CULTURAL DIPLOMACY AS A MECHANISM OF EUROPEAN VALUES AND INTEGRATION IN THE EU COUNTRIES

Liudmyla KOZLOVA,
professor of the Black Sea National University
of Petro Mohyla (Mykolaiv, Ukraine)

SUMMARY

This article is about the cultural diplomacy, when the modern states create their positive image on the international arena, establish mutually beneficial cooperation and close dialogue with other countries on the basis of the means and methods of cultural diplomacy. Culture helps diplomacy, contributes to the normalization of international political relations, and stimulates the economy. In addition, culture acts as an important source of strengthening mutual understanding and solidarity, on which strong relations between nations and peoples are built. In this context the experience of European countries and France in particular is interesting.

Keywords: *cultural diplomacy, cultural, public diplomacy, international political relations, France, EU.*

Cultural diplomacy is a comparatively young concept. It is seen as part of public diplomacy, that is, the efforts of diplomats of a certain country or organizations financed by certain countries, aimed at communicating with the population of another country. Unlike traditional diplomacy, which involved contact only within the diplomatic corps, public diplomacy is aimed at the general public of another country and tries to conduct two-way communication with it, that is, dialogue.

Such actions of certain states are included in the arsenal of so-called "soft power", the concept of which was substantiated by the American political scientist Joseph Nye and which was practically embodied in the policy of such American presidents as Bill Clinton or Barack Obama. In a video, Nye explains the concept this way: "Traditionally, in a political context, when asked 'who wins?', the answer has been: the side with the largest army wins; but in today's world sometimes the side with the best story wins. So, the ability to get that story out there, to be able to explain things in a way that influences people's thoughts, becomes key." [4]

Cultural diplomacy performs the following functions:

- dissemination of information about the country through cultural and artistic events, work of cultural institutions, popularization and promotion of language, art, cultural heritage and national cuisine;
- formation of a positive image of the country in the world;
- establishment of bilateral relations with the host country;
- spread of political influence in host countries;
- promotion of economic development of the state, access to new markets [1].

Cultural diplomacy measures involve the institutionalization of international cultur-

al ties. Most of the influential European states today have created networks of cultural institutions abroad. In particular, cultural representations of many European countries work in Kyiv: the British Council (Great Britain), the French Institute (France), the Czech Center (Czech Republic), the Polish Institute (Republic of Poland), the Cervantes Institute (Spain), the Goethe Institute (Germany) etc.

The state sees cultural institutions abroad as a tool for implementing cultural diplomacy and realizing foreign policy interests. Although certain cultural institutions abroad are non-governmental organizations (for example, the Goethe-Institute, which is funded by the German federal government), they receive comprehensive support from the state. Despite the fact that cultural centers (institutes) can have their own budget, a significant source of replenishment of which is language courses, the main funding is provided by the state.

For example, the Czech Center receives the main funding from the state budget, which is allocated to the maintenance of staff and premises, as well as to separate programs (copyright purchase, exhibition activities), and for other programs it is practiced to attract partners (for example, to publish books). In some European countries, for example, France, the promotion of culture is mainly done by the state, culture is spread much less through private institutions or artists

Nowadays, cultural diplomacy of France shows its effectiveness and influence in the foreign policy actions of the state, contributes to the achievement of political goals and ensuring the national interests of the state. It also has a wide range of opportunities to influence the current state of national security issues, stimulate cultural development, strengthen national identity and democratic values, and shape France's image on the international scene [3].

Cultural diplomacy of France in the 21st century opens up more and more prospects and conditions for the socio-cultural development of the state and has a positive effect on the political activity of France. The origins of these problems can be traced back to the 17th century, when French diplomacy became a trend setter. During this period, the French language began to be used as the main means of international communication and diplomatic correspondence. Despite all the twists and turns of its history, France has managed to maintain continuity in the policy of promoting its culture [5].

The French Ministry of Europe and Foreign Affairs has a wide network of cultural departments and institutions abroad. Together, they establish close ties with partners to achieve the following goals: to acquaint the foreign public with French culture and the work of French artists and artists (the network of French cultural institutions abroad holds more than 26,000 events a year); build strong links not only between artists, but also between cultural policy makers to better respond to the needs of foreign artists, performers and professional market participants [1]

The political and cultural presence of France and the positioning of its foreign policy interests are facilitated by numerous private foundations whose task is to spread the French language and culture through "people of goodwill of all views, political and religious currents." Thus, the non-state structures of cultural diplomacy are Alliance Française (AF), L'Association Française d'Action Artistique (AFAA), La Maison des Cultures du Monde, L'Association pour la Diffusion de la Pensée Française (ADPF), UniFrance

Films (Unia Films S.A.), TV France International (TVFI), France Edition and others [1].

The French Institute and the Alliance Française network are the main structures that carry out France's cultural activities abroad. The French Institute, established on January 1, 2011, is responsible for the implementation of all French cultural activities abroad. Being managed by the Ministry of Europe and Foreign Affairs, it contributes to the achievement of new goals and the expansion of France's international influence by strengthening dialogue with representatives of other cultures, based on understanding and partnership [3].

The Alliance Française network, founded in Paris in 1883, acts as a partner of the Ministry of Europe and Foreign Affairs. This world's largest cultural network has more than 800 branches in 137 countries on all five continents. Every year, more than 500,000 people of all ages study the French language at Alliance Française centers and more than 6 million people participate in their cultural events [3; 5]. The network is coordinated by the French Foundation Alliance Française. The work of all Alliance Française centers is conducted in three main directions: teaching the French language in France and in other countries of the world for all categories of citizens; spreading knowledge about the culture of France and French-speaking countries; promoting cultural diversity. Acquaint France with the cultural wealth of other countries and promote French culture abroad through cultural seasons, years of culture and festivals [5].

As for Ukraine, there is interesting information, which published in Analytical Report Perception of Ukraine Abroad (Prepared by the InMind research company on the request of the Ukrainian Institute France). According this Report, spontaneous associations with Ukraine range from neutral to very positive. The distribution of these variations is quite noticeable and depends on the experience of the respondents: the more often the respondents had contacts with Ukraine (cooperation, tourist visits, etc.) and the deeper the family connection with Ukraine (mainly among representatives of the diaspora and the Ukrainian professional environment [2]

Positive associations from representatives of the diaspora and the Ukrainian professional environment have a very personal, personified character, often associated with childhood, the years of formation of respondents as individuals, therefore there are many general answers about beautiful landscapes, cities of childhood; as well as emotional feedback about the Motherland, feelings of love and tenderness for it, etc. It is also important to distance yourself from the so-called "Cossacks pants images» (such as vyshyvanka, hopak, Cossack, etc. - images that are presented without context, often in a stereotypical and simplified manner) - the respondents fundamentally do not want to name them as associations with the country, because they don't demonstrate modern country, its development [2].

Associations from respondents without Ukrainian roots can be divided into two types: on the one hand, they perceive Ukraine as a whole as "dynamic", "interesting", "undiscovered", etc.; and on the other hand, due to the great, often tragic events of Ukrainian history - the Holodomor, the Chernobyl disaster, the war in the East of Ukraine, the Maidan, the Orange Revolution, etc. [2]

Russia's war against Ukraine became an important counterpoint for cultural diplo-

macy and its strategic task - to defend the subjectivity and authority of the country in the world through the means of culture. Ukraine has worked for many years to be recognizable and visible in the world and to interest other communities. It is a pity that this problem was partly solved by the war itself [6].

The war convincingly proves the thesis consistently defended by the Ukrainian Institute: cultural diplomacy was and is an important factor in national security. Underestimating and simplifying this function makes us weaker. It is quite obvious that Russia is not waging war against Ukraine for territory, population or natural resources. This is a war against culture, language, identity, history, the right to one's own geopolitical choice. As Pavel Potorochyn, former director of the Adam Mickiewicz Institute (Poland), aptly noted during the annual Cultural Diplomacy Forum held by the Ukrainian Institute in Brussels: "There is nothing soft about soft power. Whenever culture is instrumentalized, it is no longer a cultural exchange. This is propaganda. (...) This war is the first deeply cultural war [in human history]." Therefore, the survival, post-war recovery and well-being of Ukraine, in particular, will depend on whether our country will have a distinct and competitive cultural face in the world [6].

The state leadership and Ukrainian diplomacy have already done a great deal to position Ukraine not as a third world country dependent on someone else's will, but as a country of decent people, a powerful regional player, a guarantor of food security, an example to follow. This image will not be complete without a convincing cultural dimension.

So, practice shows that culture is defined as a priority of European development, it acts as a representative of European identity and citizenship. The experience of European cultural institutions, in particular French ones, can serve as a model of successful implementation of cultural diplomacy, provided that the basic principles of their activity are taken into account.

It is appropriate to say that cultural cooperation between Ukraine and France has further prospects, in particular, the possibility of transforming Ukraine into an effective participant in world cultural processes with the help of cultural diplomacy. A large network of French embassies and consulates (at which, in particular, the French Institute works) allows France to implement numerous cultural programs around the world.

BIBLIOGRAPHY

1. Avramenko V. Cultural diplomacy in the foreign policy of France at the present stage // https://jts.donnu.edu.ua/article/view/6895
2. Analytical Report Perception of Ukraine Abroad Prepared by the InMind research company on the request of the Ukrainian Institute France // https://ui.org.ua/sectors/projects/research-sectors/research-ukraine-in-france/
3. France Diplomatie // https://www.diplomatie.gouv.fr/ru/ dossiers-pays/ukraine/situation-en-ukraine-la-position-de-la-france/
4. Joseph Nye on the Future of Soft Power and Public Diplomacy // https://www.youtube.com/watch?v=q75uTqz5XS4
5. Lutcishin G . Cultural diplomacy of France in modern Ukraine // http://baltijapublishing.lv/omp/index.php/bp/catalog/download/70/1717/3767-1?inline=1
6. Sheyko V. In the spotlight: the results of 2022 in cultural diplomacy // https://lb.ua/culture/2022/12/30/540637_epitsentri_uvagi_pidsumki_2022_roku.html
7. Why is cultural diplomacy important? Experience of Ukrainians in France meeting with Victoria Dellenger, co-founder of Center Anne de Kyiv // https://annedekyiv.org/events/chomu-kulturna-diplomatia-ce-vazhlyvo/