

## DAMIEN MAHIET

Associate Director and Lecturer in Humanities  
Cogut Institute for the Humanities | Brown University  
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### EDUCATION

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- 2011 PhD and MA in Musicology, Cornell University (Ithaca, NY)  
Dissertation: *The Concert of Nations: Music, Political Thought and Diplomacy in Europe, 1600s-1800s* | Committee: Annette Richards (Chair, Musicology), James Webster (Musicology), Isaac Kramnick (Government), and Richard Leppert (Cultural Studies, University of Minnesota)
- Summer 2006 School of Criticism and Theory at Cornell University (Ithaca, NY)  
Seminar: “Black Intellectuals” | Brent Hayes Edwards (English and Comparative Literature, Columbia University)
- 2005 MA “Histoire et théorie du politique”, summa cum laude, & The Sciences Po master’s degree, cum laude, Sciences Po Paris, France  
Thesis: *La Jeune France (Yves Baudrier, Daniel-Lesur, André Jolivet, Olivier Messiaen): Étude pour une théorie politique de la musique* | Supervisor: Jean-Marie Donegani
- 2002–2003 Undergraduate exchange program, St. Mary’s College of Maryland
- 2003 Diplôme d’études universitaires générales (DEUG) in history, Université Panthéon-Sorbonne, Paris I and Lycée Claude Monet (preparatory class)

### ACADEMIC AND ADMINISTRATIVE EMPLOYMENT

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- 2017–present Associate Director and Lecturer in Humanities, Cogut Institute for the Humanities, Brown University (Providence, RI)
- 2015–2017 Faculty Development Coordinator, Office for Faculty Affairs  
Harvard Medical School (Boston, MA)
- 2014–2015 Program Coordinator, Westfield Center for Historical Keyboard Studies  
Cornell University (Ithaca, NY)
- 2012–2013 Postdoctoral Fellow, Mahindra Humanities Center  
Harvard University (Cambridge, MA)
- 2010–2014 Assistant Professor of Music and Member of the International Studies Program,  
Denison University (Granville, OH)

### EDITED VOLUMES

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Rebekah Ahrendt, Mark Ferraguto, and Damien Mahiet, eds., *Music and Diplomacy from the Early Modern Era to the Present* (New York: Palgrave Macmillan, 2014).

Chapters by Melvin L. Butler, Mario Dunkel, Danielle Fosler-Lussier, Giulia Giovani, Anne-Madeleine Goulet, Harm Langenkamp, Frédéric Ramel, Kendra Salois, Arne Spohr, M. Paula Survilla, Ellen R. Welch, Willow F. Williamson, and Jonathan Yaeger.

Reviews:

- Kendra Preston Leonard, *H-War* (March 2016), <http://www.h-net.org/reviews/showrev.php?id=45395>.
- Louis Velasco-Pufleau, “Musique, diplomatie et émotions,” *Revue française de science politique*, vol. 69, no. 2 (2019): 116–18, published in English at <https://msc.hypotheses.org/1800>.

Jean-Michel Bardez, Jean-Marie Donegani, Bruno Moysan, and Damien Mahiet, eds.,  
*L'Institution musicale* (Sampzon, France: Delatour, 2011, with funding from the Centre  
National du Livre).  
Chapters by Florence Alazard, Esteban Buch, Richard Leppert, Jann Pasler, Sylvie Pébrier, Frédéric  
Ramel, Jacques Rigaud, and Tracy B. Strong.

## CHAPTERS IN BOOKS

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- “The Diplomat’s Test: Branding New and Old Diplomacy at the Beginning of the Nineteenth and  
Twenty-First Centuries,” in *International Relations, Music and Diplomacy: Sounds and  
Voices on the International Stage*, ed. Frédéric Ramel and Cécile Prévost-Thomas, 115–39  
(Palgrave Macmillan, 2018).
- (lead author) “Introduction,” in Rebekah Ahrendt, Mark Ferraguto, and Damien Mahiet, eds.,  
*Music and Diplomacy from the Early Modern Era to the Present*, 1–16 (New York: Palgrave  
Macmillan, 2014).
- “Éducation musicale et démocratie” [Musical Education and Democracy], in *L'Institution  
musicale*, ed. Jean-Michel Bardez, et al., 44–54 (Sampzon, France: Delatour, 2011).
- “Faire groupe, être soi-même (1936–1939): Daniel-Lesur, André Jolivet et l’élaboration du  
groupe Jeune France” [Belonging to a group, being oneself (1936–1939): Daniel-Lesur,  
André Jolivet, and the making of the Jeune France Group], in *Regards sur Daniel-Lesur.  
Compositeur et humaniste (1908–2002)*, ed. Cécile Auzolle, 141–52 (Paris: Presses de  
l’Université de Paris-Sorbonne, 2009).
- “Penser l’autonomie musicale et le corps social” [Musical autonomy and the social body], in  
*Réflexions sur la socialité de la musique. Actes du colloque « Musique et société » organisé  
les 7, 8, et 9 juin 2006*, ed. Aude Locatelli and Frédérique Montandon, 251–63 (Paris:  
L’Harmattan, 2007).

## REFEREED JOURNAL ARTICLES

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- “The Musical Diplomacy of Clemens von Metternich,” *Diplomatica* (forthcoming; accepted  
January 2021)
- “Rethinking Harmony in International Relations,” *Journal of International Political Theory* (e-  
published ahead of print, 2019), <https://doi.org/10.1177/1755088219868825>.
- “The First *Nutcracker*, the Enchantment of International Relations, and the Franco-Russian  
Alliance,” *Dance Research* 34/2 (November 2016): 119–49.
- “The Aesthetics and Politics of Wonder in the First *Nutcracker*,” *19<sup>th</sup>-Century Music* 40/3  
(November 2016): 131–58.
- “Haydn & Metternich: A Letter by Joseph Haydn in the Metternich Archives,” *Haydn-Studien*  
XI/1 (December 2014): 150–65.
- “Must We Choose between Democracy and Music? On a Curious Silence in Tocqueville’s  
*Democracy in America*,” *History of European Ideas* 40/3 (January 2014): 360–80.
- “Charles Burney; Or, the Philosophical Misfortune of a Liberal Musician,” *Eighteenth-Century  
Music* 10/1 (March 2013): 41–63.
- “*Jeanne d’Arc au bûcher* d’Arthur Honegger. La question politique en musique,” *Prétentaine*  
20–21 (2007): 131–46.

## REPORTS AND BOOK REVIEWS

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Roundtable review of *Build: The Power of Hip Hop Diplomacy in a Divided World* (Oxford University Press, 2019) by Mark Katz. *H-Diplo*. September 28, 2020, <https://hdiplo.org/to/RT22-5>. Commissioning Editor and Chair.

“CD Review: Piotr Il’yich Tchaikovsky, *The Nutcracker: Complete Ballet Arranged for Solo Piano*, Stewart Goodyear pf, Steinway and Sons 30040, 2015 (1 CD: 82 minutes),” *Nineteenth-Century Music Review* (forthcoming 2019).

“Book Review: *Music and War from French Revolution to WWI*. Edited by Étienne Jardin. (Music, Criticism & Politics, no. 2.) Turnhout: Brepols, 2016,” *Notes* 75/3 (March 2019): 519–21.

“Book Review: Eric Drott, *Music and the Elusive Revolution: Cultural Politics and Political Culture in France, 1968–1981* (University of California Press, 2011),” *French Politics, Culture & Society* 31/3 (Winter 2013), 156–59.

“Book Review: Mark Darlow, *Staging the French Revolution: Cultural Politics and the Paris Opera, 1789–1794* (Oxford University Press, 2012),” *Notes* 69/3 (March 2013): 539–41.

“The Fortepiano at a Crossroads,” *Early Music* 39/4 (November 2011): 665–67.

## ENCYCLOPEDIA ARTICLES

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“Power,” in *Music in the Social and Behavioral Sciences*, ed. William Forde Thompson (Thousand Oaks, CA: Sage, 2014), 2: 891–92.

“Diplomacy,” in *Music in the Social and Behavioral Sciences*, ed. William Forde Thompson (Thousand Oaks, CA: Sage, 2014), 1: 334–37.

## TRANSLATION (FROM ENGLISH TO FRENCH)

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Richard Leppert, “Musique ‘poussée au bord de l’existence’: Adorno, l’écoute et la question de l’espoir,” in *L’Institution musicale*, ed. Jean-Michel Bardez et al., 12254 (Sampzon, France: Delatour, 2011); published in English as “Music ‘Pushed to the Edge of Existence’ (Adorno, Listening, and the Question of Hope),” *Cultural Critique* 60 (Spring 2005): 92–133.

## OTHER PUBLICATIONS (SELECTED)

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“Piano music through the ages celebrated at festival Aug. 5-9,” *Cornell Chronicle*, July 31, 2015, <http://www.news.cornell.edu/stories/2015/07/piano-music-through-ages-celebrated-festival-aug-5-9>

“Department of Music Marks C. P. E. Bach Tercentenary,” *Cornell Chronicle*, September 25, 2014, <http://www.news.cornell.edu/stories/2014/09/department-music-marks-cpe-bach-tercentenary>

“Beethoven vs. Beethoven: Titan or God?” Program book of the Beethoven International Project Festival, Chicago, 8–16 September 2012 (Dir. George Lepauw); translated into French as “Beethoven contre Beethoven: Titan ou Dieu,” *Beethoven: La Revue de la l’Association Beethoven France et Francophonie* 15 (2013): 23–31.

“The Westfield International Fortepiano Competition (July 31–August 7, 2011); Or, How to

Define the Standards of a Profession,” *Westfield: E-Newsletter of the Westfield Center*, XXII/3–4 (Summer/Fall 2011): 4–7, <http://www.westfield.org/public/newsletters/2011-summer-fall.pdf>

“Music for Lafayette, 1780s–1830s,” online publication on the Web site of the Carl A. Kroch Library at Cornell University for the 2007–2008 exhibition “La Fayette: Citizen of Two Worlds”: <http://rnc.library.cornell.edu/lafayette/collection/resources.html>

with Thomas Wieder, “Le Groupe Jeune France,” online publication on the Web site of the André Jolivet association: <http://www.jolivet.asso.fr/fr/etudes/groupe-jeune-france/>

## INVITED TALKS

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The Pennsylvania State University, School of Music, Colloquium Series, 7 April 2017: “Diplomatic Sites, Musical Spaces.”

*Sounds and Voices on the International Stage: Understanding Musical Diplomacies*, International conference organized by CERI Sciences Po, CERLIS – Sorbonne Nouvelle-Paris 3-CNRS-Paris Descartes, 20–21 April 2016: “The Diplomat’s Music Test: Branding New and Old Diplomacy at the Beginning of the 19<sup>th</sup> and 21<sup>st</sup> Centuries.”

Association of Public Diplomacy Scholars 2015 Annual Conference “Harmony or Discord: Exploring the Impact of Music Diplomacy,” USC Center on Public Diplomacy, 13 February 2015: “Harmony, What Do You Want from Me?”

## PAPERS READ AT CONFERENCES

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*Theatre on the Move in Times of Conflict, 1750–1850*, Magdalen College, University of Oxford, UK, 18–19 September 2019: “Donizetti’s *Fille du régiment*, War, and the Revolutionary Family Romance.”

3<sup>rd</sup> Conference of the New Diplomatic History Network: *Bridging Divides*, Roosevelt Institute for American Studies, Middelburg, The Netherlands, 24–26 October 2018: “19<sup>th</sup>-Century Modes of Diplomacy: Salon Music, Keyboard Culture, and the Production of International Society.”

Musique et nation III: *Musique et sorties de guerres (XIX<sup>e</sup>–XXI<sup>e</sup> siècles)*, Observatoire interdisciplinaire de création et de recherche en musique (OICRM), Montréal, 18–20 October 2018: “‘Les congrès ne marchent jamais mieux que quand ils dansent’: Music, Peacemaking, and Congress Diplomacy, 1814–1856.”

Annual Meeting of the American Musicological Society, Louisville, 12–15 November 2015: “‘A Ballet of Children for Children’: The Unbearable Lightness of the *Nutcracker*.”

9<sup>th</sup> Pan-European Conference on International Relations, Giardini Naxos, Sicily, Italy, European International Studies Association, 23–26 September 2015: “A Telling Incantation: The ‘Concert of Nations’ and the Foundation of International Relations.”

Cornell University, Department of Music, Colloquium Series, 5 February 2015: “Music and Diplomacy: Concepts and Case Studies.”

John F. Kennedy Institute, Freie Universität, Berlin, Conference “Culture & International History V,” 28–30 April 2014: “On the Meaning of Diplomatic Performance: Clemens and Richard von Metternich’s Designs for Entertainments.”

Boston College, Music Department, 6 February 2014: “The First *Nutcracker* (December 1892):

- Discord, Difference, and the Triumph of Imperial Harmony.”
- Music, Diplomacy, and Social Networks in the Long Eighteenth Century* Panel at the Annual Meeting of the American Musicological Society, Pittsburgh, 7–10 November 2013: “Clemens von Metternich and the Art of the Concert.”
- Festival Ethnomusika, Paris, Colloque international *À corps et voix: Rethinking Politics through Musical and Choreographic Practices*, 12–14 June 2013: “Musique et danse comme pratiques diplomatiques : Penser le Congrès de Vienne (1814–1815)” [Music and Dance as Diplomatic Practices: Rethinking the Congress of Vienna].
- New York State Political Science Association annual meeting, Maxwell School of Syracuse University, 19–20 April 2013: “Must We Choose between Democracy and Music? On a Curious Silence in Tocqueville’s *Democracy in America*.”
- Harvard University, Mahindra Humanities Center, Postdoctoral Fellows Seminar Series, 4 April 2013: “On the Concept of Harmony in the Concert of Nations: From Music to Politics.”
- Harvard University, Seminar *France and the World*, 28 March 2013: “Imperial Indifference, Subjugating Love: Sovereignty and Conquest in 18<sup>th</sup>-Century French Opera.”
- Harvard University, Government Department, Graduate Political Theory Workshop, 30 January 2013: “Must We Choose between Democracy and Music? On a Curious Silence in Tocqueville’s *Democracy in America*.”
- Denison University, Global Studies Seminar, 10 October 2011: “Harmony’s International Sorrows: How Music Can Make Matters Worse, and Why Musicians Can Still Contribute to Peace-making.”
- Cornell University, Judith Reppy Institute for Peace and Conflict Studies, 28 April 2011: “The Concert of Nations: Past and Present Significance of a Musical Idea in International Relations.”
- Cornell University, Department of Music, Colloquium Series, 31 March 2011: “The Aesthetics of Composing the Nations in Concert.”
- Cornell University, Composers’ Forum, 4 November 2010: “André Jolivet (1905–1974),” with Jesse Jones.
- Cornell University, Conference *Charles Burney, Musical Travel, and the Invention of Music History: A Conference and Concert Festival*, 12–14 March 2010: “Charles Burney, or the Philosophical Misfortune of a Liberal.”
- Association Française de Science Politique/Institut d’études politiques de Paris, Journée d’étude *De la musique au politique*, 20 June 2008: “De l’éducation musicale en démocratie.”
- New York University, Steinhardt School of Culture, Education, and Human Development, Conference *Arts Education – To What End?* 7–8 March 2008: “Music Education: A Question of Government.”
- Université Paris IV Paris-Sorbonne, France, Conférence *Hommage à Daniel-Lesur*, 8–9 February 2008: Faire groupe, être soi-même (1936–1939): Daniel-Lesur, André Jolivet et l’élaboration du groupe Jeune France.”
- Universités Paris XII et Clermont II, Conférence *Musique et société*, 7–9 June 2006: “Penser l’autonomie musicale et le corps social: Réflexion sur le groupe Jeune France.”
- Festival Messiaen au Pays de La Meije, Conférence *La Jeune France*, 25–26 July 2005: “Le Groupe Jeune France.”

## CONFERENCE AND SESSION CONVENING

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Co-convenor with Rebekah Ahrendt and Andrew Hicks. *The Harmony of Politics: Rethinking a Political Commonplace*, evening panel for the annual meeting of the American Musicological Society, 31 October 31–3 November 2019, Boston.

Chair: Sarah Collins (University of Western Australia). Panelists: Rebekah Ahrendt (University of Utrecht), Shalini Ayyagari (University of Pittsburgh), Anaïs Fléchet (Institut universitaire de France and Université de Versailles Saint-Quentin-en-Yvelines), Andrew Hicks (Cornell University), and Josh Kun (USC Annenberg School of Communication and Journalism).

Co-convenor with Rebekah Ahrendt and Mark Ferraguto. *Music, Diplomacy, and Social Networks in the Long Eighteenth Century*, alternative format session for the annual meeting of the American Musicological Society, 7–10 November 2013, Pittsburgh.

Panelists: Rebekah Ahrendt (Yale University), Mark Ferraguto (Pennsylvania State University), Estelle Joubert (Dalhousie University), Damien Mahiet (Denison University). Respondent: Nicholas Mathew (University of California, Berkeley); Chair: Danielle Fosler-Lussier (Ohio State University).

Co-convenor with Rebekah Ahrendt and Mark Ferraguto. *Music and Diplomacy*, Tufts University and Harvard University, with funding from the Mellon Foundation, the Center for the Humanities and the Music Department at Tufts University, and the Mahindra Humanities Center and the Music Department at Harvard University, 1–2 March 2013.

Co-convenor with Jean-Marie Donegani and Bruno Moysan. *De la musique au politique*, Association Française de Science Politique / Institut d'études politiques de Paris, 20 June 2008.

## OTHER EDITORIAL EXPERIENCE

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General editor, with Jean-Michel Bardez, *Séries Musique/Pouvoirs*, Delatour (Sampzon, France):

3. Emmanuelle Olivier, ed., *Musiques au monde. La tradition au prisme de la création*, 2012.

2. Igor Contreras and Sara Iglesias, eds., *Le son des rouages. Représentations musicales des rapports homme-machine au XX<sup>e</sup> siècle*, 2011.

1. Jean-Michel Bardez et al., eds., *L'Institution musicale*, 2011.

Editorial assistant, *Keyboard Perspectives* I (2007–2008) and II (2009)

## AWARDS, GRANTS, FELLOWSHIPS

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2013 Franklin Research Grant (American Philosophical Society)

2012 Postdoctoral Fellowship (Mahindra Humanities Center, Harvard University)

2011 Donald J. Grout Memorial Award for scholarship (Cornell University Music Department)

2010 Graduate fellowship (Judith Reppy Institute for Peace and Conflict Studies, Cornell University – awarded/declined)

John James Blackmore Prize for performance (Cornell University Music Department)

2009 Student Artist Grant (Cornell Council of the Arts)

2008 International Research Travel Grant (Cornell University Mario Einaudi Center)

2006 Tuition fellowship, School of Criticism and Theory at Cornell University

2005 Sage fellowship (two-year stipend for graduate studies, Cornell University)

## TEACHING EXPERIENCE

### *Lecturer in Humanities, Brown University*

The Art of International Relations HMAN 0800B   First-Year Seminar. Writing-Designated Course. Enrollment :TBD	Fall 2020
Governing Culture: Music and the Arts in Political Life HMAN 1974K   Cross-listed by Music Enrollment: 9	Spring 2020
The Humanities in Context: Literature, Media, Critique HMAN 0800A   Cross-listed by Modern Culture and Media Enrollment: 13	Spring 2018

### *Guest teaching*

Location/Course	Topic	Date
The Pennsylvania State University, graduate seminar “Music and Diplomacy” (Mark Ferraguto)	Women, Music & Diplomacy	7 April 2017
Yale University, undergraduate first-year seminar “Music and Diplomacy from Castiglione to Condoleeza” (Rebekah Ahrendt)	Congress of Vienna/early nineteenth-century diplomacy	23 March 2015 27 February 2017
The Hartt School of Music, music history survey (Mark Ferraguto)	<i>The Nutcracker</i>	12 March 2013
Cornell University, undergraduate course “Versions of Versailles” (Laurent Ferri, Richard Klein, and Mitchell Greenberg)	The Art of Peace: Versailles in the History of Diplomacy	2 November 2010 16 October 2012

### *Assistant Professor, Denison University (undergraduate teaching)*

Introduction to Western Classical Music	Fall 2010, Spring 2011, Fall 2011, Fall 2013
Writing About Music: Musical Literatures, from Fiction to Criticism, 1750s–1850s (first-year writing seminar)	Spring 2014
Western Music History, 1700s–2000s	Spring 2012
Music in International Relations (upper-level undergraduate seminar cross-listed by the music department and the international studies program)	Spring 2012, Spring 2014
Music Theory I and II (labs)	Fall 2010, Fall 2011, Fall 2013, Spring 2014
Orchestra	Fall 2010, Spring 2011, Fall 2011, Spring 2012
Conducting	Spring 2011

*Teaching Assistant, Cornell University (undergraduate teaching)*

Fundamentals of Music (world music)	Fall 2006
History of Rock	Spring 2007
Music Theory I	Spring 2008, Fall 2007, Spring 2009
Opera	Fall 2008
Research on Hip-Hop	Spring 2009

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**ADVISING**

Brown University: 1 sophomore student (2018–2019), 4 first-year students and 1 Global Independent Study Project (2019–2020); 5 first-year students, 3 sophomore students, and 1 senior thesis (2020–2021)

Denison University (Music Department): 2011–2012 and 2013–2014 (no record of numbers)

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**CONDUCTING EXPERIENCE**

2010–2012 Director, Denison University Orchestra, Fall 2010 – Spring 2012  
2010 Director, *The Soldier's Tale* by Igor Stravinsky and Charles Ramuz, with Caroline Copeland (choreographer) and Michael Tolaydo (narrator and stage director)  
2008–2009 Assistant Conductor, Cornell Chamber Orchestra  
2008 Director, Summer Orchestra at Cornell University

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**SERVICE**

**Brown University**

- Affiliated faculty, PhD program in Musicology and Ethnomusicology (2019–current)
- Human Resources Advisory Board (2019–2021)
- Other committee service: BrownConnect LINK/SEW selection committee for undergraduate internship grants (2017–2018, 2018–2019); GSuite for Education cohort (2019–2021)

**Denison University**

- Academic Standing Committee (2013–2014)
- International Studies Program Committee (2011–2014)

**External reviewer:** *Revue de musicology* (2013), University of Michigan Press (2016), *Canadian Slavonic Papers / Revue canadienne des slavistes* (2018), Hobart and William Smith Colleges tenure dossier (2018)

**Other service**

2016–2018 Westfield Center for Historical Keyboard Studies, board member and treasurer  
2005–2010 Les Amis d'André Jolivet, board member  
2008–2010 Westfield Center for Historical Keyboard Studies, administrative assistant  
2006–2008 Société française d'analyse musicale (SFAM), board member  
2004–2005 Bureau des Arts de Sciences Po (student organization), board member



## LANGUAGES AND COMPUTER SKILLS

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French (native language), English (fluent), German (basic reading knowledge)  
Google and Microsoft Office suite; Adobe Pro, InDesign, Photoshop, and Audition; HTML and web editing (WordPress, Drupal); Qualtrics surveys; podcast distribution; YouTube video publication and channel management.

## MUSIC EDUCATION

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- 2009–2010 Private instruction with Daniel Boico, former assistant conductor of the New York Philharmonic
- 2005–2010 Private instruction with Xak Bjerken (piano), Malcolm Bilson (piano and pianoforte), and Chris Younghoon Kim (conducting) at Cornell University
- 2004 Gold medal in chamber music, École nationale de musique de Ville d'Avray  
Piano instructor: Jean-Marie Cottet
- 2002–2003 Private instruction with Eliza Garth and Brian Ganz (piano),  
St. Mary's College of Maryland
- 1995–1999 First Piano Prize with honors, and Diploma in music theory,  
Conservatoire Hector Berlioz, Paris, X<sup>e</sup> arrondissement (France),  
Piano instructor: Véronique Barry-Roux
- 1992–1995 National Radio Youth Choir Member, Maîtrise de Radio-France, Paris

## OTHER TRAINING

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### Pedagogy Workshops

- Anchor Program (resilient course design institute), The Harriet W. Sheridan Center for Teaching and Learning, Brown University, July 20-23, 2021.
- Reflective Teaching (certificate), The Harriet W. Sheridan Center for Teaching and Learning, Brown University, Fall 2017.
- Certificate I: Reflective Teaching, The Harriet W. Sheridan Center for Teaching and Learning (Brown University), Fall 2017
- Mellon Learning Community Workshop on Writing and Information Literacy (Denison University), Fall 2013
- Early Career Faculty Learning Community (Denison University), Fall 2013
- Teaching Writing (Cornell University Knight Institute), Spring 2009

### Administrative Training

- *Introduction to Quantitative Methods for the Social Sciences and Humanities* (STAT E-100), Harvard Extension School, Spring 2017, 4 graduate credits
- *Fundamentals of Project Planning and Management* by University of Virginia on Coursera. 4-week course, with certificate earned on July 10, 2016.  
<https://www.coursera.org/account/accomplishments/certificate/DPDYGEWBETZ5>
- *Arts and Culture Strategy*, Coursera/University of Pennsylvania/National Arts Strategy, 6-week online course, November-December 2014
- *Marketing Management* (NCC5530), Samuel Curtis Johnson Graduate School of Management at Cornell University, Fall 2014, 4 graduate credits
- Intern, Cultural Service of the French Embassy at Washington, DC, May-June 2003