

## **MEANS AND FORMS OF CULTURAL DIPLOMACY**

**Introduction.** Cultural diplomacy is implemented through various means and forms of foreign policy. Being in the context of globalization, it influences on the views of the average person in world politics and public opinion, the individual gradually becomes a conditional carrier of cultural diplomacy, the highest value, the criteria for assessing certain events. Such transformations are facilitated by the widespread use of modern technical means of communication, the ability to receive an unlimited amount of information and communicate with almost anyone in real time. Together with the democratic tendencies of free will, the right to peaceful assembly, and the exercise of freedom of speech, the necessary conditions for integrated cultural development are being created.

**Review of recent publications.** Nowadays a new vision of cultural diplomacy as a complex multifaceted phenomenon emerges. Among the professional literature should be distinguished modern researches on the meaning and its value as a soft power instrument by M. Ryniejska-Kiełdanowicz [2], M. M. Zamorano [3]. The theoretical aspects of cultural diplomacy are disclosed in the study by A. Uminska-Woroniecka [4] and its practical achievements are shown by L. Jora [5]. However, the issue of means and forms of implementation of cultural diplomacy has so far been considered only indirectly and requires more detailed research.

**Objectives of the paper.** We would like to highlight two objectives: to explore the basic means and forms of cultural diplomacy and analyze the consequences of their implementation.

**Results of the research.** There are two specific models of organization and implementation of cultural diplomacy: American and European. The main specific feature of the first is the inseparability of cultural diplomacy from public diplomacy in US foreign policy strategy. There is an opinion that US cultural diplomacy is carried out through Hollywood cinema and, in general, American mass culture, which is conceptually wrong, because such an approach does not cover the sphere of state activity. This situation may be due to the rather late acquisition of US statehood, respectively, formed before the cultural activities were carried out independently of the state. The United States does not have specific bodies for cultural diplomacy. In the proposed context, reference is often made to the US News Agency, which ceased to exist in 1999, but it carried out mainly "public diplomacy", transmitting messages to other states through television and radio channels. USAID and the Peace Corps are among the tools for the implementation of the "soft power" of the United States, provide their assistance to other countries, mostly not in the cultural, but in the economic and logistical field [1: 250].

In contrast to the American system, in European countries this industry is characterized as a specific foreign policy method implemented by specialized structures. In Great Britain, Germany, and Spain, there are, respectively, the British Council, the Goethe-Institut, the Cervantes Institute, and so on. Differences between European countries are manifested mainly in the subordination of these bodies and investment in them: along with institutions independent of the government, there are government agencies and mixed funding models. The approach of these institutions to staffing is interesting – even when some employees of the institution are officially diplomatic staff, they are not staff diplomats, but the most valued is the involvement of famous artists or managers who have proven their effectiveness through previous cultural events.

Regardless of the model of implementation of cultural diplomacy, its subject may be authorized state bodies, specialized non-governmental organizations or individuals. All of them use various means of influence. The largest segment among them is represented by arts of all kinds: spatial (plastic or static) – design, architecture, sculpture, painting, graphics, art photography; temporal, when the image unfolds in time – literature, music; spatio-temporal (spectacular), characterized by physicality and duration – cinema, theater, choreography, etc. The most common form of integration of art into cultural diplomacy – holding thematic exhibitions, presentations, festivals at the international level.

Another effective tool for socio-cultural development is educational programs of academic mobility in universities, the activities of international volunteer organizations and language programs abroad. The undisputed leader in the implementation of modern cultural diplomacy is the field of tourism, when the "diplomats" are embodied by vacationers from around the world. This promotes social communication in general, but the content of such cultural messages is difficult to grasp.

**Conclusion.** To summarise, cultural diplomacy, subject to quality development and timely implementation, can effectively complement the overall development strategy of the state and at the same time make it feel competitive, develop their own culture, raise the cultural level of its population, which will perform another task – development of public communications. The existence of opposite models of cultural diplomacy in different countries indicates its adaptability to different methods of foreign policy. The ramifications of the means and the forms corresponding to them indicate that cultural diplomacy influences not only international politics but also other spheres of human life and is effective in achieving foreign policy and socially important goals.

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## **FORMATION OF THE IMAGE OF ISLAMIC STATES IN THE REGION OF WESTERN EUROPE AND NORTH AMERICA**

**Introduction.** The image of the state in the international arena is one of the main factors in shaping international relations, a tool for solving the country's competitive problems, and the growing influence of Islam on international relations is one of the important features of modern political life. As a holistic system that encompasses not only the religious worldview in the countries of religion, but also in the world, the definition of the issue is becoming increasingly controversial and ambiguous, attracting much attention from critics and supporters of key principles of the Islamist idea.

**Review of recent publications.** We used works that focus on the theoretical basis for coverage of the issue, namely: Chechel Y. "Formation of the image of the state in the international arena" [8], Palinchak M. "Religious factor in international relations" [5], Byun-Ok Ch. "Islamic fundamentalism, jihad and terrorism" [2]. The materials of the meetings were studied: Granchak T. ISIS as a civilizational challenge (based on the materials of the round table "Islamic State: Genesis and New Trends") [3]. Analytical articles: Osadchy T. "Geopolitical challenge of the Islamic world" [6]. Also considered: Kurzman C. Muslim-American terrorism in the decade since September 11 [4], Buzan V. "The impact of the Cold War on the formation and