CULTURAL DIPLOMACY IN MODERN INTERNATIONAL RELATIONS: THE INFLUENCE OF DIGITALIZATION

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ABSTRACT

The digitalization of modern society makes its adjustments to absolutely all business processes. Cultural diplomacy today plays an essential role in the implementation of foreign policy. In practice, this can not only serve as a useful tool for the realization of state interests abroad in the field of cultural policy but can also contribute to the creation of favourable conditions for the significant achievement of foreign policy goals of the state in other areas (for example, the economic field). Cultural diplomacy can become a more valuable tool for the state in the future and a more significant component of public diplomacy implementation. It helps the government influence foreign audiences in the long run as a good reserve to gain support for its policies. There are several tools that the state uses to implement cultural diplomacy, through which it maintains contact with foreign audiences and tries to teach its social norms in other cultures.

The development of information technology and global digitalization, when cultural innovations become impossible without information and info-communication support, pushes the process of cultural diplomacy, automating the performance of functions and related operations.

In the article, the authors examined the definition of the term "cultural diplomacy", analyzed the dynamics of its development and conceptual apparatus, as well as the impact of digitalization on the processes of cultural diplomacy. In their study, the authors revealed that digital technologies are becoming more and more critical for diplomatic processes. Still, Ukraine is not yet using them enough, as well as its huge potential of culture and art to form an attractive image of the state. Therefore, the authors were offered a set of useful cultural diplomacy tools for building and strengthening modern international relations.

Keywords: *cultural diplomacy, digitalization, information openness, international relations, soft power*

1. INTRODUCTION

Cultural diplomacy is one of the most influential and significant means of implementing any state's foreign policy strategy that claims a significant role in the system of modern international relations.

When technological and cultural innovations become impossible without information and info-communication support, the development of information technology and global digitalization pushes this process, automating functions and related operations, eventually requiring digitization and digitalization of processes, changing them.

More than ever, cultural diplomacy is becoming a battleground for people's minds, hearts, and wallets around the world. In an era of conflict and instability, the culture's role as an instrument of "soft power" cannot be overestimated. It is an essential resource of diplomacy used to advance the state's interests to improve mutual understanding between elites and peoples. Ukraine is faced with the task of finding new cultural images and symbols and updating old ones to create a decent image of the country and attract a foreign audience, as the USA, France, Italy and others do. Nevertheless, Ukraine has not yet sufficiently used the considerable potential of culture and art to form an attractive state image. Both the government and a few cultural foundations invest very little money in the development of cultural policy. However, at critical moments in history, during periods of conflict and confrontation, it was a culture that was a powerful source of inspiration and attraction of our country for a foreign audience. Today we are faced with the task of finding new cultural images

and symbols to create a worthy image of Ukraine and attract a foreign audience - or to creatively rethink the possibilities of traditional archetypal cultural images and symbols since their potential is truly inexhaustible.

2. LITERATURE REVIEW

First, it is necessary to define the definitions of cultural diplomacy. Cultural diplomacy is one of the most influential and significant means of implementing any state's foreign policy strategy that claims a significant role in the system of modern international relations. The term "cultural diplomacy" appeared in the 1930s and was introduced into scientific circulation by the American researcher F. Barghoorn. According to him, this cultural diplomacy is "manipulating cultural materials and personnel for propaganda purposes" [1]. Thus, initially, the term had an ideologized subtext, which was justified by the conjuncture of that time. One of the first definitions of cultural policy was introduced at the UNESCO roundtable in Monaco in 1967 in the report Cultural Policies – Preliminary Considerations; the cultural policy was understood as "a set of principles, administrative and financial activities and procedures that provide the basis for government action in the field of culture" [2]. In this context, the implementation of cultural policy is "the whole sum of conscious and deliberate actions (or lack of action) in society aimed at achieving certain cultural goals through the optimal use of all physical and spiritual resources that society has at a given time".

It is also necessary to analyze the impact of global digitalization on cultural diplomacy. In the 21st century, under the influence of the processes of globalization and in the conditions of the formation of a new polycentric system of international relations, the concept of "soft power" of the state was considered as instruments of increasing the influence of conditions on world political processes, along with military-political weight and economic resources. By the concept of "soft power", which was authored by the American political scientist J. Nye, it includes three essential components: the attractiveness of the state's value system, the beauty of its culture, and the effectiveness of non-military mechanisms of foreign policy [3]. The Western political science school notes the direct connection between cultural diplomacy and the "soft power" of the state. Western scholars define cultural diplomacy as a form of public diplomacy and an integral part of soft power politics, including "the exchange of ideas, information, works of art and

other components of culture between states and their peoples to strengthen mutual understanding" [4].

At the same time, some foreign and domestic researchers, using the conceptual apparatus of "soft power" by J. Nye, absolutize the meaning and role of cultural diplomacy in the process of increasing the "soft power" of the state [5]. As a universal means of increasing the attractiveness of the country, they put forward the need to implement such measures as, for example, the expansion of foreign radio broadcasting, the conduct of international information programs, the implementation of educational and cultural exchange programs, etc. [6; 7].

Thus, cultural diplomacy combines the policy of the state about specific areas of cultural activity, the culture of foreign policy activity, the instrumental use of culture and cultural norms in foreign policy actions; promotes the use of instruments of cultural influence in the diplomatic activity of the state to achieve interstate understanding, international peace and stability through overcoming cultural barriers; involves the use of various factors of culture, art and education to protect and promote their national interests in the international arena [3; 8; 9; 10].

The coronavirus pandemic has been one of the factors changing our reality, so we can assume that culture and the mechanisms of cultural policy are undergoing significant changes. Trends such as digitalization of the world and national cultures, the transformation of cultural spaces, formation of vision and value system, glocalization, collaboration, the interaction of industries, online education have already demonstrated their relevance in today's conditions. It is likely that the impact of modern technology on all spheres of life will only increase. Obviously, under the influence of history, culture as an instrument of soft power is unlikely to lose its relevance. However, for cultural diplomacy to remain effective, it is also essential to use the latest tools and consider current trends.

Analysis of the literature has shown that there are many scientific developments concerning the issues of cultural diplomacy; however, there is almost no study of the influence of modern trends, particularly information technologies.

The study is based on *the following hypothesis*: digital technologies in the future will become more and more critical for diplomacy processes, but Ukraine still does not use the huge potential of culture and art to form an attractive image of the

state. Therefore, *the article aims* to develop measures to improve cultural diplomacy in Ukraine, build and strengthen modern international relations based on the successful experience of European institutions of cultural diplomacy and opportunities for digitalization.

3. THE CONCEPTUAL APPARATUS OF THE FIELD OF "CULTURAL DIPLOMACY"

Cultural diplomacy's main task is to strengthen interstate relations, enhance social and cultural cooperation, advance the state's national interests, and ensure its national security. The conceptual apparatus of the field of "cultural diplomacy" is complex [11]. Culture is a set of values that create semantic content for society, which includes both "high" (literature, art, education) and popular culture. These areas of the state seek to demonstrate to a foreign audience how to implement cultural diplomacy. Cultural diplomacy is the main component of public diplomacy, which manifests itself in informing the international community, maintaining and developing contacts with other peoples in education and culture, and creating an attractive country abroad image. The actors of public diplomacy are both government agencies and individuals (professional diplomats), as well as non-governmental and non-profit organizations. In the context of the globalization of an interdependent world, in which the spread of mass communication technologies makes it easier for people from different countries to communicate, cultural diplomacy is vital for ensuring international peace and stability.

In this regard, at present, almost all large states are trying to include cultural diplomacy in their foreign policy strategies and use it rationally (Fig. 1).
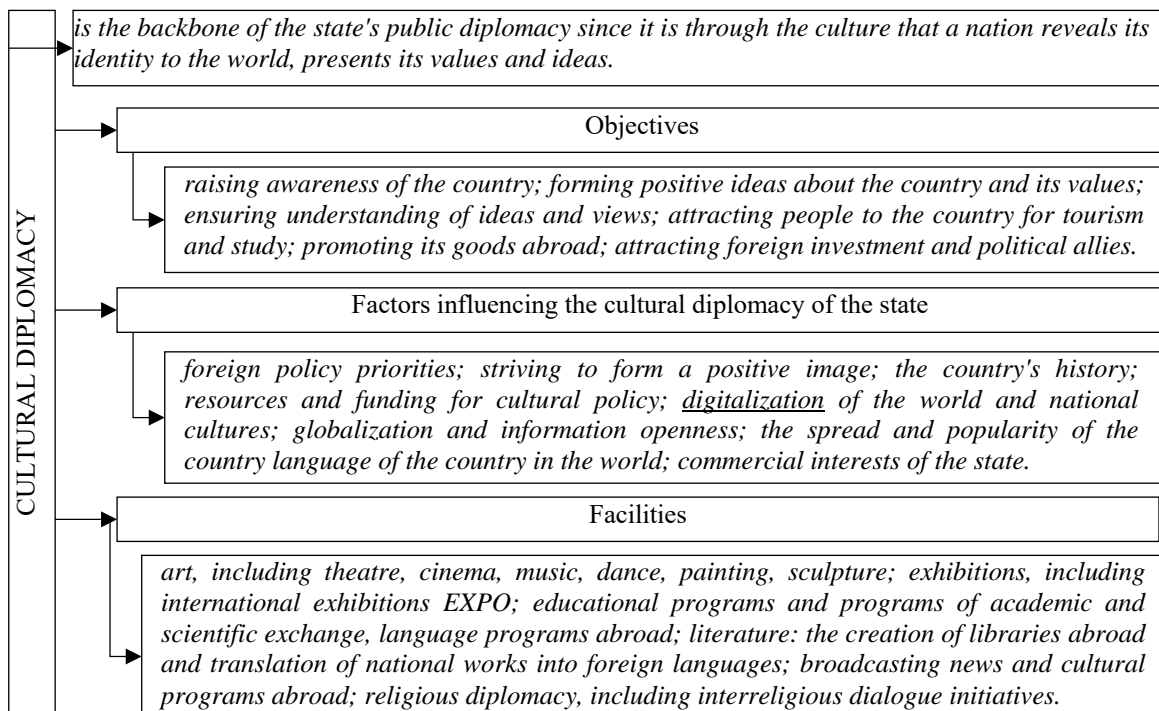
CULTURAL DIPLOMACY

is the backbone of the state's public diplomacy since it is through the culture that a nation reveals its identity to the world, presents its values and ideas.

Objectives

raising awareness of the country; forming positive ideas about the country and its values; ensuring understanding of ideas and views; attracting people to the country for tourism and study; promoting its goods abroad; attracting foreign investment and political allies.

Factors influencing the cultural diplomacy of the state

foreign policy priorities; striving to form a positive image; the country's history; resources and funding for cultural policy; digitalization of the world and national cultures; globalization and information openness; the spread and popularity of the country language of the country in the world; commercial interests of the state.

Facilities

art, including theatre, cinema, music, dance, painting, sculpture; exhibitions, including international exhibitions EXPO; educational programs and programs of academic and scientific exchange, language programs abroad; literature: the creation of libraries abroad and translation of national works into foreign languages; broadcasting news and cultural programs abroad; religious diplomacy, including interreligious dialogue initiatives.

Figure 1: Cultural diplomacy and its features

By "hard power", the scientist understands the ability to coerce, which is determined by the country's military and economic power [3]. Today, "hard power" is no longer perceived as the only effective way to resist: it has a short-lived effect that disappears almost immediately when external supportive pressure is removed. Indeed, in order for the result to last as long as possible, it is necessary to keep this or that situation in the conflict zone all the time, maintaining tension, moreover, increasing it each time, since as the power component weakened, the effect of "hard power" itself decreases.

It is worth highlighting several definitions of "soft power". First of all, let's return to the original version proposed by J. Nay. Over the past 10 years, Nye has given two definitions to the term

developed. The first was applied in 2004 and sounded like "the ability to get what you want through attractiveness, not coercion or payment" [3]. Attractiveness became the key concept, which was also reflected in the 2011 definition. Nye calls "soft power" "the ability to influence others through the means of co-optation, shaping the agenda, convincing and causing positive attraction to achieve the preferred results" [12]. Those conventionally, one subject should become attractive to the object, please, which in turn will allow using the favourable location of the object in its favour.

The controversial component in the concept of «soft power» remains the economy. According to J. Nye, it is rather challenging to determine which part of economic relations is "soft", and which is "hard" [12]. "Economic resources can be a source of both hard and soft power. They can be used both to attract and to coerce". Nevertheless, a successful economic model certainly has an attractiveness at the interstate level and within the international community. The presence of a factor of successful economic development, as part of the "soft power" of the PRC, can be traced in the theory of the "Beijing Consensus", which is opposed to the "Washington Consensus" [13]. The American political scientist J. Kurlantzick believes that regardless of how the phenomenon of the "Beijing Consensus" is called, China is definitely actively promoting its socio-economic development model abroad [14].

Pang Zhongying, speaking of state power, distinguishes three forces: military, soft power and economy [15], separating the concepts of "soft power" and economics. Other components of "soft power" stand out: government, education, diplomacy, commercial activity and innovation. S. Mikhnevich identifies seven areas of "soft power" of the PRC, including:

1) the spread and popularisation of the language;

2) promotion of traditional and modern culture;

3) expansion of educational contacts;

4) development of economic ties and scientific and technical cooperation;

5) assistance to international development;

6) development of public diplomacy;

7) support of compatriots [16].

Although it is possible to trace a clear relationship between the first and third directions, the "expansion of educational contacts" instead speaks of soft power trade, not specifically Chinese "soft power". Among the main manifestations of the PRC's soft power, the dissemination of media in national languages, "facade politics," etc., also stand out. Foreign researchers also identify several very characteristic instruments of "soft power": investment, humanitarian aid, exchange programs, diplomacy and participation in multilateral institutions [17]. In this context, cultural diplomacy as a foreign policy instrument becomes enormous for the state.

4. CULTURAL DIPLOMACY OF VARIOUS STATES

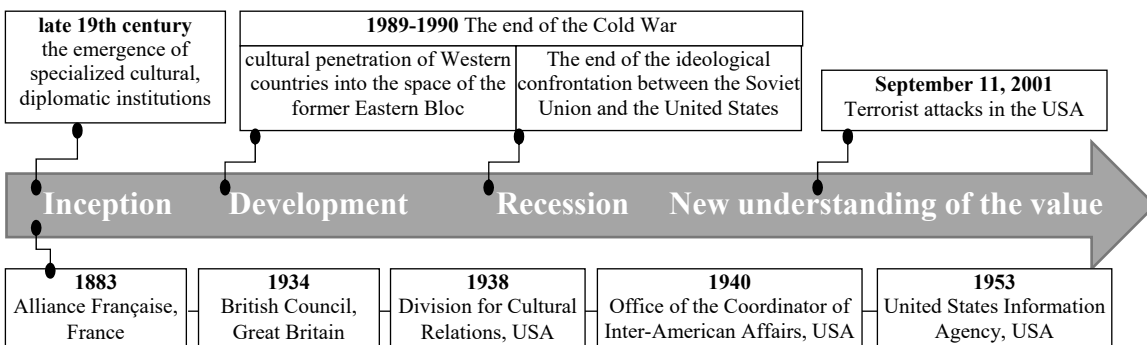Let's consider the formation of cultural diplomacy (Fig. 2).

Figure 2: Preconditions for the formation of cultural diplomacy

The origins of modern cultural diplomacy are associated with the creation of the first specialized cultural, diplomatic institutions, which began to appear at the end of the 19th century.

The first institution of this kind can be considered the Alliance Française, founded on the French diplomat P. Cambon's initiative in Paris in 1883. It should be added that the Alliance Française, whose activities were mainly aimed at supporting the promotion of the French language abroad, was a legal non-governmental organization and not a diplomatic body of the state. However, in practice, its activities are usually closely coordinated or sponsored by the French Ministry of Foreign Affairs [18].

In states' diplomatic bodies, the first specialized cultural and diplomatic institutions began to form in the first half of the 20th century. During the First World War, the first diplomats responsible for performing specific diplomatic functions in the field of cultural diplomacy (cultural attachés) began to be sent to the diplomatic missions of France. In the same period, the Directorate General for Cultural Affairs, a specialized department for cultural diplomacy, was created in the French Ministry of Foreign Affairs structures. In the interwar period, specialized institutions of cultural diplomacy were established in several other countries. For example, in Great Britain, on the British diplomat Sir R. Leiper's initiative, the British Council was founded in 1934. The creation of this institution was mainly prompted by the desire to promote British cultural propaganda to counter German propaganda, especially in the states of Latin America and the Middle East. Similar reasons led to the creation of the Division for Cultural Relations in the US Department of State in 1938, driven mainly by US President F. D. Roosevelt's decision to promote cultural relations with Latin American countries to counter the growing influence of fascist ideology in the region. Since 1940, the functions of the Department of Cultural Relations have been supplemented by the newly created Office of the Coordinator of Inter-American Affairs, headed by N. Rockefeller, whose activities were mainly aimed at promoting American culture in Latin America [3].

During the Cold War, cultural diplomacy acquired particular importance as an essential tool in the ideological struggle, as culture became an integral part of the confrontation between the two power blocs. In particular, the United States intensively developed its cultural and diplomatic activities, which were primarily aimed at spreading the values of democracy and freedom as elements of American cultural identity in the world. To this end, in 1953, the United States created a specialized government agency – the United States Information Agency, which coordinated most of the cultural and diplomatic activities of the United States [19]. The end of the Cold War triggered two opposite trends in the development of cultural diplomacy. On the one hand, the fall of the Iron Curtain and the subsequent democratization of most post-socialist countries created favourable conditions for Western countries' cultural penetration into the space of the former Eastern Bloc and the development of their cultural and diplomatic activities. On the other hand, the collapse of the bipolar system led to the end of the ideological confrontation between the Soviet Union and the United States, which led to a downward trend in cultural and diplomatic activity.

However, this changed after the terrorist attacks in the United States on September 11, 2001, which led to a revision of the importance of explaining cultural values in foreign countries (especially in states with Islamic culture) and, thus, to a new understanding of the value of cultural diplomacy.

Jonathan McClory has been rating the influence of countries' soft power for several years in a row – a Global Ranking of Soft Power [20]. For the second year in a row, we see changes in the top five countries of The Soft Power 30 (Fig. 3).

Let's consider in more detail the features of some countries from the rating.

Great Britain. Great Britain is one of the recognized world leaders in the field of cultural diplomacy and "soft power" – a "cultural superpower". British soft power's success is linked to the spread and popularity of the English language, the prestige of British education, and the vital role of Great Britain in world history and culture. The state centrally coordinates UK soft power and cultural diplomacy policy.

The British Council has been the leading institution of UK soft power since 1934. It is a non-governmental organization initiated by the UK Foreign Office. Its goals are dissemination abroad of information about the United Kingdom, British education, philosophy and the way of life of the British; promotion of the English language; establishing close cultural ties and improving mutual understanding between Great Britain and other countries, which in the future should contribute to a positive perception of the country's foreign policy [21]. The state partially funds the organization, but it receives about 80% of its income from its commercial activities (in particular, teaching English).
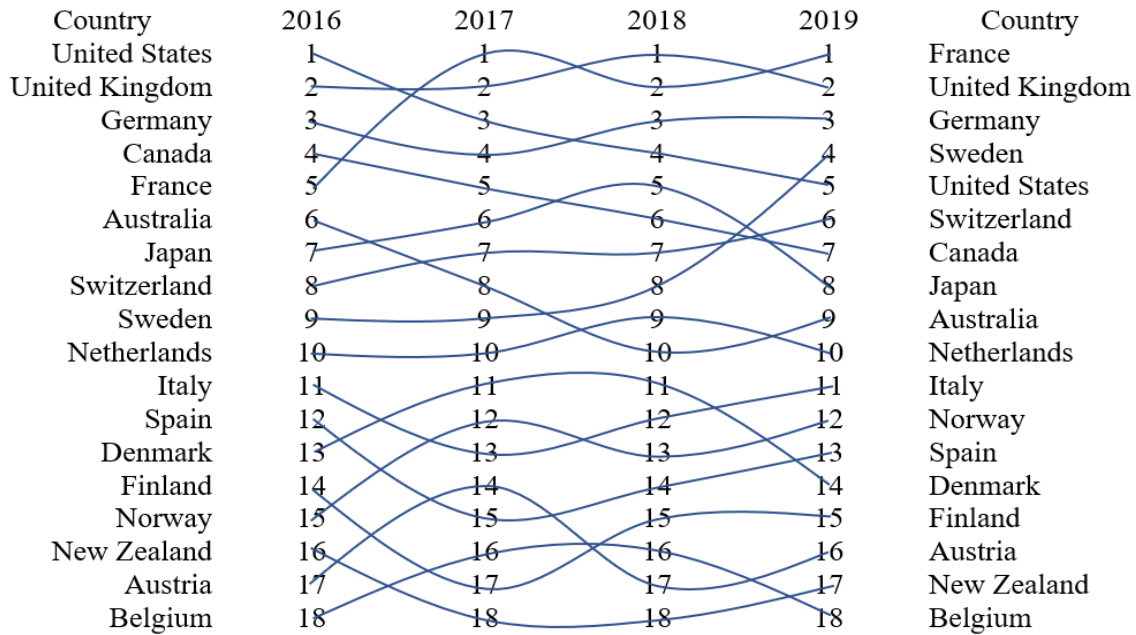
Country	2016	2017	2018	2019	Country
United States	1	1	1	1	France
United Kingdom	2	2	2	2	United Kingdom
Germany	3	3	3	3	Germany
Canada	4	4	4	4	Sweden
France	5	5	5	5	United States
Australia	6	6	6	6	Switzerland
Japan	7	7	7	7	Canada
Switzerland	8	8	8	8	Japan
Sweden	9	9	9	9	Australia
Netherlands	10	10	10	10	Netherlands
Italy	11	11	11	11	Italy
Spain	12	12	12	12	Norway
Denmark	13	13	13	13	Spain
Finland	14	14	14	14	Denmark
Norway	15	15	15	15	Finland
New Zealand	16	16	16	16	Austria
Austria	17	17	17	17	New Zealand
Belgium	18	18	18	18	Belgium

Figure 3: The Soft Power 30 (fragment)

The promotion of the British education system is one of the priority areas of cultural diplomacy, as it influences foreign countries' future elites. Education in the UK is the second most attractive destination in the world for international students. Great importance for the cultural diplomacy of Great Britain and the United States is the attractiveness of the country's pop culture across the globe. Of particular note is his contribution to contemporary pop music, literature and cinema. British novels, films and TV series have gained record popularity: the names of Harry Potter, comedian Mr Bean, agent 007 James Bond are known all over the world.

Let's highlight the British model of cultural diplomacy's main competitive advantages and problem areas (Table 1).

Table 1 – SWOT analysis of the UK cultural diplomacy model

Strengths	Weaknesses
Country of rich culture and history, the attractiveness of "high" culture: museums and galleries in Great Britain are some of the most visited in the world; The appeal of the country's pop culture: cinema, TV shows, music, literature; One of the best and most prestigious education systems in the world; Leading positions of the English language in the era of globalization; Developed creative industry (fashion, design, architecture, engineering, hi-tech); Centralized coordination of soft power policy and cultural diplomacy by the state; Developed, continually expanding network of embassies.	Tough visa policy of the country, which creates problems for the development of cultural diplomacy, tourism, academic exchanges.
Opportunities	Threats
Opportunity to become not only a regional but also a world leader in the field of "soft power" and cultural diplomacy.	Lack of a clear long-term strategy for the development of "soft power" and cultural diplomacy at the state level.

The question of the role of cultural diplomacy and "soft power" in the country's foreign policy is at the centre of the attention of the government and parliament. In 2013, the House of Lords created a Committee on Soft Power and Influence, whose tasks included an analysis of the effectiveness of "soft power" and British cultural diplomacy in the context of promoting national interests and raising the country's global prestige. As a result of the Committee's activities, the report "Persuasion and Power in the Modern World" was published with recommendations to the UK government. Among the main recommendations are the need to formulate a long-term state strategy of "soft power", to define the main goals and objectives in this area; involving the general public in the discussion and development of soft power and cultural diplomacy; using the results of scientific research in the process of developing a "soft power" strategy.

France. In France, cultural policy is traditionally funded by the state. The concept of French cultural diplomacy is most succinctly characterized by the phrase of the head of the French Institute in London: "culture is politics" (La culture, c'est la politique). At the same time, instead of the term "cultural diplomacy", a more straightforward and broader concept of "influence diplomacy" is used. A distinctive feature of the French model is the state's coordinating role in cultural diplomacy and a high level of state funding for cultural programs. France is the only Western country that centrally unites all instruments of public diplomacy under the Ministry of Foreign Affairs' auspices and the Ministry of Culture and Communication.

The most important instruments of French cultural diplomacy include the following:

1. International media: the main francophone channel "TV 5 Monde", which is broadcast 24 hours a day, is received in 200 countries of the world, has 165 million viewers; Radio France Internationale (RFI), which broadcasts around the clock on short waves, ranks 4th among radio stations in the world, with about 40 million listeners.

2. International network of cultural and educational centres "Alliance Francaise", numbering over 1000 organizations in 146 countries. The main activities of the Alliance Française are teaching the French language and promoting French-speaking culture countries.

3. Institut français (Institut français) is a non-governmental organization founded in 2011 to spread the French language and French-speaking culture in the world.

Thus, the French model is characterized by a close connection between foreign policy and culture, a significant role of the state in cultural policy and a high share of state funding for cultural programs.

Italy. The Italian model of cultural policy is the opposite of the French one: the state does not use the full potential of Italian culture to strengthen its influence globally, financing culture on a residual basis. Thus, over 12 years (from 2001 to 2013), the Italian Ministry of Culture's budget has been reduced b 2 times – to 1.5 billion euros [22].

Despite this, culture paradoxically brings the Italian budget of about 80 billion euros annually (which is 5.8% of GDP), and industry such as cultural tourism is growing at 3% per year. Overall, these figures are not surprising, given that Italy owns 40% of the world's cultural heritage. In the UNESCO World Heritage List, Italy is in first place with 47 cultural monuments (Spain and China are in second and third places). Italian cultural diplomacy received a new impetus for development in 2013 when Foreign Minister E. Bonino stated that Italian culture's enormous potential should be used to develop the national economy and foreign policy (Italian government, 2013). But the real "reboot" of Italian public diplomacy took place in 2015 and was associated with the success of the EXPO in Milan. The EXPO has become a bright event in cultural life, a platform for meeting cultures and interethnic dialogue, attracted interest in Italy and contributed to the national economy's development. Thanks to the rich program of EXPO 2015 (with an emphasis on rich Italian culture, art, creativity, environmental responsibility, new "smart" technologies), the cultural and innovative components of Italy's "soft power" have been significantly strengthened.

The priority goals of Italian cultural diplomacy are the spread of Italian culture abroad, the popularisation of the Italian language and way of life.

Competitive advantages and problem areas of the Italian model of cultural diplomacy are presented in Table 2.

Table 2 – SWOT analysis of the Italian cultural diplomacy model

Strengths	Weaknesses
Country of the most prosperous cultural heritage that has made a significant contribution to world culture (music, art, architecture); Developed creative industry (fashion, design, architecture, engineering, hi-tech); An attractive tourist destination (3rd place in Europe); Growth of cultural tourism	Insufficient assessment by the state of the country's rich cultural potential Low level of state funding for culture
Opportunities	Threats
The success of the World EXPO 2015 in Milan, which attracted interest in the country, became a platform for international cultural exchange and gave a new impetus to Italy's "soft power."	Lack of a strategic approach to cultural diplomacy and "soft power" at the state level.

Summing up, we note that the main feature of the Italian model of cultural diplomacy in Italy is the connection between culture, politics and economics. For a country experiencing an acute economic crisis, foreign policy's priority is to restore the economy, develop cultural tourism, and attract investment [23].

5. FEATURES OF THE IMPACT OF DIGITALIZATION ON CULTURAL DIPLOMACY

Most scholars believe that digital technologies will become more and more critical for diplomacy in the future; even diplomatic processes are becoming more capital and technology over time, not only in developed economies but also worldwide. Growing capital and technological intensity of production affect the international competitiveness of all countries. Digitization further blurs the distinction between domestic and foreign, as citizens' migration to digital platforms creates new opportunities for diplomats to rally domestic public support for foreign policy achievements or sway public opinion favouring a chosen policy [24].

At the present stage of development, there is a rethinking of digitalization processes; the global economy is dominated by the tendency to integrate developed countries' economies with lagging countries through computer technology, direct investment, lowering trade barriers and immigration.

The rapid development of information and communication technologies forces organizations to actively expand their business worldwide and pay special attention to the development of production networks. The development of ICT (Information and Communication Technologies) and digitalization are at the heart of this global production network.

The advancement of ICT has improved the national economy, social progress and industrial development, which is why the phenomenon that arises from ICT is called the Third Industrial Revolution.

Digitalization – the widespread adoption of digital services by consumers, businesses and governments – has emerged in recent years as a critical economic driver, accelerating growth and creating jobs. In today's stagnant global economy, digitalization can play an essential role in helping politicians stimulate economic growth and employment. Through strategic econometric analysis, it was found that, despite the unfavourable global economic climate, digitalization provided 193 billion dollars. The United States grew global economic output and created 6 million jobs worldwide in 2011.

Digitalization of the national economy is becoming a necessary condition for ensuring and improving the welfare of the country [25]. However, for digital technologies to impact cultural and economic development, appropriate policies need to be put in place to remove barriers to developing countries from fully transitioning to the digital economy and optimizing benefits while minimizing risks.

Digitalization can also provide a solution to the problems of cultural diplomacy. One of the biggest benefits of digitalization is the "boundless world", where people are empowered through global access to jobs and products. For example, citizens may use "crowd force" to pressure the state to force it to adhere to better ethical standards. New initiatives can be funded without the involvement of global financial players.

The degree of state influence on the formation of the country's image and the development of intercultural dialogue is determined not only by the historical traditions and political structure of each individual country, but the strengthening of this role is also dictated by the realities of international processes in modern conditions of digitalization, globalization and information openness.

It can be noted that today's cultural diplomacy is a field of struggle for the minds, hearts, and wallets of people around the world. In an era of conflict and international instability, culture's role as an instrument of "soft power" in diplomacy cannot and simply be dangerous to underestimate. Nevertheless, Ukraine has not yet sufficiently used the huge potential of culture and art to form an attractive state image.

6. RESULTS AND DISCUSSION

In this context, cultural diplomacy as a foreign policy instrument is of great importance for our state. Because Ukrainian culture is distinctive and at the same time is an integral part of the global cultural and historical heritage of humanity, the level of mutual understanding and confrontation between Ukrainian and world cultures largely predetermined the light and dark sides in the history of Ukrainian relations with other states. That is why it is essential to preserve the continuity of the best traditions of this centuries-old dialogue.

However, this should be done systematically, changing the positioning of culture in society as a sphere of formation of civic competencies, considering the possibility of an entrepreneurial model in the field of cultural policy.

The study of the experience of European institutions of cultural diplomacy (British Council, French Institute, Polish Institute, Goethe-Institut, Czech Center) indicates the following features of their activities: the condition for their functioning is comprehensive state support; they report to the Ministries of Foreign Affairs; have a network structure of operation; the determining element of their activity is the promotion of language and the provision of services for its study. Their activities include image activities and the formation of cultural content: support of literary projects and book publishing as one of the priorities of their work, support of modern culture and art, long-term partnership and implementation of collaborative projects. Thus, the main content of European institutions of cultural diplomacy's activities is to promote the development of culture and intercultural communication.

To perform this function, the Ukrainian Institute was established in 2015. The main areas of program activity of the Ukrainian Institute include:

– representation of Ukrainian culture abroad.

– Ukraine's participation in key cultural, educational and scientific events around the world.

– international exchanges and mobility.

– image projects.

– support for Ukrainian studies and Ukrainian studies.

– teaching and popularisation of the Ukrainian language abroad.

– research platform.

We believe that they should be supplemented with the following:

– establishment of permanent foreign policy relations of Ukraine using culture;

– support and encouragement of creative development of artists and cultural players in Ukraine and abroad; promoting the development of contemporary art and creative industries;

– development of marketing strategies for the promotion of Ukrainian cultural products abroad;

– involvement of culture in the implementation of effective information policy;

– increasing the investment attractiveness of Ukraine, promoting the economic interests of the state in the world, supporting Ukrainian business abroad;

– encouraging the study of the Ukrainian language as a factor in supporting the cultural identity of Ukrainian communities and opening educational and scientific opportunities in Ukraine;

– change of the state model of cultural policy, positioning of culture as a subject of foreign policy, access of culture to the intersectoral level, opening of its reputational, economic, educational, social potential;

– implementation of public diplomacy, broadcasting the Ukrainian experience of democracy building, the values of equality and freedom as the main ideas of the Revolution of Dignity.

It is also necessary to introduce the Ukrainian Institute's evaluation systems based on KPI (Table 3).

It should also establish and monitor the implementation of the strategic goals (Tab. 4).

Figure 3: The Ukrainian Institute's evaluation systems based on KPI

Level	What is estimated	Examples of KPIs
LEVEL 1.	Organizational indicators that demonstrate the overall scale and dynamics of the Institute in terms of strategic goals and the influence of digitalization.	the number of events covered by countries, participants, partners, event attendees, contactors through publications and materials in wide distribution channels; share of extrabudgetary financing; online coverage, etc.;
LEVEL 2.	The volume and quality of interaction with the audience in terms of program activities.	the share of foreign audiences that received a better understanding of Ukraine and its culture through the activities of the Institute; the percentage of participants in educational projects who have shown an increase in their professional ability.
LEVEL 3.	Qualitative impact of the Institute's work in terms of program activities.	the number of Ukrainian and foreign project participants in terms of areas and types of the audience;

Table 4: Monitoring the implementation of strategic goals

Strategic goals	Indicators of strategic goals
Improving the understanding and recognition of Ukraine among foreign audiences	The share of answers in surveys on the positive perception of Ukraine and Ukrainians, evidence of the acquisition of new knowledge about Ukraine or the need for its proactive knowledge, among partners and direct participants, visitors to events, projects and programs of the Institute.
Ensuring a constant demand for professional cooperation with Ukraine	The share of positive associations with Ukraine and its culture among foreign audiences is estimated in comparison with the data for previous years.
Strengthening the capacity of players of Ukrainian culture, education, science and civil society for international cooperation	Inclusion of Ukraine in international indices, rankings, global studies (in which Ukraine was absent). Positive dynamics of indicators "culture", "cultural diplomacy", "creative industries" in international indices, rankings.
Strengthening Ukraine's involvement in current world cultural processes	The share of answers in the surveys of professional foreign audiences on knowledge about the significant phenomena of Ukrainian culture, the involvement of Ukraine in known cultural phenomena of world level - is estimated in comparison with indicators for previous years.
Expanding the field of use of the Ukrainian language in the world	Part of the answers about the definition of Ukrainians as reliable, professional partners in the field of culture, education and science, civil society.

A vital component of a successful promotional policy using literature could be the awarding of prizes by foreign authors who tell about Ukraine in their works abroad and official events on the territory of Ukraine.

The issue of the quality of content with which Ukraine will be represented in international cultural communications is acute. Among the priorities of its formation are such areas as book publishing and translation, promoting the development of contemporary art and cultural industries. The urgent task of creating quality content is to go beyond the "popularisation" of culture, and focus on the promotional component, communication, support for cultural diversity. One of the defining directions of cultural diplomacy is developing its domestic vector ("domestic culture diplomacy"), which affects both the formation of domestic political dialogue and the communication of regions with international counterparts abroad.

7. CONCLUSION

Based on this study's results, the authors made the following conclusions: (i) Cultural policy is implemented both by the state, represented by legislative and executive bodies and by various private sector institutions, from corporations to public organizations. It is worth emphasizing that cultural policy is a kind of coordinate system for those who make decisions or take actions that in one way or another have an impact on the cultural life of society and the state. Cultural diplomacy

combines the policy of the state concerning certain areas of cultural activity, the culture of foreign policy activity, the instrumental use of culture and cultural norms in foreign policy actions; promotes the use of instruments of cultural influence in the diplomatic activity of the state to achieve interstate understanding, international peace and stability through overcoming cultural barriers; involves the use of various factors of culture, art and education to protect and promote their national interests in the international arena.

(ii) Summing up, it is worth mentioning once again the importance of cultural diplomacy in modern international relations. Cultural diplomacy is associated with the use of culture as an object and means of achieving the state's foreign policy's fundamental goals, creating a favourable image of the country, and popularising its peoples' culture and languages. Based on the analysis, it can be concluded that the degree of state influence on the process of forming the country's image and the development of intercultural dialogue is determined not only by historical traditions and the political structure of each individual country. Strengthening this role is dictated by international processes' realities in modern conditions of globalization and information openness.

(iii) The proposed recommendations: supplementing the Ukrainian Institute's program activities, introducing the Ukrainian Institute's evaluation system based on KPI, and establishing and monitoring the implementation of strategic goals can help Ukraine build and strengthen modern international relations. The use of digitalization tools, including the automation of functions and related operations, will significantly accelerate the process of cultural diplomacy.

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