11 (2016) mentioned that utilizing educational activities and social debates fosters social  
12 interaction with the foreign users of the cultural centers. Professional associations such as  
13 IFLA and ALA established sister library programs in public libraries that aimed to collaborate  
14 and exchange ideas with partner libraries abroad, especially in relation to discussing how to  
15 run and implement educational and reading literacy activities for children and young adults  
16 in diverse and multicultural communities (Lee and Bolt, 2016). Qatar has used its national  
17 museums, universities, and libraries to implement education diplomacy with foreign  
18 universities, libraries, and museums that position Qatar as an educational hub for  
19 international higher education (Eggeling, 2017).  
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24 *Librarianship and library exchange programs:* The use of books and language and  
25 educational materials in the library as an instrument for cultural diplomacy led to the  
26 significant influence of and interest in librarianship and library and information science  
27 practice. Few studies discussed library management practices and the technical skills needed  
28 to organize the collection; however, some mentioned library educational exchanges as a  
29 method to learn library practices in different countries. Both government and non-  
30 governmental actors, including professional organizations and private foundations, were  
31 involved in library consultations and surveys, catalogs and classifications, acquisition and  
32 collection development, publishing and translations, and library training and exchange  
33 programs for knowledge transfers to partner countries and institutions (Carroll, 1986; Dalton,  
34 2007; Laugesen, 2010; Lor, 2008; Mehra *et al.*, 2018; Ming-yueh Tsay, 1999; Prieto Gutierrez  
35 and Segado Boj, 2016; Prieto, 2013; Rajczak, 1997; Richards, 2001; Sergounin, 2000).  
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40 *Visual and performing arts and exhibitions:* In museums, most studies reported the use of  
41 visual arts from traditional crafts to contemporary arts and performing arts as an instrument  
42 for cultural diplomacy, especially cross-cultural relations and cooperation. A small group of  
43 studies highlighted Chinese traveling and loan exhibitions in New Zealand. In the past, Chinese  
44 traditional crafts, artworks, and imperial art treasures were used to create cultural bonds  
45 between China and New Zealand (Beattie *et al.*, 2019; Beattie and Stevenson, 2019). In the  
46 case of Qatar and Kuwait, Islamic civilization and art have been diplomatic agents of museums  
47 to introduce the Arab culture globally and create a cultural understanding with different  
48 countries (Al-Hammadi, 2017; Fabbri, 2018).  
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53 Cultural and traveling exhibitions and performances were described as implementation  
54 strategies for cultural relations and diplomacy. In the Cold War period, exhibitions of artworks  
55 were seen as agents of political diplomacy across the Iron Curtain region (Buchczyk, 2018).  
56 Several studies also cited the use of cross-cultural exhibitions to advance cultural  
57 understanding among its citizens, such as in Singapore and France's cultural collaboration  
58 (Cai, 2013), Qatar and Singapore's initiative on Islamic arts and cultural exhibition (Al-  
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3 Hammadi, 2017), and the case of indigenous cross-cultural exhibition between the US and  
4 Australia (McDonald, 2014).  
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7 *Museology, cultural heritage practices, and museum exchange programs.* The  
8 predominant factor in the use of arts and cultural exhibition for foreign policy was the need  
9 of governments and cultural institutions to advance cultural heritage internationally. The  
10 practice of heritage conservation is not seen as a concern of a single country but, rather, a  
11 shared action and challenge that must be addressed through cultural relations and  
12 cooperation. Thus, museology and cultural heritage practices involving museum professionals  
13 such as curators, archaeologists, and conservators were considered agents and instruments  
14 for cultural diplomacy, as present in some studies. One example included the conservation  
15 projects of the US, Italy, Germany, Hungary, and Turkey that involve monument sites as places  
16 and objects for cultural cooperation, which were supported with museum exchange and  
17 educational programs and financial grants to enable cooperation (Clarke *et al.*, 2017; Luke,  
18 2013; Luke and Kersel, 2013). Further, Japan has been a leading cultural heritage advocate,  
19 disseminating museum practices through exchange programs and direct foreign aid grants  
20 overseas (Akagawa, 2014). Moreover, Russia and China have been collaborating for the so-  
21 called red tourism development through cultural heritage grant projects and museum  
22 exchange programs between the two countries (Fokin and Elts, 2019). The US State  
23 Department, in cooperation with the AAM, has implemented museum cooperative projects  
24 such as the Museum Connect program to establish mutual cultural understanding and  
25 knowledge and create international collaboration initiatives employing various museology  
26 practices (Grincheva, 2015, 2016). In the UK, the British Library and British Museum have  
27 spearheaded a cultural program for partnership with countries in Africa and the Middle East  
28 as well as with India and China (Nisbett, 2013).  
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36 *Popular culture, digitalization, and innovation.* Popular (pop) culture is an emerging  
37 instrument and conduit for cultural diplomacy as per the literature. The Japan Foundation has  
38 used pop culture diplomacy to promote its anime, food, and video games to improve Japan's  
39 international image (Iwabuchi, 2015). The language program of the Korean Cultural Center in  
40 Mexico has reached out to youth groups interested in Korean pop culture (Hernández, 2018).  
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43 The spread of pop culture stemming from the rise of media and communication strategies for  
44 cultural diplomacy can be found in several studies. During the Cold War, print media, radio  
45 communications, and films were used in the pursuit of spreading pop culture (Lincove, 2011).  
46 Currently, apart from the Confucius Institute, Chinese newspapers, radio, and other media  
47 are present in places such as Thailand, targeting ethnic Chinese communities (Kornphanat,  
48 2016).  
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51 Several studies described a shift toward digitalization to implement cultural diplomacy  
52 programs in response to the demands of the twenty-first-century foreign public. The US State  
53 Department has embraced a transformational diplomacy in which a virtual presence is a top  
54 priority as a new diplomatic philosophy and practice (Cain, 2010). The participatory element  
55 of cultural diplomacy 2.0 has enabled museums to engage with cross-cultural exchanges  
56 within the online community (Grincheva, 2013a).  
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3 Libraries and cultural centers have invested in the internet and electronic resources (e-  
4 resources) to support the changing needs of their users. The advent of the internet and  
5 information technologies revolutionized information access in the US State Department's  
6 information centers by providing their users with electronic resources (Rajczak, 1997), which  
7 eventually popularized email and e-resources in library and information resource centers  
8 (Simmons, 2005).  
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12 Another emerging practice was the use of social media for cultural diplomacy. Prieto  
13 Gutierrez and Nunez (2018) described Twitter as a communication tool of Instituto Cervantes  
14 to disseminate Spanish cultural and educational information and activities to more than  
15 330,000 followers. Social media also empowered libraries and museums to create their own  
16 virtual and digital spaces to serve and engage the community with culture and politics  
17 (Grincheva, 2013a; Prieto Gutierrez and Segado Boj, 2016). These emerging practices have  
18 impacted how libraries, museums and cultural centers transact with their users. Simmons  
19 (2005) reported that the US State Department's information resource center should  
20 anticipate future needs and trends. Recently, the US Diplomacy Lab project has empowered  
21 the US State Department and US colleges and universities to innovate through research and  
22 development. The project provided an innovative and creative opportunity for future library  
23 and information professionals to showcase their data management and mapping skills in  
24 developing a geographic information system for LGBTQ advocacy (Mehra *et al.*, 2018).  
25 Grincheva (2019a) highlighted the project of the Australian Center for the Moving Image and  
26 the University of Melbourne's Institute of Public Cultures in developing a geo-visualization  
27 tool to measure museums' soft power and cultural influence abroad. The development of  
28 digital scholarship and humanities for museums and cultural engagement allowed these  
29 institutions to innovate in the field of cultural diplomacy and foreign policies using data and  
30 information technology.  
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### 36 **Table IX.** Instruments

### 37 **Discussion**

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39 This review has discovered a heterogeneous collection of studies varying across different  
40 subject areas, institutions, programs, practices, strategies, and processes published in various  
41 journals and books from 1986 to December 31, 2020. This signifies that there is a growing  
42 interest in this topic but no available review that systematically mapped the literature. The  
43 contribution of this article is to analyze how the concepts, theories, and methods in the  
44 literature have been developed and describe the concentration of ideas and gaps in the  
45 research as well as the implications for future studies.  
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### 51 *Concentration of Studies and Research Gaps*

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53 Overall, scholars of library and information studies and communication and media studies  
54 have published a substantial amount of academic work. However, from 2010 to 2020, there  
55 was a significant upsurge in publications by scholars from the fields of history, cultural studies,  
56 archaeology, visual arts, and museum studies.  
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3 Most of the scholars were affiliated with US and UK universities and research institutes and  
4 collected research data from these countries as well. However, this is not the case in the study  
5 of Chinese cultural diplomacy, where there is a growing interest on the part of researchers  
6 globally in studying China's role in international relations.  
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9 All the studies identified were qualitative in nature, tending toward case study research. We  
10 discovered a considerable gap in the research methods used: there were no available  
11 quantitative surveys to numerically measure hypotheses. This implies the need for research  
12 to explore and employ quantitative methods to investigate the programs and practices. Still,  
13 there are authors who have used mathematical and computational research techniques such  
14 as geo-visualization and data mapping as part of their methodological approach (Grincheva,  
15 2019c; Mehra *et al.*, 2018). Most authors used textual and historical analysis as a research  
16 method; a few utilized surveys, interviews, or focus group discussions. However, what was  
17 often absent from the studies was the point of view of the cultural receiver or recipient. Few  
18 studies demonstrated the perception of users and participants regarding cultural diplomacy  
19 programs. Still, there is a scarcity of qualitative and quantitative assessments on the  
20 effectiveness of the outcomes and performance of cultural diplomacy programs among  
21 cultural recipients.  
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26 Studies of libraries in cultural centers appear predominantly from 1986 to 2011; while  
27 museums and cultural centers have attracted increasing attention in the last decade (2010–  
28 2020). Many studies have defined and theorized museum diplomacy; however, none of the  
29 library and information science (LIS) authors used library diplomacy as a theoretical  
30 framework to describe the current realities and phenomena.  
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33 Joseph Nye's soft power theory remains a constant choice of researchers for their theoretical  
34 positions, especially from 2010 to 2020. This theory is commonly used as a research metaphor  
35 by more than half of the researchers in the literature, particularly in studies pertaining to  
36 museums. The majority of the studies describe museums as a soft power currency of  
37 countries to enhance international attractiveness to gain cultural and economic power on the  
38 global stage. This is something that we consider a research gap because there was no research  
39 available that discussed the potential of soft power strategies in libraries.  
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43 At the height of the Cold War, library book programs (Cavell, 2009; Laugesen, 2010; Maack,  
44 2001; Makinen, 2001; Richards, 2001; Robbins, 2007; Sergounin, 2000); book publishing and  
45 distribution (Mokia, 1995; Robbins, 2007); library cultural exchanges and programs  
46 (Morinaka, 2019); librarianship, library training, and library technology (Richards, 2001); and  
47 partnership with professional associations, such as IFLA and academic institutions and  
48 universities (Carroll, 1986; Cavell, 2009; Dalton, 2007) were used for information and cultural  
49 propaganda to win allegiances abroad. However, despite this, the library's value as an  
50 instrument for enlightenment, enrichment, and education (Maack, 2001; Richards, 2001) and  
51 an agent for democratic and civic engagement ideals prevailed and remained a positive  
52 influence on the foreign public across the globe (Prieto, 2013).  
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56 Further, museums work with foreign governments abroad as cultural partners and experts to  
57 implement grant-based programs such as cultural heritage conservation and museum training  
58 (Akagawa, 2014), archaeological site programs (Luke, 2013; Luke and Kersel, 2013), dark  
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3 heritage and memorial site preservation (Clarke *et al.*, 2017; Clarke and Woycicka, 2019) and  
4 partnerships with professional associations such as the AAM and the private sector  
5 (Grincheva, 2013a, 2015, 2019b), to practice collaborative cultural relations in a liberal  
6 independent framework (Walden, 2019) and are not governed by states' foreign policy  
7 agendas and processes (Grincheva, 2019b). We found that museum diplomacy works in a  
8 hybrid form of cultural diplomacy strategy where cultural agents, both state and non-state  
9 actors, work independently toward a shared goal to establish cultural relations with cultural  
10 recipients and partners, whereas libraries are mostly attached to and governed by embassies,  
11 consulates, and partner cultural organizations, which are mainly mandated by government  
12 foreign policy agendas. Only one study described local public libraries and university libraries  
13 pursuing cultural partnerships abroad without the mandate of the state foreign policy (Lee  
14 and Bolt, 2016). There is a wide gap in the research concerning this matter; LIS researchers  
15 need to further explore the role of domestic and local libraries, NGOs, and the private sector  
16 for cultural diplomacy and relations.  
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21 We discovered that libraries and cultural centers are seen as cultural propaganda instruments  
22 of governments (Maack, 2001; Prieto Gutierrez, 2015; Prieto Gutierrez and Segado Boj, 2016;  
23 Prieto, 2013; Richards, 2001), while museums are most often viewed as cross-cultural  
24 partners (Al-Hammadi, 2017; Cai, 2013; Grincheva, 2016, 2019b). We argue that most  
25 museum researchers use soft power theory to understand the museum attractions of both  
26 cultural recipients and partners and demonstrate cross-cultural and reciprocal relationships  
27 (Al-Hammadi, 2017; Beattie *et al.*, 2019; Cai, 2013; Clarke *et al.*, 2017; Fokin and Elts, 2019;  
28 Grincheva, 2019c; Luke and Kersel, 2013). There appears to be an opportunity to bridge and  
29 explore how libraries can also generate soft power attraction through a cross-cultural,  
30 reciprocal, and multilateral form of cultural diplomacy strategies rather than through simple  
31 propaganda.  
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### 36 *Emerging Forms of Cultural Diplomacy*

#### 37 38 39 *1. Collection to Connection*

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41 We found two major clusters of policy instruments used for implementing cultural diplomacy  
42 programs. The first is the knowledge and cultural transfer, which includes library and museum  
43 collections, such as books, e-resources, visual arts, performing arts, languages, cultural  
44 heritage and memorial sites, and pop culture as communicated and advocated through  
45 cultural diplomacy activities as exhibitions and performances, language and cultural classes,  
46 literacy and educational activities, media, digitalization, and publishing programs.  
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50 The second cluster is in the professional and cultural skills transfer such as librarianship,  
51 library practices and technology programs, and museology and cultural preservation  
52 practices, which is implemented through educational exchange programs and grants for  
53 cultural skills transfer. The people behind these knowledge, culture, and professional  
54 transfers are cultural diplomacy actors such as the state and non-state actors, specifically, the  
55 professional and cultural actors who connect and implement the programming, advocacy,  
56 and exchange initiatives. **Library and museum professional organizations and the academe  
57 are the contemporary focal diplomacy actors in connecting culture and communities through  
58 knowledge and skills transfer in the international environment. We believe that there is a**  
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3 continuing interest in studying the role of cultural professionals in the community for cultural  
4 diplomacy.  
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## 6 7 *2. Political to Creative Values*

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10 We identified that the major agenda and goals for cultural diplomacy and foreign policy are  
11 to spread national identity and interests, in particular, political values, such as democratic and  
12 communist ideals, to other countries. The number of studies is small, but the notable values  
13 found include creative, economic, entrepreneurial, and educational values, in implementing  
14 innovation and creative industries for cultural relations and diplomacy. Although mostly  
15 libraries and museums for cultural diplomacy were seen as tools to spread political ideals and  
16 often linked with cultural imperialism and colonization, a few case studies posit library's  
17 educational, creative and innovation values as a tool for multilateral and cross-cultural  
18 partnership among communities. This could be an interesting topic for further and future  
19 investigation.  
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## 22 23 *3. Going Digital*

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26 Studies related to museums have presented up-to-date case studies that noted the role of  
27 the internet, social media, and digital tools for museum diplomacy strategies (Grincheva,  
28 2013b, 2019c). Some authors recommended further studies on cultural diplomacy 2.0  
29 (Grincheva, 2013b), digital public diplomacy (Simmons, 2005), and innovation diplomacy  
30 (Mehra *et al.*, 2018). Notably, although technology is mentioned frequently in the LIS  
31 literature, the studies are dated and do not reflect modern-day digital diplomacy. This is  
32 something LIS researchers should explore and analyze in future research.  
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35 Libraries and cultural centers faced budgetary issues that forced some of them to discontinue  
36 physical lending services and adapt to digital resources and services. (Harper *et al.*, 1998;  
37 Prieto Gutierrez and Segado Boj, 2016; Prieto-Gutiérrez and Rubio Núñez, 2018, p. 20;  
38 Rajczak, 1997; Simmons, 2005). The linkage between digital services and digital diplomacy  
39 could be a potent topic for future research. Contemporary library and museum practices need  
40 to be explored to further describe the value of digitalization for diplomacy and international  
41 relations.  
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## 44 45 **Limitations**

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48 This scoping review is comprehensive in identifying a large body of literature in a multi-  
49 disciplinary field including social sciences, humanities, political science, international  
50 relations, cultural studies, museum studies, science and technology, education and library  
51 and information science and covers all years the databases have existed including 2020.  
52 However, the present review is limited to peer-reviewed studies; gray literature such as white  
53 papers and reports posit possible contributions in the field but are not included. Although we  
54 included all languages, many, possibly relevant, non-English language journals are not  
55 represented in the general and discipline specific bibliographical databases.  
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## 58 59 **Conclusion**

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The 57 studies identified in this study on the cultural diplomacy and foreign policy practices in libraries, museums, and cultural centers revealed a noteworthy upward trajectory of in the number of publications on the topic in the last decade, suggesting a growing interest in the field. Although substantial work exists on the topic, the potential remains for interdisciplinary research to challenge and extend the current information about cultural diplomacy practices in libraries, museums, and cultural centers, including the emerging forms of diplomacy, such as library, museum, creative, and digital diplomacy. We also envisage that the amount of empirical work, quantitative research, and case studies will continue to increase. It is hoped that this first scoping review on the topic will prove to be a useful tool for those who choose to investigate the changing and novel roles of libraries, museums, and cultural centers in relation to cultural diplomacy and foreign policy.

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**Table I.** List of Studies

| No. | Author/s                                |
|-----|-----------------------------------------|
| 1.  | Akagawa (2014)                          |
| 2.  | Al-Hammadi (2017)                       |
| 3.  | Beattie <i>et al.</i> (2018)            |
| 4.  | Beattie and Stevenson (2019)            |
| 5.  | Buchzyk (2018)                          |
| 6.  | Cai (2013)                              |
| 7.  | Cain (2010)                             |
| 8.  | Carroll (1986)                          |
| 9.  | Cavell (2009)                           |
| 10. | Clarke <i>et al.</i> (2017)             |
| 11. | Clarke and Woycicka (2019)              |
| 12. | Dalton (2007)                           |
| 13. | Eggeling (2017)                         |
| 14. | Fabbri (2018)                           |
| 15. | Fokin and Elts (2019)                   |
| 16. | Glant (2016)                            |
| 17. | Grincheva (2013)                        |
| 18. | Grincheva (2015)                        |
| 19. | Grincheva (2016)                        |
| 20. | Grincheva (2019b)                       |
| 21. | Grincheva (2019c)                       |
| 22. | Guth (2008)                             |
| 23. | Harper <i>et al.</i> (1998)             |
| 24. | Hart (2019)                             |
| 25. | Hernández (2018)                        |
| 26. | Huang (2019)                            |
| 27. | Hubbert (2014)                          |
| 28. | Iwabuchi (2015)                         |
| 29. | Kornphanat (2016)                       |
| 30. | Laugesen (2010)                         |
| 31. | Lee and Bolt (2016)                     |
| 32. | Lincove (2011)                          |
| 33. | Lor (2008)                              |
| 34. | Luke (2013)                             |
| 35. | Luke and Kersel (2013)                  |
| 36. | Maack (2001)                            |
| 37. | Makinen (2001)                          |
| 38. | McDonald (2014)                         |
| 39. | Mehra <i>et al.</i> (2018)              |
| 40. | Ming-yueh (1999)                        |
| 41. | Mokia (1995)                            |
| 42. | Moore and Mann (2020)                   |
| 43. | Morinaka (2019)                         |
| 44. | Nisbett (2013)                          |
| 45. | Prieto-Gutierrez (2015)                 |
| 46. | Prieto (2013)                           |
| 47. | Prieto-Gutierrez and Rubio-Nunez (2018) |
| 48. | Prieto-Gutierrez and Segado-Boj (2016)  |
| 49. | Rajczak (1997)                          |
| 50. | Richards (2001)                         |
| 51. | Robbins (2007)                          |
| 52. | Sergounin (2000)                        |
| 53. | Simmons (2005)                          |

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| 54. | Smith et al. (2020)  |
| 55. | Walden (2019)        |
| 56. | Wang (2018)          |
| 57. | Zhang and Guo (2017) |

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**Table II.** First author's university affiliation by country

| <b>University Affiliation by Country</b> | <b>No. of Researchers</b> |
|------------------------------------------|---------------------------|
| United States                            | 18                        |
| United Kingdom                           | 6                         |
| Australia                                | 5                         |
| Canada                                   | 2                         |
| Finland                                  | 2                         |
| Mexico                                   | 2                         |
| Russia                                   | 2                         |
| China                                    | 1                         |
| Denmark                                  | 1                         |
| Hungary                                  | 1                         |
| New Zealand                              | 1                         |
| Qatar                                    | 1                         |
| Singapore                                | 1                         |
| South Africa                             | 1                         |
| Spain                                    | 1                         |
| Taiwan                                   | 1                         |
| Thailand                                 | 1                         |

**Table III.** Research data collected and studied by country

| Country                    | Number of Studies | List of Studies                                                                                     |
|----------------------------|-------------------|-----------------------------------------------------------------------------------------------------|
| United States              | 25                | 7, 8, 9, 12, 16, 17, 18, 22, 30, 31, 33, 35, 36, 37, 39, 40, 41, 42, 43, 46, 45, 49, 50, 51, 53, 54 |
| United Kingdom             | 8                 | 5, 23, 24, 32, 36, 44, 55                                                                           |
| China                      | 7                 | 3, 4, 15, 26, 27, 29, 57                                                                            |
| Russia                     | 5                 | 11, 15, 21, 50, 52                                                                                  |
| France                     | 3                 | 6, 36, 45                                                                                           |
| Germany                    | 3                 | 11, 45, 56                                                                                          |
| Australia                  | 2                 | 20, 38                                                                                              |
| Japan                      | 2                 | 1, 28                                                                                               |
| New Zealand                | 2                 | 3, 4                                                                                                |
| Qatar                      | 2                 | 2, 13                                                                                               |
| Singapore                  | 2                 | 2, 6                                                                                                |
| Spain                      | 2                 | 45, 47                                                                                              |
| Canada                     | 1                 | 9                                                                                                   |
| Italy                      | 1                 | 10                                                                                                  |
| South Korea                | 1                 | 25                                                                                                  |
| Kuwait                     | 1                 | 14                                                                                                  |
| Romania                    | 1                 | 5                                                                                                   |
| Slovenia                   | 1                 | 10                                                                                                  |
| Turkey                     | 1                 | 34                                                                                                  |
| Various/Multiple countries | 2                 | 19, 48                                                                                              |

**Table IV.** Study methods

| Category                              | Number of Studies | List of Studies                                                                   |
|---------------------------------------|-------------------|-----------------------------------------------------------------------------------|
| Historical/textual analysis           | 21                | 5, 12, 13, 14, 16, 21, 22, 24, 30, 32, 34, 35, 36, 37, 40, 41, 43, 51, 52, 53, 56 |
| Interview                             | 16                | 6, 8, 9, 11, 12, 18, 21, 23, 27, 31, 38, 45, 48, 49, 54, 57                       |
| Theoretical study                     | 10                | 1, 2, 4, 10, 13, 20, 25, 44, 52, 55                                               |
| Survey                                | 7                 | 42, 45, 47, 48, 49, 54, 57                                                        |
| Literature review                     | 3                 | 17, 19, 33                                                                        |
| Observation                           | 2                 | 39, 42                                                                            |
| Network mapping and geo-visualization | 2                 | 20, 39                                                                            |

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**Table V.** Theoretical approaches

| <b>Author, Year</b>                    | <b>Number of Studies</b> | <b>List of Studies</b>                                                            |
|----------------------------------------|--------------------------|-----------------------------------------------------------------------------------|
| Nye, 2004                              | 22                       | 1, 2, 3, 4, 6, 10, 11, 13, 15, 18, 20, 21, 22, 25, 29, 35, 38, 45, 48, 55, 56, 57 |
| Melissen, 2005                         | 13                       | 1, 3, 4, 11, 13, 17, 18, 20, 21, 25, 35, 48, 57                                   |
| Cull, 2008                             | 10                       | 3, 4, 6, 10, 24, 25, 32, 45, 56, 57                                               |
| Gienow-Hecht and Donfried, 2010        | 7                        | 6, 10, 17, 19, 21, 35, 55                                                         |
| Kraske, 1985 and Frank Ninkovich, 1981 | 7                        | 6, 9, 19, 36, 45, 46, 49                                                          |

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**Table VI.** Goals

| Themes                                             | Number of Studies | List of Studies                                                    |
|----------------------------------------------------|-------------------|--------------------------------------------------------------------|
| National interest                                  | 18                | 1, 3, 4, 5, 11, 17, 24, 25, 29, 30, 34, 35, 36, 43, 44, 52, 56, 57 |
| National identity                                  | 17                | 1, 3, 5, 10, 13, 14, 18, 20, 21, 24, 30, 34, 35, 44, 52, 56, 57    |
| Democratic and civic engagement values             | 15                | 3, 11, 14, 18, 19, 24, 30, 32, 39, 40, 41, 46, 51, 53, 54          |
| Cosmopolitanism and internationalism               | 8                 | 10, 11, 13, 19, 20, 34, 35, 57                                     |
| Creativity, innovation, and entrepreneurial values | 7                 | 13, 14, 25, 33, 44, 55, 57                                         |
| Communist values                                   | 6                 | 3, 15, 27, 29, 52, 57                                              |

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**Table VII.** Actors

| Themes                     | Number of Studies | List of Studies                                                                                                          |
|----------------------------|-------------------|--------------------------------------------------------------------------------------------------------------------------|
| State actors               | 32                | 1, 2, 4, 5, 6, 7, 10, 11, 13, 14, 15, 16, 22, 23, 24, 25, 27, 28, 30, 32, 36, 37, 43, 45, 47, 48, 49, 50, 53, 55, 56, 57 |
| State and non-state actors | 15                | 3, 8, 9, 12, 19, 21, 29, 34, 35, 38, 39, 41, 44, 46, 51                                                                  |
| Non-state actors           | 10                | 17, 18, 20, 26, 31, 33, 40, 42, 52, 54                                                                                   |

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**Table VIII.** Policy strategies

| Themes                   | Number of Studies | List of Studies                                                                                         |
|--------------------------|-------------------|---------------------------------------------------------------------------------------------------------|
| Cultural propaganda      | 27                | 1, 5, 9, 10, 16, 18, 21, 22, 24, 26, 27, 28, 29, 30, 32, 34, 35, 36, 37, 43, 44, 45, 46, 48, 50, 55, 57 |
| Cross-cultural relations | 11                | 3, 5, 8, 11, 12, 17, 26, 30, 33, 38, 54                                                                 |

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**Table IX.** Instruments

| Themes                                                  | Number of Studies | List of Studies                                              |
|---------------------------------------------------------|-------------------|--------------------------------------------------------------|
| Language, cultural, and area studies                    | 16                | 1, 9, 16, 22, 25, 27, 29, 30, 36, 41, 43, 45, 46, 48, 51, 57 |
| Exhibitions and performances                            | 15                | 3, 4, 5, 6, 13, 14, 24, 26, 31, 38, 43, 46, 55, 56, 57       |
| Literacy and education                                  | 15                | 9, 13, 17, 21, 25, 29, 30, 31, 37, 42, 43, 45, 48, 50, 57    |
| Visual arts                                             | 15                | 2, 3, 4, 5, 13, 14, 16, 19, 24, 26, 38, 43, 54, 55, 56       |
| Books, information, and print materials                 | 14                | 9, 12, 22, 30, 32, 36, 37, 41, 43, 46, 49, 50, 51, 57        |
| Digitalization                                          | 13                | 7, 17, 23, 31, 36, 39, 42, 47, 48, 49, 50, 53, 57            |
| Librarianship, library and information science practice | 11                | 8, 12, 23, 30, 31, 33, 39, 40, 50, 51, 52                    |
| Museology, cultural preservation practice               | 9                 | 1, 6, 11, 13, 15, 18, 19, 34, 35                             |
| Pop culture                                             | 9                 | 1, 6, 12, 16, 23, 25, 28, 29, 43                             |
| Grants                                                  | 7                 | 1, 12, 19, 34, 35, 37, 44                                    |
| Cultural heritage and memorial sites                    | 5                 | 10, 11, 13, 34, 35                                           |
| Innovation                                              | 5                 | 13, 25, 39, 42, 53                                           |
| Museum exchange programs                                | 5                 | 6, 15, 18, 21, 44                                            |
| Publishing                                              | 5                 | 7, 30, 37, 41, 51                                            |
| E-resources                                             | 4                 | 25, 48, 49, 53                                               |
| Media and communication                                 | 4                 | 25, 28, 29, 32                                               |
| Library exchange programs                               | 3                 | 12, 31, 40                                                   |
| Social media                                            | 3                 | 17, 47, 48                                                   |
| Performing arts                                         | 1                 | 3                                                            |

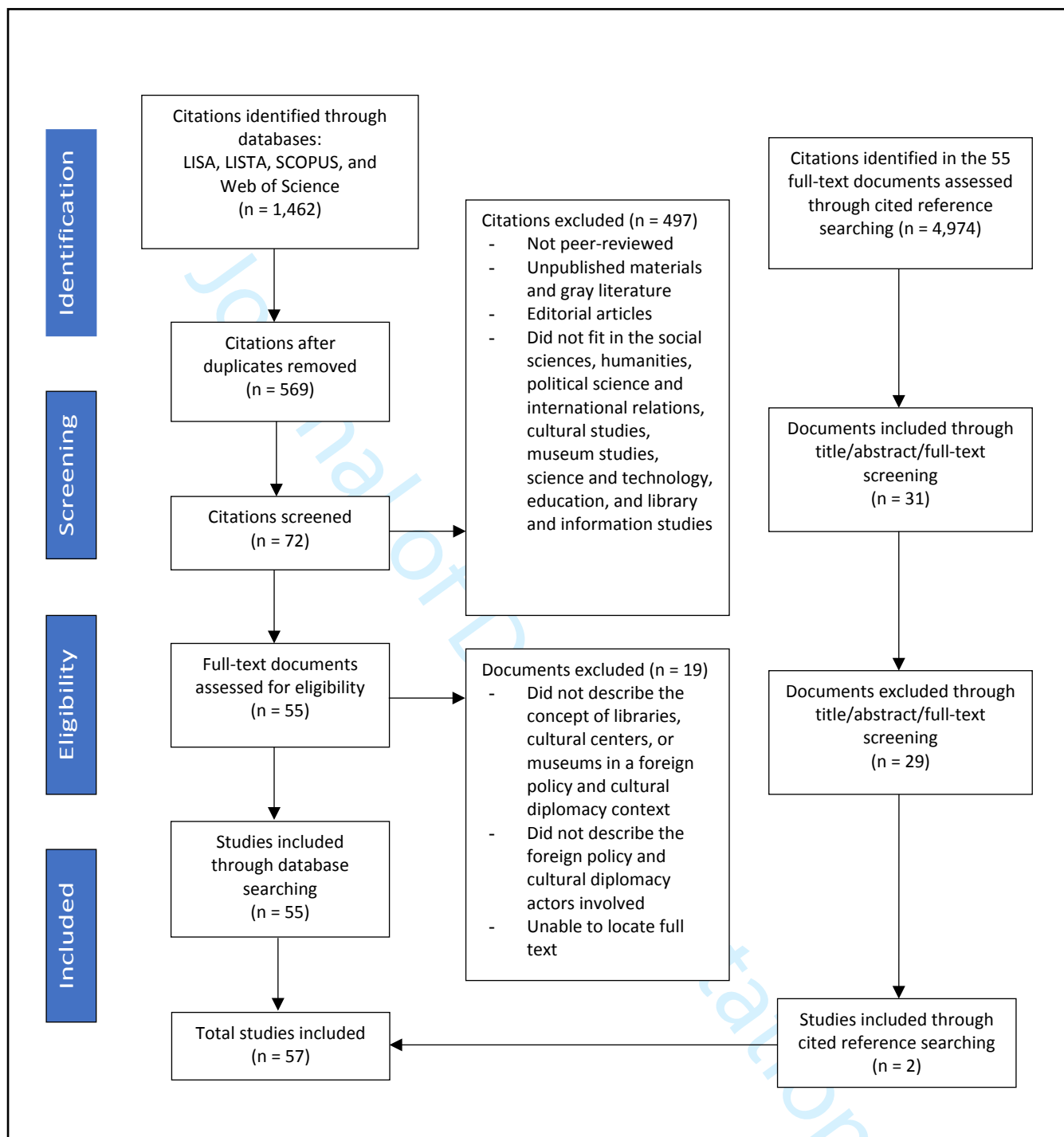


Figure 1. PRISMA diagram

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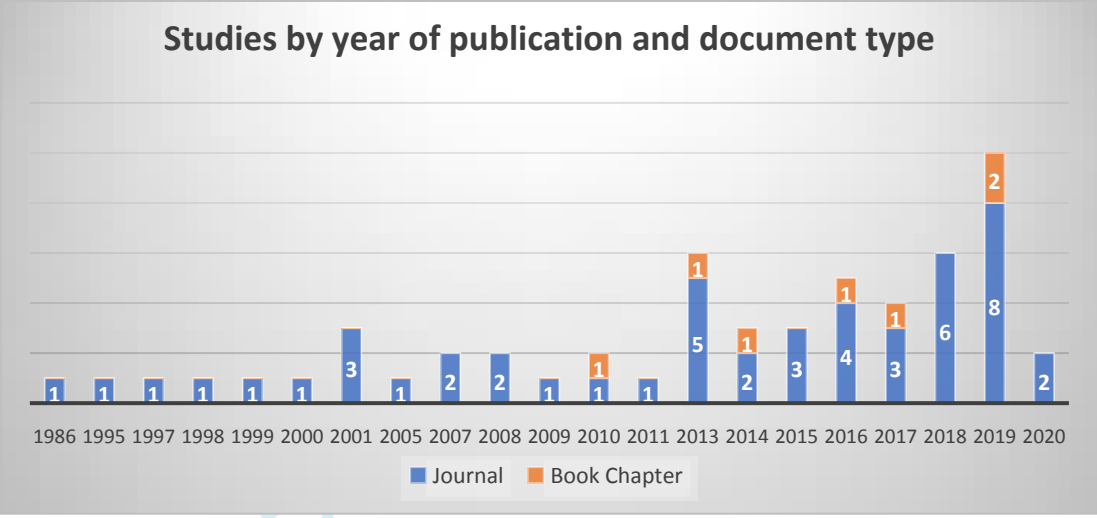


Figure 2. Studies per year of publication and document type

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