

CULTURAL STUDIES

COMMUNICATIVE STRATEGIES OF EUROASIAT CULTURAL PARTNERSHIP: UKRAINE-CHINA

Anastasiia Kravchenko¹

DOI: <https://doi.org/10.30525/978-9934-26-076-6-9>

The argumentation and generalization of the conceptual foundations of grasping the phenomenon of cultural diplomacy in the discourse of humanitarian knowledge reveals that in its categorical interpretation, cultural diplomacy appears as a branch of public diplomacy, a component of the «soft power» concept. As a tool for implementing international humanitarian strategies, cultural diplomacy is distinguished with the effectiveness of its communicative resource through the use of cultural attraction's mechanisms, which yields the establishment of a strategic dialogue with the world. Taking this fact into account, the art of cultural diplomacy, which is a «combination of public policy and international cultural promotion, framed in a common strategy» [4, p. 169], plays an important role in the modern practice of international intercultural communication.

Depending on the target vector of its direction, cultural diplomacy can act as an instrument of international tolerance and mutual respect, a method of creating a national brand, a driver of the creative economy, a means of counteracting «hybrid» threats and it can show the human potential – social and personal one, and therefore, it can embody the «expressive life» of the nation as a whole due to the universality of cultural messages. This is made possible by the strong diplomatic and paradiplomatic potential of culture, which aims to address pressing issues in the external (international) and internal (national) areas, covering global, macro-regional, international, subnational and intra-territorial areas.

Awareness of cultural diplomacy applied aspects reveals the application of three leading models – centralized, semi-centralized and decentralized [1, p. 46–47]. They are implemented on the basis of basic communication strategies – presentations, manipulations and conventions [2, p. 4], pursued by state (governmental, pro-government) and public actors of cultural diplomacy. Among them, there is the Ministry of Foreign Affairs, the Ministry of Education, Science and Culture, diplomatic missions (and subordinate

¹ National Academy of Culture and Arts Management, Ukraine

information and cultural centers), national cultural institutes, foundations, media broadcasters, educational and scientific academic centers, research and production associations, organizations of expatriates (diaspora communities), youth leagues, women's associations, other governmental and non-governmental, commercial and non-profit institutions, cultural associations, unions, coordinating councils, expert and volunteer associations, individuals or groups working abroad.

These cultural diplomacy actors create and distribute foreign cultural content in a variety of online and offline campaigns, involving a wide range of values and existing cultural practices that form the basis of formal and informal cases of cultural diplomacy in their entirety. Art, education, science, book publishing, journalism, sports (so-called «ping-pong diplomacy»), tourism, advertising, «pop diplomacy», which includes a variety of creative and leisure industries, «culinary diplomacy», and even exotic manifestations of «panda diplomacy» are among the most effective cultural practices, covering innovative / traditional, elite / mass, general / local structural and semantic levels of culture. Taking into account the diversity of cultural practices, scholars mention the processes of gradual geopolitical polarization of project approaches to the implementation of cultural diplomacy tasks and distinguish two basic visions – tentatively called «western» and «eastern». Both consider «culture as a component of global policy» [3, p. 33], noting the importance of cultural initiatives in communications between countries, which can carry essential political messages in an alternative, attractive to recipients, form.

Involvement of mass or elite, innovative or traditional cultural practices is differentiated according to the chosen model of cultural diplomacy, communication strategy and stratification of the target audience of cultural information receivers with different education, cultural and artistic background – national political, business, intellectual elite, average people. Above mentioned information can be illustrated by the numerous examples of European network institutions of cultural diplomacy cases in Ukraine and appeal to the «elite» population through «high» art and culture, academic education and science, instead of «non-elite» – through messages of popular culture (pop music, movie, television, social networks, consumer goods, etc.).

Outlining the path of institutionalization of cultural diplomacy of Ukraine reveals several stages of its formal-political and socio-cultural formation, participatory involvement of state and non-state actors and the appearance of the first signs of systematization and synchronization of cultural-diplomatic visions in a single, cross-cutting strategy. At the same time, we observe both existing successes and problematic aspects of institutionalization of cultural diplomacy of Ukraine, which are related to the urgent need for continuous funding, involvement of cross-cultural management specialists, development

of effective mechanisms for implementing cultural messages content in unrelated ethnocultural environment and expansion of its mapping.

Despite declaring the Euro-Atlantic direction as a priority, at the same time the scope of implementation of Ukraine's cultural diplomacy also covers the Middle East, Asia-Pacific (including East Asia – China, Korea, Japan, Mongolia) and other macro-regions, where mostly sporadic cultural-diplomatic activity keeps its existence, outlined by mobile projects of informational-representative content.

The branch of the Eurasian partnership Ukraine – China has an important foreign policy significance, which is expressed by mutual activities to increase the share of cultural presence in the country of destination in the framework of bilateral cultural and diplomatic relations. A comparative description of the cultural diplomacy cases of both countries reveals that China's main efforts are focused on making a network structure of cultural institutions and establishing its own information channels in Ukraine (development of the Ukrainian and Russian language Chinese information platforms; promotion of Chinese culture, language and calligraphy; culture and arts of China; promoting international coordination and understanding between the West and the East, Europe and Asia; using the potential of the Chinese diaspora in Ukraine).

Instead, the Ukrainian side, in spite of the presence of some reputable and powerful cases of presentation of Ukrainian culture, is distinguished by the creation of mostly «point» cultural and educational events in China (providing with Ukrainian representation at various exhibitions, festivals, presentations, support of contemporary Ukrainian art in China; organization of memorable events, thematic lectures, seminars, film screenings, workshops, ceremonial gatherings, Ukrainian costume contests, flash mobs for memorial dates, the study of the Ukrainian language in China; popularization of Ukrainian education and culture among Chinese applicants; co-organization of scientific conferences and ensuring Ukrainian representation on international scientific platforms).

According to the results of the bilateral cultural initiatives of Ukraine and China analysis, we admit their implementation on the basis of a centralized model of cultural diplomacy based on presentation and conventional strategies of intercultural communication, focused on cases of cultural, artistic, educational and scientific cooperation. Among them, the leading cases are educational diplomacy ones. They are aimed at mutual promotion of national cultural values through educational programs (international exchanges, workshops, competitions, Olympiads, public lectures, language courses) and appeal to the audience of the local elite intellectual club (scientists, lecturers, public figures) and students. In our opinion, above mentioned cases of

Ukraine and China cultural diplomacy set up effective communication platforms by creating cultural «bridges» between Europe and Asia. It promotes the harmonization of partnership coordination and intercultural understanding among countries.

References:

1. Kuchmyj E. P. (2015) Kuljturnaja dyplomatyja kak ynstrument vneshnej polytyky ghosudarstva [Cultural diplomacy as an instrument of the state's foreign policy]. Proceedings of the II mezhdunar. nauch.-prakt. konf. Aktual'nye problemy mezhdunarodnykh otnosheniy v diplomatii (1918 gh. – nachalo XXI v.): (Vytebsk, April 23–24, 2015). Vytebsk: Vytebskyj gosudarstvennyy unyversytet im. P.M. Masherova, pp. 46–50.

2. Rzhesjka N. F. (2018) Kuljturna dyplomatyja Ukrajinu: suchasnyj stan i perspektyvy [Cultural diplomacy of Ukraine: current state and prospects]. Mizhnarodni vidnosyny. Ser. «Politychni nauky» [International relations. Political Science Series] (electronic journal), vol. 18–19. Available at: http://journals.iir.kiev.ua/index.php/pol_n/article/view/3377 (accessed 15 March 2021).

3. Ivey Bill, Cleggett Paula (2021). Cultural Diplomacy and the National Interest: in Search of a 21st -century Perspective. Arts Industries Policy Forum. The Curb Center for Art, Enterprise & Public Policy. Washington : Vanderbilt University. 41 p. Available at: <http://www.interarts.net/descargas/interarts673.pdf> (accessed 18 March 2021).

4. Zamorano, Mariano Martin (2016). Reframing Cultural Diplomacy: The Instrumentalization of Culture under the Soft Power Theory. Culture Unbound, vol. 8, pp. 166–186. Sweden: Linkoping University Electronic Press. Available at: https://www.researchgate.net/publication/309819450_Reframing_Cultural_Diplomacy_The_Instrumentalization_of_Culture_under_the_Soft_Power_Theory (accessed 30 March 2021).