

*(Online) ISSN 2424-6034*

## **PROMOTION OF UKRAINE'S CULTURAL DIPLOMACY IN THE EU**

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The paper provides an overview of existing research on Ukraine's cultural diplomacy and sets the framework for further research. In other sections, the gathered practical insights about Ukraine's cultural activity abroad and in the EU can be applied to the development of a new approach to the promotion of national interests and the examination of their impact on the current state of regional cooperation. The main time period covered in this study is the time after 2014, when Ukraine signed the Association Agreement with the EU. It was found that the promotion of Ukrainian cultural products contributes to the deepening of the state's integration into Europe and to developing political, economic and civic relations between Ukraine and other countries of the region.

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Straipsnis įteiktas redakcijai 2017 m. kovo 27 d.

Straipsnis pasirašytas spaudai 2017 m. birželio 8 d.

## *Introduction*

Activity of international actors in the field of foreign policy, due to the use of communications tools, may cause disbalance in international cooperation, because the ambition of one international actor to have or to recover global leadership results in a desire to control international space, global community or to become the only global power. Considering the important role of communication in international relations, most researchers agree with the idea that their importance in international political processes depends on restrictions set by governments for access to modern information and communication technologies and an organization of non-state actors who use these technologies to initiate and arrange protest action. The paper uses a descriptive and interpretative approach that is based on the review of previous research, documentary and institutional analysis. The paper draws conclusions about the main components of Ukraine's cultural diplomacy strategy in the EU, which can be an area for further research.

### *1. Overview of previous research*

The modern concept of cultural diplomacy is based on such scientific concepts as soft power and mutual cultural interaction. It is important to note that in accordance with the national cultural characteristics of countries, there are different practices of interpreting the term *cultural diplomacy*. For example, in France, the term is used as a synonym for the state's external cultural policy; in the United States, cultural diplomacy is identified with the international exchange of cultural values and achievements of modern American mass culture; in Japan, cultural diplomacy is used to refer to the principles and norms of international agreements; in Austria, Sweden and the Netherlands, the term *international cultural policy* is used as a directed foreign policy doctrine. In addition to that, in Austria, Canada, Singapore and Great

Britain, the term *international cultural relations* symbolizes intercultural interaction.<sup>1</sup>

Ukrainian researchers (O. Zernetska, O. Kuchmiy, A. Lutsenko, E. Makarenko, M. Ozhevan, G. Piskorska, O. Rozumna, V. Tsivatyy) typically examine cultural cooperation among the countries as a soft influence to ensure national interests at the global, regional and national levels. It is significant to note that now cultural diplomacy is viewed as a new form of international relations and an effective tool of creating the state's positive image abroad.<sup>2</sup> A. Lutsenko and G. Piskorska,<sup>3</sup> in their book *Soft Power in Modern Geopolitics*, understand cultural diplomacy as a component of foreign policy and soft power that governments use for support of national interests and promotion of cultural heritage abroad.

Ukrainian cultural diplomacy expert O. Rozumna<sup>4</sup> supposes that cultural diplomacy is a tool for solving foreign policy issues. Therefore, culture contributes to mutual understanding through the exchange of cultural values and has an influence on intercultural dialogue between nations. As long as we speak about Ukraine, cultural diplomacy has such functions as the creation of the country's positive image in the world; the development of bilateral relations; the propagation of political influence in the host country; the promotion of economic progress and access to new markets; the dissemination

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<sup>1</sup> Dewey P. and Wyszomirski M., "International Issues in Cultural Policy and Administration: A Conceptual Framework for Higher Education", *HEC Montréal*, 2010, <[http://neumann.hec.ca/iccpr/PDF\\_Texts/Dewey\\_Wyszomirski.pdf](http://neumann.hec.ca/iccpr/PDF_Texts/Dewey_Wyszomirski.pdf)>, 21 02 2017.

<sup>2</sup> Tsivatyy V., *Public and Cultural Diplomacy of Poland XXI Century: The Institutional Dimension*, UA Foreign Affairs, 2012, <<http://uaforeignaffairs.com/ua/ekspertnadumka/view/article/publiczna-ta-kulturna-diplomatija-respubliki-polszcha-khkh/>>, 21 04 2017 (in Ukr.).

<sup>3</sup> Lutsenko A. and Piskorska G., *Soft Power in Modern Geopolitics*, Kyiv: Centre of Free Press, 2011, 216 p. (in Ukr.).

<sup>4</sup> Rozumna O., "The Experience of the European Institute for Cultural Diplomacy: Lessons for Ukraine", National Institute for Strategic Studies, 2015, <<http://www.niss.gov.ua/articles/1649/>>, 21 04 2017 (in Ukr.).

of information about the national cultural and artistic activities, cultural institutions abroad, as well as the promotion of the language, art, cultural heritage and national cuisine.

Some of the foreign researchers are of opinion that culture is the fourth dimension of foreign policy, which is equally important for the first three – political, economic and military dimensions. They note that most countries are using cultural relations for promoting political and economic interests; therefore, we should distinguish between cultural and political relations.<sup>5, 6</sup>

The most common definition of cultural diplomacy in contemporary literature is the interpretation by American researcher M. Cummings.<sup>7</sup> The author defines cultural diplomacy as “the exchange of ideas, information, values, traditions, beliefs and other aspects of culture that can contribute to better mutual understanding”. He describes cultural diplomacy as an integral part of public diplomacy – that is, a set of practical actions with strategic and tactical objectives in the field of cultural interaction between states, international organizations and other institutions.

Cultural diplomacy is a separate component of interstate cooperation; it helps the state to solve foreign policy tasks without applying political, economic or military power. Therefore, cultural diplomacy is an important tool of smart power, the first dimension of which is daily communications; the second dimension is strategic communication, which develops a set of simple political themes; the third dimension is the development of long-term relationships with target

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<sup>5</sup> Ninkovich F., *U.S. Information Policy and Cultural Diplomacy*, NY: Foreign Policy Association, 1996, 160 p.

<sup>6</sup> Kim H., “Cultural Diplomacy as the Means of Soft Power in an Information Age,” *Institute for Cultural Diplomacy*, 2011, <[http://www.culturaldiplomacy.org/pdf/case-studies/Hwajung\\_Kim\\_Cultural\\_Diplomacy\\_as\\_the\\_Means\\_of\\_Soft\\_Power\\_in\\_the\\_Information\\_Age.pdf](http://www.culturaldiplomacy.org/pdf/case-studies/Hwajung_Kim_Cultural_Diplomacy_as_the_Means_of_Soft_Power_in_the_Information_Age.pdf)>, 21 04 2017.

<sup>7</sup> Cummings M. C. Jr., *Cultural Diplomacy and the United States Government*, Washington DC: Center for Arts and Culture, 2003, 376 p.

groups through scholarships, exchanges, training, seminars, conferences and access to media channels.<sup>8</sup>

British experts<sup>9</sup> think of cultural diplomacy as “one facet of international relations, as one of the ‘soft’ aspects of living together on the planet, rather than the ‘hard’ stuff of laws and treaties, multilateral organizations and military capability.” They remark that static and traditional cultural settings have provided the opportunity for more effective ambassadorial and political contact; therefore, culture is also a medium of communication between people.

Cultural diplomacy helps to shape and advance national interests,<sup>10</sup> which are very important in the positive creation of a country’s image. Consequently, national governments should interact with foreigners and their own citizens for the better promotion of their foreign policy goals.<sup>11</sup> According to H. Kim,<sup>12</sup> cultural diplomacy is “regarded as forming international bridges and interactions, identifying networks and power domains within cultures and transcending national and cultural boundaries.” The author underlines the role of information technologies, which provide effective and strategical opportunities for cultural policy makers to broaden their audience and to promote culture by way of using new media platforms. On this background, all states are more or less interested in using cultural diplomacy for the establishment of a positive and attractive image in the rest of the world.

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<sup>8</sup> Nye J. S., “Soft Power and Cultural Diplomacy”, *Public Diplomacy Magazine*, 2010, <<http://www.publicdiplomacymagazine.com/soft-power-and-cultural-diplomacy/>>, 21 04 2017.

<sup>9</sup> Bound K., Briggs R., Holden J. and Jones S., *Cultural Diplomacy*, Demos: IPrint, Leicester, 2007, 111 p., <[http://www.demos.co.uk/files/Cultural\\_diplomacy\\_-\\_web.pdf](http://www.demos.co.uk/files/Cultural_diplomacy_-_web.pdf)>, 21 04 2017.

<sup>10</sup> Arndt R., *The First Resort of Kings: American Cultural Diplomacy in the Twentieth Century*, Washington: Potomac, 2007, 602 p.

<sup>11</sup> Ryniejska-Kieldanowicz M., “Cultural Diplomacy as a Form of International Communication,” *Institute for Public Relations*, 2007, <[http://www.instituteforpr.org/wp-content/uploads/Ryniejska\\_Kieldanowicz.pdf](http://www.instituteforpr.org/wp-content/uploads/Ryniejska_Kieldanowicz.pdf)>, 21 04 2017.

<sup>12</sup> Kim, (note 6).

Studies in the field of cultural diplomacy can be divided into three groups. The first group consists of theoretical works by F. Fukuyama,<sup>13</sup> E. Giddens,<sup>14</sup> C. Hamelink,<sup>15</sup> L. Harrison,<sup>16</sup> A. Panarin,<sup>17</sup> I. Wallerstein<sup>18</sup> and others on the problems of interaction of cultures and the transformation of cultural processes in the era of globalization. The political analysis of these works shows that one of the important consequences of globalization is the global expansion and intensification of international and interpersonal ties of various national communities, which lead to an intensification of the aspirations to preserve their own cultural diversity and the emergence of new sociocultural barriers. Researchers are also discussing the formation of a single global culture, which can occur both by “blending” cultures with the preservation of their national features and by consolidating the already existing cultural mentality and identity in a multicultural society.

The second group includes the scientific works by E. Everitt,<sup>19</sup> Ch. Landry,<sup>20</sup> F. Matarasso, S. Mundy<sup>21</sup> and others on the problems of the policy of cultural cooperation at the international and regional levels. It is significant to note that cultural cooperation on a multilateral basis is an important tool for ensuring the world cultural pres-

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<sup>13</sup> Fukuyama F., *The End of History and the Last Man*, M.: ACT, 2004, 592 p. (in Rus.)

<sup>14</sup> Giddens E., “Implications of Modernity,” *New Post-Industrial Wave in the West: Anthology*, M.: Academia, 1999, p. 58–72 (in Rus.).

<sup>15</sup> Hamelink C., *Cultural Autonomy in Global Communications*, New York: Longman, 1983, 143 p.

<sup>16</sup> Harrison L., *Who Prospers? How Cultural Values Shape Economic and Political Success*, N.Y.: Basic Books, 1992, 420 p.

<sup>17</sup> Panarin A., *Temptation of Globalism*, M.: Algoritm-kniga, 2003, 416 p. (in Rus.).

<sup>18</sup> Wallerstein I., *Analysis of World Systems and the Situation in the Modern World*, St. Petersburg: Universitetskaya kniga, 2001, p. 131–149 (in Rus.).

<sup>19</sup> Everitt A., *The Governance of Culture: Approaches to Integrated Cultural Planning and Policies*, Strasbourg: Council of Europe Publishing, 1999, 55 p.

<sup>20</sup> Matarasso F., Landry Ch., *Balancing Act: 21 Strategic Dilemmas in Cultural Policy*, Strasbourg: Council of Europe Publishing, 1999, 86 p.

<sup>21</sup> Mundy S., *Cultural Policy: A Short Guide*, Strasbourg: Council of Europe Publishing, 2000, 92 p.

ence of the state, which complements and enriches bilateral relations and provides an opportunity to form an idea of the role and place of the country in world cultural processes. Such interaction includes activities in international organizations in the field of culture, science and education, cooperation with international and regional integration associations, participation in international conferences etc.

The third group is represented by the works of P. Dewey,<sup>22</sup> K. Mulcahy,<sup>23</sup> J. Sablosky,<sup>24</sup> M. Wyszomirski on the national policy of cultural interaction and the tools of cultural diplomacy. Traditionally, the basis of cultural cooperation consists of bilateral agreements that serve as an instrument for regulating intercultural relations and provide an opportunity for signing political declarations, programs, action plans, protocols for the practical implementation of tasks cultural cooperation at the level of governmental bodies. An external cultural policy is an integral part of the state cultural cooperation, which is being developed to create a positive cultural image of the country in the world, also taking into account the historic cultural traditions and dynamics of modern cultural life, freedom of expression, mutual understanding and trust, equal and mutually beneficial partnership, optimization of the country's participation in cultural cooperation. In accordance with these priorities, each country is developing its own national strategy of cultural diplomacy.

In general, there are several common models of cultural diplomacy depending on the involved actors and national interests. The first model is characterized by centralization and direct state control;

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<sup>22</sup> Dewey P., Wyszomirski M., "International Issues in Cultural Policy and Administration: A Conceptual Framework for Higher Education," *The Third International Conference on Cultural Policy Research*, 2004, <[http://neumann.hec.ca/iccpr/PDF\\_Texts/Dewey\\_Wyszomirski.pdf](http://neumann.hec.ca/iccpr/PDF_Texts/Dewey_Wyszomirski.pdf)>, 21 04 2017.

<sup>23</sup> Mulcahy K., "Cultural Diplomacy and the Exchange Programs: 1938–1978," *The Journal of Arts Management, Law and Society*, Vol. 29, No. 1, Spring 1999, p. 11.

<sup>24</sup> Sablosky J., "Recent Trends in Department of State Support for Cultural Diplomacy: 1993–2002," *Americans for the Arts*, 2003, <<http://www.americansforthearts.org/sites/default/files/JASpaper.pdf>>, 21 04 2017.

in other words, cultural cooperation is carried out through governmental bodies (the Ministry of Foreign Affairs) or fixed national institutions (cultural centers in host countries). The second model is based on the principle of indirect control, when cultural cooperation is financed in whole or in part by the government, usually by the Ministry of Foreign Affairs, but all that administrative and coordinating responsibility is delegated to non-governmental, cultural institutions. An intermediate variant is a decentralized model, based on the combination of state control over international cultural activities on the principle of distance from power. That is, the Ministry of Foreign Affairs formulates the official principles of cultural cooperation, implements them in bilateral agreements and non-governmental institutions are carrying out the practical implementation of the cultural strategy, the activities of which are financed by the state within the limits of their competence.

Nowadays, Ukraine is trying to develop its own model of cultural diplomacy based on a combination of centralized state funding with the involvement of sponsorship, patronage and grant funds. The Ministry of Foreign Affairs of Ukraine has been designated the coordinating body that will cooperate with the Ministry of Culture, the Ministry of Education and Science and the Ministry of Information Policy with a view of implementing Ukrainian cultural projects abroad. In the following parts of the paper, the practice of the Ministry of Foreign Affairs of Ukraine and the first positive achievements in cultural diplomacy are considered.

## ***2. Structural Subdivisions of the Ministry of Foreign Affairs of Ukraine in the Field of Cultural Diplomacy***

Currently, the problem of positioning in the international arena is still relevant for Ukraine. Considering the challenges resulting from the hybrid war against Ukraine, as well as realizing the importance of reputation as a strategic resource of the country, Ukrainian diplomats

gradually implement communications tools into their activities. With this aim, for the first time since the existence of the Ministry of Foreign Affairs of Ukraine, the Office of Public Diplomacy was created. It includes the Departments of Image Diplomacy and Cultural Diplomacy. Both departments play an important role in development of information and communication projects of the ministry, which are implemented both in Ukraine and abroad.

One of the key subdivisions of the Ministry of Foreign Affairs of Ukraine, which conducts analytical work on foreign policy and participates in the development and implementation of image policy of the state, is the Political Department. Its structure includes the Political Office, which deals with political analysis and problems of global partnerships and provides operational analysis of international political situation; the Office of Information that supports communication with the media and provides situational media monitoring; the Office of Public Diplomacy that implements contemporary image projects with a special emphasis on their cultural and online components. It should be added that in the second half of 2014, the Ministry of Foreign Affairs of Ukraine<sup>25</sup> developed a renovated visual identity of the ministry, which is a symbol of awareness of the need to rebrand not only the institution, but also the state. It is important to note that the positive direction of reforming the Ministry of Foreign Affairs of Ukraine includes the establishment of new subdivisions whose task is creating the political and cultural events aimed at the promotion of Ukraine's image abroad. Among the negative factors, insufficient personnel and financial support for the activities of these new subdivisions may be identified.

Therefore, in order to effectively implement the strategy of cultural diplomacy, Ukraine's government should solve certain practical problems, such as the development of programs for cultural coopera-

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<sup>25</sup> Ministry of Foreign Affairs of Ukraine, *MFA DipCult Club*, Kyiv, 2015, <<https://www.facebook.com/141487425905186/posts/894064063980848>>, 21 04 2017 (in Ukr.).

tion, balancing between the policy of national identity and the principles of multiculturalism, the overcoming of cultural and language barriers, taking into account the protection of the national cultural and linguistic space and ensuring the rights of national minorities.

### ***3. Priorities and Trends of Contemporary Cultural Diplomacy of Ukraine***

The essence of cultural diplomacy, implemented by the foreign ministry of Ukraine, may be revealed through such priorities as the demonstration of cultural innovation and sustained economic development, along with social involvement of foreign and domestic public in cultural interaction. Ministry staff also noted that cultural diplomacy may be implemented at the level of systemic information and communication support, promotion and creation of additional opportunities for a professional cultural environment that creates high quality content; at the level of confidence within the expert community that defines criteria for assessing cultural content; at the level of strategies for the development of international programs in order to integrate into international cultural networks.

The activity in the field of cultural diplomacy is addressed to foreign audiences, but not to diaspora; therefore, diaspora is a participant rather than the target audience of government projects and initiatives in the field of cultural diplomacy.

A number of measures aimed at creating a positive image of Ukraine are currently implemented by the ministry. These include a centralized distribution of truthful information about the conflict in Ukraine with its further dissemination through the internet; reports regarding visits of representatives of foreign states, international organizations, international media; information about the establishment of permanent contacts with influential politicians in host countries. In general, informational and analytical support of foreign

policy is carried out by ministry departments, which form the information resources of the Ministry of Foreign Affairs in such areas as information of general political, economic and military nature about international actors, which in turn serves as the basis for long-term forecasts and foreign policy decision-making; other points of interest include special information about the specific areas of international cooperation and the current state of domestic policy, which is part of strategic planning and the object of professional specialized research, as well as personal information.

Notably, the promising image directions of the ministry activity in 2017 will be cooperation with representatives of the expert art community in order to develop a common strategy for the cultural brand of Ukraine as well as the reforming of the legal framework and creating additional opportunities for cultural exports. Other directions would include the development of programs and information packages on the promotion of modern cultural products for diplomatic missions of Ukraine, including an online film catalogue for the Days of Ukrainian cinema, programs promoting art through embassies, programs of residences and cultural mobility, programs of public diplomacy and awards “People’s Cultural Diplomat of the Year” and the honorable status of *cultural ambassador*. Finally, also ensured would be cooperation with the Ministry of Culture for co-financing of Ukraine’s representation at the world’s major cultural and artistic forums, such as the Venice Biennale and the Frankfurt Book Fair.

The implementation of these tasks will contribute to creating an independent Artistic Council and developing guidelines and criteria for the evaluation of cultural and image projects accomplished or patronized by the Ministry of Foreign Affairs of Ukraine. Developers of this idea note that culture and information centers and embassies should plan cultural activities and report to the department of cultural diplomacy of the Ministry of Foreign Affairs, and their activities

should be coordinated at the level of the Artistic Council.<sup>26, 27</sup> In the future, there is a plan to include the diplomatic institutions of Ukraine into formation of reports with recommendations and the evaluation of the latest trends in the cultural sphere of a host country, which will allow the department of cultural diplomacy and the Artistic Council to develop a brand book, style guidelines and rules for the implementation of cultural activities abroad.

Separately, at the level of the foreign ministry, the attention is focused on the modernization of training for cultural attachés and staff of culture and information centers that will strengthen relations with public cultural institutions, independent curators, representatives of creative industries and will expand the awareness of contemporary cultural processes in Ukraine.

When implementing the concept of cultural diplomacy, the Ministry of Foreign Affairs of Ukraine should take proper account of the specific characteristics of the formation of the cultural space in other countries for effectively promoting national interests abroad. For example, in the context of cultural interaction with European countries, it is necessary to be guided by such priorities as respect for the cultural variety of different European countries, the cultural adaptation of the Ukrainian product to the particular country or its population, the observance of linguistic and ethnocultural diversity, respect for the presence of other cultures in Europe. By taking into account these features, it will allow for developing appropriate programs in the field of Ukrainian cultural cooperation.

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<sup>26</sup> Zhuk O., "Cultural Diplomacy: How to Create Opportunities for Use 'Soft' Power?", *The Policy of Cultural Diplomacy: Strategic Priorities for Ukraine*, Kyiv: NISS, 2016, p. 51–55 (in Ukr.).

<sup>27</sup> Ministry of Foreign Affairs of Ukraine, "Letter of the Ministry of Foreign Affairs of Ukraine (application)," *The Policy of Cultural Diplomacy: Strategic Priorities for Ukraine*, Kyiv: NISS, 2016, p. 85–87 (in Ukr.).

#### ***4. Promotion of Ukrainian Historic Cultural Heritage as an Important Tool of Cultural Diplomacy***

An important component of the country's image in the international arena is its historic cultural heritage, which should be popularized among the people of other countries via the tools of cultural diplomacy. Ukraine's activity to promote national culture in the international arena may be divided into such areas as cooperation with international organizations, bilateral cultural cooperation, the work of foreign cultural missions, the support of cultural needs of the Ukrainian diaspora, the integration into the global cultural space, the implementation of international cultural projects of Ukraine and counteracting Russian propaganda. Ukraine joined major international conventions and charters for the protection of cultural heritage and cultural cooperation, and it is an active member of UNESCO and the Council of Europe. The Ministry of Culture of Ukraine pays special attention to the preservation of UNESCO World Heritage List status over the objects of cultural heritage of the state. Currently, the UNESCO World Heritage List includes such Ukrainian objects<sup>28</sup> as Saint Sophia's Cathedral, with related monastic buildings, as well as the Kyiv Pechersk Lavra, the Church of the Saviour at Berestovo (1990), the ensemble of the historical center of Lviv (1998), the Struve Geodetic Arc (2005). Among objects of natural heritage are the Primeval Beech Forests of the Carpathians (2007), the Residence of Bukovinian and Dalmatian Metropolitans (2011), Carpathian wooden churches (2013) and the Chersonesus (2013).

In addition to those, one of the priorities stated within UNESCO's program *Communication and Information*<sup>29</sup> was the preservation of

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<sup>28</sup> UNESCO, *Ukraine. The World Heritage List*, UNESCO World Heritage Centre, <<http://whc.unesco.org/en/statesparties/UA/>>, 21 04 2017.

<sup>29</sup> Ministry of Foreign Affairs of Ukraine, *'L'ukraine et L'UNESCO', Mission permanente de l'Ukraine auprès de l'UNESCO*, 2016, <<http://unesco.mfa.gov.ua/fr/ukraine-unesco/cooperation>>, 21 04 2017.

documentary archival heritage, implemented since 1992 through the program *Memory of the World*. Currently, UNESCO's register, titled *Memory of the World*, contains such Ukrainian archival documents as Jewish folk music recorded at the beginning of the twentieth century on Edison wax cylinders, stored at the Vernadsky National Library of Ukraine (2005), and the documentary heritage "Radziwill archive and the library of Niesvyzh" (2009, the nomination was submitted jointly by Belarus, Russia, Finland, Lithuania, Poland and Ukraine). Under the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage<sup>30</sup>, which entered into force for Ukraine in 2008, introduced were the Ukrainian elements of intangible heritage "Petrykivka painting – Ukrainian decorative ornamental paintings of XIX–XXI centuries" (2013) and "Cossack songs of Dnipropetrovsk region" (2016).

For the deepening Ukrainian-European cultural cooperation, in 2015, the agreement on Ukraine's participation in the EU program *Creative Europe*<sup>31</sup> was signed between Ukraine and the European Commission. The agreement aims to support cultural, creative and audiovisual sectors. European cultural initiative consists of two sub-programs: "Culture," which provides the promotion of creative and cultural sectors; "Media," which provides support for the development and distribution of audiovisual works. After Ukraine joined the program, Ukrainian organizations in the field of culture and creative industry gained the opportunity to participate in program activities.

Bilateral cultural cooperation is carried out within the bilateral agreements, most of which were concluded with the EU and the CIS countries. Such cooperation primarily has a form of a year, a month or a day of Ukrainian culture in the relevant country and vice versa.

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<sup>30</sup> UNESCO, *Lists of Intangible Cultural Heritage and the Register of good safeguarding practices*, <<http://www.unesco.org/culture/ich/en/lists>>, 21 04 2017.

<sup>31</sup> EU, 'About Creative Europe', *EU-Eastern Partnership Culture and Creativity Programme*, 2015, <<https://www.culturepartnership.eu/en/publishing/creative-europe/about-creative-europe>>, 21 04 2017.

The exchange of cultural and artistic activities, exhibitions, performances and festivals take place as a part of these initiatives. The most organizationally complex and financially expensive form is the “Year of Culture.” Therefore, such initiatives were rare in the Russian Federation (2003), Poland (2005), Georgia (2006, 2008) or Kazakhstan (2008). Less long-term initiatives in the 2000s occurred in France, Germany, Moldova, Egypt, Lithuania, Singapore, Slovakia, China, Azerbaijan, Austria, Turkey, Brazil, Uzbekistan and Japan.

Thus, the traditional directions of promotion of the Ukrainian historic cultural heritage are the distribution of thematic information and the organization the “Year of Culture.” As a result of this, the promising area of cultural interaction between the private and the civic organizations of Ukraine and the EU for the popularization of contemporary Ukrainian art at the local level is deepening. It should be added that the content and results of such cultural contacts are mainly determined by the ethnic identity, the psychology of communities, their moral and cultural values. The interaction of cultures acts as a special kind of relations, which are established between two or several distinct cultures and mutual changes that are revealed as a result of such relations, in particular, changes of cultural values, the emergence of new forms of cultural activity and spiritual orientation under the influence of external factors. Therefore, for the effective management in the field of culture diplomacy, the Ministry of Foreign Affairs should also take account of the political, economic and social features of the development of European countries.

### ***5. The Activity of Culture and Information Centers of Ukraine Abroad***

In order to ensure the consistent activity to promote Ukrainian culture abroad, the Ministry of Foreign Affairs has established 29 culture and information centres as a part of diplomatic missions of Ukraine in Austria, Belarus, Belgium, Bulgaria, Canada, China, Czech Repub-

lic, Estonia, France, Georgia, Germany, Greece, Hungary, Israel, Italy, Kazakhstan, Moldova, Poland, Portugal, Romania, Russia, Slovak Republic, Spain, Turkmenistan, the US, Uzbekistan, the Consulate General of Ukraine in Istanbul, New York and Munich. In general, there should be 29 missions in 26 countries. The legal basis for establishment of culture and information centres of Ukraine abroad is a presidential decree of February 20, 2006, titled *On Culture and Information Centers in Diplomatic Missions of Ukraine*.<sup>32</sup>

Culture and information centers abroad disseminate information about Ukraine, familiarizing citizens of other states with the history and culture of Ukraine, promoting Ukrainian culture in that state, promoting tourism opportunities of Ukraine, cooperating with the media outlets of host countries and maintaining ties with Ukrainians abroad. Although these centers are administered by the Ministry of Foreign Affairs (with the exception of the center in Moscow), they are supported by other government agencies – the Ministry of Culture of Ukraine (since 2008), the Ministry of Education and Science of Ukraine, State Committee for Television and Radio etc. Every year, culture and information centers carry out more than 1000 events devoted to Ukrainian foreign and domestic policy, history and culture, organize exhibitions, tours, thematic conferences.

A passive way to promote Ukrainian culture among population of other countries is information on the websites of Ukrainian diplomatic missions. Sites of embassies have the same pattern for the design and for the content, with no adaptation to the specificity of a host country. On the one hand, basic information should be unified for correct displaying of targeted messages. On the other hand, original information that resonates with historic and cultural environment of a host country should facilitate the actualization of informa-

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<sup>32</sup> Decree, *Culture and Information Centre in Diplomatic Missions of Ukraine*, Decree of President of Ukraine, № 142/2006, <<http://zakon2.rada.gov.ua/laws/show/142/2006/conv>>, 21 04 2017 (in Ukr.).

tion about Ukraine in the perception of readers. In addition, the sites lack the brand components of Ukrainian heritage – Trypillian culture, Scythian treasures, Kievan Rus, fortresses and castles of Ukraine. Information on the historic cultural heritage of the country must be supplemented by information on the achievements of modern culture to update the perception of contemporary transformations in Ukraine and facilitate integration into the global culture.

Currently, Ukraine has an infrastructure for the targeted and systematic promotion of Ukrainian culture, direct contact with citizens of other states, but the substantive content of such infrastructure is still in the process of development and requires the attention of relevant government institutions, so that centers adequately and interestingly present the full range of Ukrainian culture and focus not only on Ukrainians abroad.

Nowadays, the Ministry of Culture of Ukraine and the Ministry of Foreign Affairs of Ukraine are the main governmental bodies whose competence includes the popularization of Ukraine's cultural heritage. Therefore, in 2016, the Ministry of Culture has developed a draft act on Ukrainian Institute<sup>33</sup> and, in early 2017, the Ministry of Foreign Affairs of Ukraine presented the charter of the Ukrainian Institute<sup>34</sup> that should provide a positive image of the state abroad. According to the developers, the goal of the Ukrainian Institute should be the promotion of national cultural product, popularization of modern Ukrainian culture and Ukrainian scientific and cultural life, dissemination and protection of Ukraine's cultural heritage and tourism potential, enhancing international cooperation and cultural exchanges in the fields of culture and art, cinema, education, scientific

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<sup>33</sup> Ministry of Culture of Ukraine, *Ukrainian Institute*, Draft Act of Ukraine, Kyiv, 2016, <[http://195.78.68.75/mcu/control/uk/publish/article?art\\_id=245084295&cat\\_id=244963700](http://195.78.68.75/mcu/control/uk/publish/article?art_id=245084295&cat_id=244963700)>, 21 04 2017 (in Ukr.).

<sup>34</sup> Ministry of Foreign Affairs of Ukraine, *Charter of the Ukrainian Institute*, Draft Decree, Kyiv, 2017, <[https://mfa.gov.ua/mediafiles/files/misc/2017-02-09/2017-02-09\\_tor.doc](https://mfa.gov.ua/mediafiles/files/misc/2017-02-09/2017-02-09_tor.doc)>, 21 04 2017 (in Ukr.).

ic and technical activities. Representative offices of the Institute are planned to be opened in Poland, the Baltic States, Georgia, Belarus, Czech Republic, Romania, the US, Canada, Italy, Spain, Portugal, Germany, Great Britain, France, China, Japan and India.

Presently, public discussions are continuing about the future of the Ukrainian Institute, but the main problem remains the unclear legislative regulation of government and private financing of such an institution that may decrease the efficiency of its activity in the long term. The full functioning of the Ukrainian Institute would enhance the prestige of the state and government decisions among the world community, overcome the undertone of hostility toward the country, reduce the influence of negative trends of political and ideological origin, demonstrate the openness of society and its democratic values, develop a positive investment environment, promote tourism potential, carry out effective cultural resource management with the demonstration of scientific, intellectual and cultural potential of Ukraine.

### ***6. Practical Activities of the Ministry of Foreign Affairs in the Field of Ukraine's Cultural Diplomacy***

At the level of the Ministry of Foreign Affairs of Ukraine, the direction of cultural diplomacy was initiated in 2015 and structurally formalized in June-July 2016. Currently, such activities as the strengthening of the foreign ministry's institutional component in the cultural sphere, the expansion of cooperation with independent artists and international partners as well as renovation of diplomatic missions of Ukraine are in progress.

In addition, in 2015, the Club of Cultural Diplomacy<sup>35</sup> at the Ministry of Foreign Affairs of Ukraine was presented, which, in the fu-

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<sup>35</sup> Ministry of Foreign Affairs of Ukraine, *MFA DipCult Club*, Kyiv, 2015, <<https://www.facebook.com/141487425905186/posts/894064063980848>>, 21 04 2017 (in Ukr.).

ture, should be a platform for regular communication between staff of the ministries involved in cultural diplomacy, the Cultural Attachés of foreign embassies accredited in Ukraine, representatives of the Ukrainian art community that are willing to promote Ukrainian cultural product and participate in joint international projects, as well as representatives of foreign cultural centers.

During the meeting, the supervisory board of the club<sup>36</sup> was presented, which included cultural attachés of German and Hungarian embassies, the head of press and information of the EU Delegation in Ukraine, the founder of the Koktebel Jazz Festival and the director of the National Art Museum. Currently, several Ukrainian cultural projects are presented to seek foreign partners for their implementation. Namely, these are the sociocultural forums *Donkult* and *GalicjaKult* by the foundation *Art Bowels*, the project *Ukraine – Free Scene* by GogolFest, the project *SuperNova* by the gallery Triptych, the project *Ukrainian Fashion Week* by the Communications Department of Ukrainian Fashion Week, the project *Eternity Puzzles* by the duo Two Violins.

In general, the following activities in the field of culture have been implemented by diplomatic missions of Ukraine: the organization and carrying out of cultural events abroad, the insurance of the release of periodicals, the preparation and production of radio programs, support of internet resources of foreign Ukrainian communities, the posting of Ukrainian publications in the media abroad, providing schools that teach Ukrainian and cultural centers of foreign Ukrainian communities with printed image production, photo-, audio-, video- and electronic production, objects with national symbols, and subscription to Ukrainian periodicals for foreign Ukrainian communities, the insurance of cooperation with leading foreign media

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<sup>36</sup> Ministry of Foreign Affairs of Ukraine, *The Second Meeting of the Club of Cultural Diplomacy MFA of Ukraine*, Kyiv, 2015, <<http://mfa.gov.ua/ua/press-center/news/42880-vidbulasya-druga-zustrich-klubu-kulyturnoji-diplomatiji-mzs-ukrajini-mfa-dipcult-club>>, 21 04 2017 (in Ukr.).

and placement of positive publications about Ukraine, organizing and conducting image activities on the Ukrainian topic.

The practical form of implementation of the ministry's tasks in the field of cultural diplomacy was the creation of an early 2016 on-line questionnaire meant to interact with the public and study their cultural needs. As a result, the Ministry of Foreign Affairs of Ukraine provided information and organizational support of more than 20 non-governmental cultural initiatives, of which 19 involve information patronage, visa and logistical assistance, 3 – financial and organizational support.

O. Zhuk, the former head of cultural diplomacy department of the Ministry of Foreign Affairs of Ukraine, singled out the following successful projects, which, in 2016, were financially supported and implemented in cooperation with the Ministry:<sup>37</sup>

1) The days of Ukrainian cinema *Ukraine on Film: The Way to Freedom*, held on January 23–24 at the Center for Fine Arts *BOZAR* in Brussels and, on March 31–April 1 in the Pathe Tuschinski cinema in Amsterdam, which were prepared by ArtHouse Traffic, the Dovzhenko National Center and the State Cinema;

2) The literary event *Read my world: Ukraine*, which took place in the context of a consultative referendum in the Netherlands on the Ukraine-EU association; in particular, the Department of Cultural Diplomacy of the Ministry of Foreign Affairs of Ukraine initiated a meeting with Ukrainian writer K. Petrovska in Spui25, the cultural center of Amsterdam, and presented Ukraine as a special guest of the international literary festival to be held in autumn; the project became possible due to the support of the Ukraine Crisis Media Center, Feieria Mandriv travel company and O. Snidalov, an activist living in the Netherlands;

3) The online information campaign *Like.U* to support the dialogue between the Netherlands and Ukraine; the foreign ministry

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<sup>37</sup> Zhuk, (note 14).

supported the non-governmental organization StratComUA and director H. Tretiak in conducting more than 20 video interviews with opinion leaders, cultural figures in the Netherlands and Ukrainian graduates of Dutch universities;

4) The Ministry of Foreign Affairs of Ukraine acting as an informational partner of the project *Architecture of Ukraine – on the Front Line*, presented by Isolation, a platform of cultural initiatives, as part of the official parallel program at the 15th International Architecture Exhibition La Biennale di Venezia;

5) Cooperation with the International documentary film festival on human rights DocudaysUA, which has presented the project *See Ukraine* in Greece, Italy, Germany, France and other countries. The program of the festival includes documentary films, photo exhibitions, meetings with Ukrainian filmmakers and discussions with civil society activists and human rights groups to help better understand the situation depicted in the films and provide more information about the events in Ukraine;

6) The joint organization, in cooperation with the Ministry of Culture of Ukraine, of the national stand at the international Frankfurt Book Fair, which awarded the Global Illustration Award to the Ukrainian creative workshop Agrafka for the cover of the book *George's Secret Key to the Universe* by L. and S. Hawking;

7) The organized street photo exhibition *Abroad* in the courtyard of the Ministry of Foreign Affairs of Ukraine; the exhibition of E. Ziiatdinov, dedicated to E. Ibrahimov and the life of the Crimean Tatar community on the annexed peninsula – the project was realized with the support of Amnesty International Ukraine and its curators L. Herman and M. Lanko; opening of a portrait gallery of Ukrainian political prisoners, which are held in Russia, in the building of the ministry; the presentation of the documentary play *I Am a Veteran*; the provision of international resonance to the media project *Misery and Splendour of the "Russian World"*;

8) The promotion of public diplomacy in Ukraine, which was discussed at a meeting of ambassadors on August 2016<sup>38</sup> and whose priorities are the development of bilateral and multilateral international cooperation, the attraction of international and Ukrainian investments and the protection of Ukrainian citizens.

Promising areas of image projects for the foreign ministry in 2017<sup>39</sup> will be the support of an English-language online portal about modern Ukrainian culture, creative industries, cultural tourism and related online tools and special theme projects; the production of image-printed and souvenir products for diplomatic missions of Ukraine, foreign cultural institutions and curators of events in support of cultural programs of cultural diplomacy; strengthening the institutional capacity of pilot projects of Ukrainian Institutes initiated by Ukrainian cultural figures from Sweden and the Global Ukraine a network; in association with the Ministry of Culture, information activities of Ukraine at the International Art Exhibition of the Venice Biennale and the International Frankfurt Book Fair; an image accompaniment of Eurovision 2017 in Ukraine; involvement of the Ministry of Culture, the Ministry of Information Policy and other executive bodies by the Ministry of Foreign Affairs of Ukraine to implement these measures as well as any amendments to the relevant laws and regulations.

Among the principles of Ukraine's foreign policy, the principle of a dialogue of original cultures and a free exchange of cultural achievements can be singled out. Cultural cooperation should become a means of building cultural democracy, that is, a means of

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<sup>38</sup> Ministry of Foreign Affairs of Ukraine, "Ambassadors Meeting 2016: Priorities of Ukrainian Diplomatic Missions and the Ministry, the Development of Public Diplomacy," *the official Blogspot channel*, 2016, <<http://mfaukraine.blogspot.com/2016/08/3.html>>, 21 04 2017 (in Ukr.).

<sup>39</sup> Ministry of Foreign Affairs of Ukraine, "Letter of the Ministry of Foreign Affairs of Ukraine (application)," *The Policy of Cultural Diplomacy: Strategic Priorities for Ukraine*, Kyiv: NISS, 2016, p. 85–87 (in Ukr.).

overcoming inequalities between communities that have the resources to further preserve and develop their language and culture as well as communities that are limited in their cultural rights. It should be noted that cultural identity is important for preserving the cultural diversity of Ukraine; because of this, dialogue should become a priority for the formation of intercultural understanding in Ukraine.

The problem of ensuring cultural cooperation in the context of protecting the state's national interests became very important for Ukraine. Among the activities that will contribute to the realization of cultural diplomacy, it should be marked to conduct scientific research on the essence of cultural diplomacy of other countries, as well as the development of strategies and tactics for the implementation of Ukraine's cultural cooperation as one of the effective instruments of international political influence.

## ***7. Results***

The research of the promotion of Ukraine's cultural diplomacy in the EU made it possible to determine that the state's perception by the European community is formed under the influence of several factors; in particular, these factors are national (common history and culture), tourist (tourist attraction), social (mental characteristics of the population), political (transparency and efficiency of government activities) as well as economic (quality of exported brands and investment attractiveness). It was revealed that the strength of Ukraine's cultural diplomacy is a rich cultural heritage, a developing creative industry, an attractive tourism destination, an interesting pop culture, a high educational level of the population, support for ties with the Ukrainian diaspora, a visa-free regime for the EU citizens and a developed network of Ukrainian culture and information centers abroad. At the same time, the weaknesses of Ukraine's cultural diplomacy are the insufficient state assessment of the country's cultural potential, a low

level of state financing of culture, political and economic instability in the country, the continuation of military operations in the East of Ukraine and the insufficient level of national self-consciousness.

It is important to note that the opportunities of Ukraine's cultural diplomacy are the creation and development of a network of Ukrainian Institutes abroad, informing about the country's economic, intellectual and cultural potential and the formation of loyal foreign expert groups, attracting Ukrainian and foreign patrons, and holding cultural and sports European level events in Ukraine. As a result of this, several points may be listed as the main components of Ukraine's cultural diplomacy strategy in the EU. The explanation of Ukraine's historic heritage, cultural and religious contacts with the European countries; communication with the international community about the great historic, cultural and religious heritage of Ukraine, unique travel opportunities and security; support of the famous European artist visits to Ukraine; the participation of Ukrainian artists in European art events; the attraction of audiences to using Ukrainian art products; the establishment of a joint Ukrainian-European forum on sensitive historic events to explain their historic background.

Many different aspects can be distinguished as the most significant findings of this research. The following tasks are deemed to be required:

1. The unification of activities and avoidance of doubling the functions in the field of Ukrainian culture promotion at the level of the Ministry of Culture and the Ministry of Foreign Affairs; in other words, it is necessary to identify one institution that will study and formulate recommendations for different governmental bodies on cultural projects involving specialists in various fields;
2. The unification and harmonization of the activities of Ukraine's culture and information centers abroad and the Ukrainian Institute; the use of products manufactured by the Ukrainian Na-

tional Memory Institute in the work of Ukraine's culture and information centers abroad and the Ukrainian Institute, as well as in the preparation of thematic programs/videos and publications in international media;

3. The monitoring of cultural demands of the public in the host country to ascertain the demand for Ukrainian cultural products; the development of cultural targeted programs for the main partner countries of Ukraine; the formation of a perception of Ukrainian culture among the public of the host country as an important component of the European and world cultural heritage;
4. The digitization of the Ukrainian heritage and creation of online tours; the development of a multilingual portal *http://cultua.media*, which now provides information only in Ukrainian; the modernization of the site of the Ministry of Culture of Ukraine and the improvement of its English version;
5. The popularization of Ukrainian cinema abroad and financing of international cultural events by attracting patrons and famous cultural figures of Ukrainian origin;
6. The endorsement of the translation of books by Ukrainian authors, which is now being implemented through the European program *Creative Europe*;
7. The holding of and the participation in international film festivals, music competitions etc; the dissemination of information on Ukraine's participation in such events in international media;
8. The involvement of the departments of Ukrainian studies in the foreign universities as a network of Ukrainian culture institutions abroad to the positioning of the state, for example, the Harvard Ukrainian Research Institute, the Canadian Institute of Ukrainian Studies, the Ukrainian Free University in Munich. It allows to popularize the Ukrainian language abroad.

An example is Step to Ukraine, a School of Ukrainian Studies organized by the International Institute of Education, Culture and Relations with the Diaspora of the National University Lviv Polytechnic;

9. The activation of work with the Ukrainian diaspora, for example, through the support of the *Global Ukraine* project, initiated by Ukrainians living abroad;
10. The preparation of a modern visual and multilingual presentation material on various aspects of Ukraine's cultural life; the development of Ukrainian grant programs and competitions for foreigners.

It was found that while preserving the current system of international cultural events, it is necessary to modernize Ukraine's visual representation abroad (articles, videos, films, photos, thematic programs on TV, activate bloggers/local opinion leaders), and combine existing public cultural projects initiated in Ukraine and abroad; to determine 12 major monthly events at the level of the Ministry of Foreign Affairs to popularize Ukraine's culture and to involve the communication departments of Ukraine's diplomatic missions abroad and culture and information centres in disseminating the presentation materials, and to actively engage honorary consuls as opinion leaders of the host country.

### ***Conclusions***

The main findings of this research suggest that the important factor of Ukraine's integration into international information space is the world's perception of Ukraine as an integral part of the European civilization and the European regional system. Ukraine's approach to cultural cooperation with the European countries requires awareness of the real situation in the perception of the European identity by different parts of the Ukrainian society; thus, the cooperation should

be based on changes in the essential nature of the approaches of the European partners and the Ukrainian government.

The most important purpose of cultural activities in approaching Ukraine to Europe is the prudent and consistent strategy of integrating the state in the European information space and the spread of positive information about Ukraine in European media. The optimization and acceleration of Ukraine's integration into the European information space is viewed as impossible to be separated from the foreign policy strategy of Ukraine, as it regards the state's broader involvement in the democratization of social relations and its undeniable expedience on the background of the processes taking place in the country.

The implemented research gives an impression that Ukrainian culture and information centers are not always active participants in the cultural field of the host country; however, they are the cultural disseminators outside Ukrainian borders. Such centers, throughout cultural projects and activities, inform both the international community and the diaspora abroad not only about national culture, but arts and heritage as well, as it is done in order to promote public interest in Ukrainian identity issues. Besides, they must attract attention of Ukrainian and European cultural actors to enlarge intercultural communication.

Taking into account the prospect to develop and expand this research, it would be relevant to continue investigating any threats to Ukraine's cultural positions in the EU. Additionally, it requires analyses of past and present activities of the Ukrainian culture and information centers to improve national cultural promotion in the Europeans countries, so that in the future it may become an example for the development of American and Asian directions of Ukraine's cultural diplomacy.

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## SUMMARY

### *PROMOTION OF UKRAINE'S CULTURAL DIPLOMACY IN THE EU*

The paper provides an overview of existing research on Ukraine's cultural diplomacy and sets the framework for further research. In other sections, the gathered practical insights about Ukraine's cultural activity abroad and in the EU can be applied to the development of a new approach to the promotion of national interests and the examination of their impact on the current state of regional cooperation. The main time period covered in this study is the time after 2014, when Ukraine signed the Association Agreement with the EU. The paper uses a descriptive and interpretative approach, which is based on the review of previous research, as well as documentary and institutional analysis.

It was found that the promotion of Ukrainian cultural products contributes to the deepening of the state's integration into Europe and the developing of political, economic and civic relations between Ukraine and other countries of the region. The most important purpose of cultural activities approaching Ukraine to Europe is the prudent and consistent strategy of integrating the state in the European information space and the spread of positive information about Ukraine in European media.

The research of the promotion of Ukraine's cultural diplomacy in the EU made it possible to determine that the state's perception by the European community is formed under the influence of several factors, in particular, national, tourist, social, political as well as economic. The paper draws conclusions about the main components of Ukraine's cultural diplomacy strategy in the EU, which can be an area for further research. As a result of this, the main components of Ukraine's cultural diplomacy strategy in the EU may be the explanation of Ukraine's historic heritage, cultural and religious contacts with the European countries; communication with the international community about the great historic, cultural and religious heritage of Ukraine, unique travel opportunities and security; support of the famous European artists visits to Ukraine; the participation of Ukrainian artists in European art events; the attraction of the audience to using Ukrainian art products; the establishment of a joint Ukrainian-European forum on sensitive historic events to explain their historic background.