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## Culture and Art Education in Ukraine as “Soft” Diplomacy in the World Civilization Process of the Beginning of the XXI Century

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*The relevance of the studying the functional versatility of the higher education system and its unique mission in the present world are substantiated. The aim of the article is to consider the strategies of “soft diplomacy” in the present national cultural and art education and to reveal the uniqueness of the University of culture and arts, its special role in the present social and cultural sphere. Analysing their activities, one should resort to the concept of “soft power”, which was introduced into the scientific circulation by Joseph Nye (2004) and considering the prospects of international coexistence as a cultural dialogue and a dialogue of cultures. Nowadays, the cultural communication and mutual understanding is a condition for cooperation not only within the framework of nations, but also at the international level. The issues of cultural diplomacy attract the attention of philosophers, sociologists, cultural specialists, art historians, historians, linguists, and specialists in international affairs. They consider this phenomenon in global, local and national aspects, including it in the models of social, creative individual interaction and dialogue. The “strength of the strong” and the “weakness of the weak” are minimised with the recognition of the cultural uniqueness of each player in the global playing field. The value of culture as a creative process and a local-cultural sphere is becoming an important argument of subjectivity in international relations. Therefore, not only politicians, diplomats or cultural attachés are attracted to setting relations between countries, but also culture and art managers who make a strong public demand for cultural civil initiatives. The scientific novelty consists in revealing the features of the project activities of the KNUCA’s specialists, aimed at making the new strategies of higher education in Ukraine. In particular, in 2018, its leading information policy specialists developed the project “Digital competence framework for Ukrainian teachers and other citizens” represented at the contest of the Erasmus + EU program. The victory of the KNUCA in this contest proves the high intellectual potential of its team and the need for international cooperation as a dialogue and exchange of experience. This experience has been acquired for many years, overcoming the resistance of the old system and perceiving new social-cultural, political and economic challenges. The main task of the University, based on the classical principles of the European tradition of “free arts” is to adhere to “soft” diplomacy, producing and testing new training strategies and brands, applying cultural and art potential as “soft power” to making great things in crating positive image of our country.*

**Keywords:** higher cultural and art education, cultural diplomacy, “soft power”, cultural management.

## КУЛЬТУРНО-МИСТЕЦЬКА ОСВІТА В УКРАЇНІ ЯК «М'ЯКА» ДИПЛОМАТІЯ У СВІТОВОМУ ЦИВІЛІЗАЦІЙНОМУ ПРОЦЕСІ ПОЧАТКУ ХХІ СТ.

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*У статті розглянуті найбільш вдалі стратегії «м'якої дипломатії» в сучасній українській культурно-мистецькій освіті, розкрито унікальність закладу вищої освіти культури і мистецтв, його особливу роль у сучасній соціокультурній сфері. Заклади вищої освіти культури і мистецтв є водночас культурними, творчими, освітніми і науковими центрами, рушіями культурного розвитку країни, формування її іміджу. Аналізуючи їх діяльність, варто вдатись до поняття «м'яка сила», яке ввів у науковий обіг Дж. Най (2004) з метою обґрунтування міжнародного співіснування як культурного діалогу і діалогу культур. У наш час культурне спілкування і взаєморозуміння стає умовою співпраці не лише в межах національних держав, а й на міжнародному рівні. До питань культурної дипломатії звертаються філософи, соціологи, культурологи, мистецтвознавці, історики, лінгвісти, фахівці-міжнародники. Вони обґрунтовують цей феномен у глобальному, локальному, національному аспектах, включаючи його в моделі соціальної, творчо-індивідуальної взаємодії, діалогу. «Сила сильних» і «слабкість слабких» нівелюється з визнанням культурної унікальності кожного гравця у глобальному ігровому полі. Цінність культури як творчого процесу і локально-культурної сфери стає важливим аргументом суб'єктності в міжнародних відносинах. Тому до налагодження відносин між країнами залучають уже не лише політиків, дипломатів чи аташе з питань культури, а культуртрегерів, арт-менеджерів, які формують сталий суспільний попит на культурні громадянські ініціативи.*

*Розкрито особливості проектної діяльності фахівців КНУКіМ, спрямованої на формування нових стратегій вищої культурно-мистецької освіти в Україні. Зокрема, 2018 року його провідні спеціалісти з інформаційної політики розробили проект «Рамка цифрових компетентностей для українських вчителів та інших громадян» («Digital competence framework for Ukrainian teachers and other citizens»), представлений на конкурс Програми Європейського Союзу «ЕРАЗМУС +». Перемога КНУКіМ у цьому конкурсі свідчить про високий інтелектуальний потенціал його колективу, про необхідність налагоджувати міжнародне співробітництво як діалог, обмін досвідом. Головне завдання Університету, заснованого на класичних засадах європейської традиції «вільних мистецтв», — дотримуватись «м'якої» дипломатії, продукуючи і апробуючи нові освітні стратегії і бренди, застосовуючи культурно-мистецький потенціал як «м'яку силу» для здійснення великих справ.*

**Ключові слова:** вища культурно-мистецька освіта, культурна дипломатія, «м'яка сила», культурний менеджмент.

The system of higher education is multifaceted in its functions and areas of activity: *as professional training* of specialists for certain branches of the economy, it forms a state economic resource, *as a special education* that promotes the involvement of the younger generation in labor activity, it's a constituent part of the aggregate social capital; *as a sphere of knowledge and skills acquiring by a personality* that is necessary for their entry into society, education becomes a catalyst for intellectual potential; finally — as a social institution within which a free person is formed — this is a path to self-actualization and self-improvement. But the main mission of education is to preserve and enrich the culture, including artistic culture, because in the process of human creative activity materialistic and spiritual, intuitive and logical, emotional and rational aspects of culture are actualized. Humanity will cope with any challenge of time if it can preserve and broadcast to the next generation the accumulated cultural values that form the foundation for the future, hold the far-reaching (immense) horizon of the humanistic paradigm. Actually, this is why culture and art education occupies the most important place in the modern world.

In addition, modern higher education is based on the principle of knowledge economy, which, along with creative economy that is developing fast and requires adequate human resources, optimizes the international education system of the 21st century, creating a balance between material, spiritual and human resources, performing the role of a “soft” intermediary between them. The *objective* of the article is to analyze the most successful strategies of “soft diplomacy” in contemporary Ukrainian culture and art education.

The uniqueness of the domestic institution of higher education in culture and arts, its special role in the modern social and cultural sphere is that it is a cultural, creative, educational and scientific centers simultaneously. It provides an opportunity for the graduates not only to reproduce, translate cultural values but also to form new moral values. The essence of higher educational institutions of culture and art, the multifaceted nature of their activities predetermine their leading role in cultural life as the drivers of the country's cultural development and its image formation.

Analyzing their activity, it is expedient and justified to apply the concept of “soft power”, which J. Nye (2004) introduced into the scientific revolution, formulating an alternative position in substantiating international coexistence as a cultural dialogue and a dialogue of cultures. It is about changing the emphasis in international relations — from the perspective of “hard power”, based on military and economic factors, on the use of “soft power”. The works of the scientist and his associates make it possible to grasp the cultural diversity and the peculiarities of the interaction of cultures in a single, interconnected world.

This question is actualized in a situation where cultural communication and mutual understanding become a condition of joint activity not only

within the limits of national states but also on the international level. In particular, J. Nye (2004) points out that Europe appears to be the most serious competitor to the United States in terms of “soft power”. European fine arts, literature, architecture, music, design, fashion, and cuisine have long been perceived in the world with benevolent interest. In his opinion, one of the most important components of cultural diplomacy is also the system of higher education in each country.

Consideration of this valuable resource – the culture itself – which is possessed by countries even with a very low standard of living (Third World countries, countries in which military actions take place, etc.) is important in the study of cultural diplomacy.

Thus, Western cultural diplomacy theorists recognize two events that influence the development of concepts and approaches: firstly, the era of the Cold War, which is considered a successful global project of the permanent state of the world war; and secondly, the events of September 11 as a milestone in understanding the meaning of “direct” power and ideas about non-state institutions of influence on world processes. In this aspect, “the diplomatic corps, unfortunately, began to lag behind global communication and global challenges, which led to the need for communication not at the level of foreign diplomats, but through marketing strategies that were previously subjected to anathema” (Melissen, 2005, p. 8).

The principle of “soft” diplomacy is has become the leading one in the creation of modern global world system and, therefore, an important “agenda” for many governments and civil platforms and initiatives, a discursive aspect of scientific and humanitarian receptions and theorizing. An important feature of theoretical concepts and practical recommendations in this area is their interdisciplinary openness. Philosophers, sociologists, culture experts, art historians, historians, linguists, and international specialists are getting interested in the development of national cultural diplomacy. All of them are trying to substantiate this phenomenon in various aspects of modern life – global, local and national, including it in the models of social, creative and individual interaction and dialogue. Thus, Ye. Bystrytskyi (2011), justifying the methodology of tolerance, notes: “Culture is not only the area of universal spiritual achievement of the mankind, common values, norms and knowledge for all people. This is, first of all, a local way of life of people, their daily life world, which is formed naturally and historically and maximally determines the existential dimension of human relations” (p. 76). This is particularly evident in cultural politics\*, which is a way of expressing this uniqueness and creating appropriate channels for communication of something local.

\* In this article, Ye. Bystrytskyi introduces another term – “cultural politics”, which distinguishes between the phenomenon of cultural politics and the phenomenon of culture and politics unification, which in his opinion creates a condition for tolerance: to say “yes” to any other culture; the answer “no” is given to those politicians who speculate on cultural uniqueness and originality.

Consequently, the “strength of the strong” and the “weakness of the weak” are offset when the cultural uniqueness of each player in the global gaming field is positioned. The value of culture as a creative process and a locally cultural sector (art, hospitality, cuisine) becomes an important argument of subjectivity in international relations. Therefore, the establishment of relations between the countries involves not only politicians, diplomats or attaches on the issues of culture but cultural managers, art managers, who form a steady public demand for cultural civic initiatives.

The content and tasks of Ukraine’s contemporary cultural policy were formulated conceptually precisely by the public initiative “Reanimation Package of Reforms”, which unites civil society organizations and experts of Ukraine, which control the actions of the authorities and offer theoretical developments and practical recommendations, trying to provide irreversible systemic reforms. The “Guidelines of the Cultural Policy of Ukraine” (2015) state: “Cultural policy should become a substantive basis for the process of reforming Ukrainian society, and the level of cultural competence of an individual who is knowledgeable and fluent in modern cultural practices should be the criterion for the success of the reforms”. In particular, yet today it is necessary to take into account the factor of cultural diplomacy for the return of the occupied territories. The essence of culture lies in the fact that it always strives to overcome state borders, lines of conflict and political confrontation. The one, whose music will be listened to, whose films will be watched, who students will come to study to, will benefit. The only question is to create the necessary cultural projects and content, to implement them creatively in accordance with the strategic goal. “Soft” diplomacy provides an opportunity to hold back the shaky balancing between national interests and global challenges, to harmonize them. One of the components of this strategy, as stated in paragraph 7 of these Directives, is the introduction of a new concept of education in culture and arts and ensuring access to it throughout life.

One of the main tasks of culture and art education is to form a creative person capable of acting in the global dimension of culture. The condition for its development is creativity. A modern person, striving to express own personality, choosing certain values and taking personal decisions in accordance with them, has an opportunity to self-establishment, to establish own creative origins, to create, change and model both themselves and the world around. In this approach, the world is perceived as the result of human self-realization, it is transformed into the constructs of human life.

As remarked by the prominent French historian, philosopher, and writer E. Renan, the issue of education is an issue of life and death, the future depends on its solution. However, the amount of knowledge today is so huge that it is impossible to master it fully. The amount of information in the world is constantly growing, and humanity is almost choking in this

endless stream *ex termino*. It has no chance to succeed to resort to a narrow specialization in higher education, as it is possible to create something new only with wide horizons, being able to solve any problem in an innovative way. Consequently, the only possible way to transform education is to move away from the traditional system of continuous accumulation of new knowledge, resorting to creative and creatively oriented learning.

In higher educational establishments of culture and art education, in particular at the university level, specialties of different social and cultural trends are used to train specialists, spiritually and intellectually developed personalities capable of working effectively in a wide variety of social spheres. In this connection, contextual parallels come to mind. Thus, the organizers of the secret society “Azazel” (“The Lost Angel”), the characters of the popular historical fantasy detective of the same name, were convinced that every person is incredibly talented. Therefore, their pupils, having come to power, introduce fair laws, build a happy society, create great art and, eventually, change the world for the better...

Another Utopia? Yes, and yet, the idea of educating creative personalities is immortal. It has always been relevant and makes the life-giving sense of education, its competitive resource. Moreover, culture and arts educational institutions play a particular role in this.

A new approach to education and upbringing of creative personalities has been applied at Kyiv National University of Culture and Arts. This is the only multi-professional culture and arts institution of higher education in Ukraine in which students receive professional training in many areas, specialties and qualifications of social and cultural orientation and artistic creativity. At “bachelor” and “master” educational levels students study in the following areas: cultural studies, philology, sociology, economics of enterprises, jurisprudence, international relations, international economics, international economic relations, international information, international law, journalism, management of social and cultural activities, computer science and information technology, public management and administration, book science, library science and bibliography, records management and information, publishing business and editing, museology and protection of cultural monuments, hotel and restaurant business, tourism, advertising, public relations, design, theater arts, musical arts, film and TV-art, photography, choreography, and folk art work.

In addition, culture and art institutions, in view of the high social mobility of their graduates and their active participation in international cooperation programs (international projects, festivals, contests), have to perform one more function, which, unfortunately, almost nobody takes into account nowadays — the function of strategic planning of educational programs for training of professionals in occupations, which will soon be in high public demand.

However, there are significant differences between objectively creative and effective culture and art education and the current state of affairs. The main problem is the creation of truly non-standard programs of educational and professional training and teaching of disciplines in accordance with the modern understanding of the phenomenon of culture. In view of the diversity of its definitions, culture, in our opinion, should be understood as a multifaceted human activity, as the world of the human, combination of ways and forms of human presence in all realities — natural, social, historical, psychological, spiritual, as the “marginal basis” of all these stratifications. This opinion is also confirmed by the words of the outstanding cultural historian of the present time K. Geertz: “From the point of view of the interacting systems of constructed and interpreted signs, <...> culture is a certain force to which the phenomena of social life, the behavior of individuals, institutions or processes can be attributed with the cause and effect way; it is a context within which they can be adequate, that is, “intensely” described” (Geertz, 2004, p. 33).

In other words, to become an active subject of cultural diplomacy, the management of higher education should work on modeling those competencies and talents that will be in high demand under the conditions the fast-paced creative industries in the world. Modern society is constantly increasing automation of workplaces, freeing people for creativity (or degradation?). If we do not take into account these objective tendencies, we are doomed to be retrogrades, which are constantly lacking in something, and the university, accordingly, will spend considerable funds for training of those specialists for the creative industry who, having received the diploma, will be not needed or demanded. Namely, these problems should be investigated by the scientific and pedagogical staff in the institutions of creative and artistic education, getting rid of the “inferiority complex” in competition with the classical scientific and research universities and the world’s educational institutions. According to N. Musiienko (2016), “Cultural diplomacy is not possible without preparatory work within countries, first of all, without creating the necessary cultural product, which requires a coherent state policy and efforts of a wide range of authorities, cultural organizations and individuals, creative individuals. Measures of cultural diplomacy should have support among businessmen and investors” (p. 123–124).

KNUKiM is carrying out such project activity, aimed at forming the fundamental strategies of higher education in Ukraine. So, in 2018, its leading cybersecurity and information policy specialists developed the project Digital Competence Framework for Ukrainian Teachers and Other Citizens, submitted to the European Union Program “Erasmus +”. The purpose of this project is to develop a model of digital competence as one of the key ones not only in the professional activities of future specialists but also in full-fledged life of society as a whole. Information security is the most im-

portant challenge of the present both at the global level and at the level of a personal user. 874 projects were submitted to the competition, 147 of which were selected, among them 6 with the participation of Ukraine, including KNUKiM. The victory of Kyiv National University of Culture and Arts shows the high intellectual potential of its team, which is working on the modernization of national bachelor and master's educational programs, influencing their implementation in the field of journalism, mediation and development of digital competencies. On the other hand, it convinces that the Ukrainian education system has to establish international cooperation as a dialogue and exchange of experience. KNUKiM has been gaining this experience for many decades, growing and overcoming the resistance of the old system, perceiving and overcoming objective social and cultural, political, and economic challenges. Olena Tchaikivska, KNUKiM Project Coordinator, Head of the Department of Computer Science at the Faculty of Information Policy and Cybersecurity, emphasizes the importance of digital competences for the Ukrainian society: "The issue of building a digital economy in Ukraine is a priority. Indeed, digital competence is recognized by the EU as one of the eight key ones to a full-fledged life and activity of society. That is why the project Digital Competence Framework for Ukrainian Teachers and Other Citizens is extremely relevant and necessary" ("Universytetkultura", 2019).

The experience gained lets us say about the University's strong innovative potential, its competitiveness among other universities in the EU, and the countries participating in the ERASMUS+ program. In addition, this European Commission project is indicative of the use of non-state actors and civil society resources. Undoubtedly, the success of cooperation with this organization is achieved by those Ukrainian higher schools, where there is real students' self-government, which adhere to student-centered educational strategies.

According to the specifics of the University of Culture and its traditions, it's focused on: culture and art activity, the introduction of innovative educational technologies and the latest media technologies, the formation of a positive image on the basis of modern management, the involvement of leading theorists and practitioners.

If the countries' ratings are determined not by economic and political indicators, but by culture and art potential, then in the field of culture and art education Ukraine demonstrates a high level of professionalism and competitiveness. In the end, graduates of culture and art institutions, due to their creativity and creative potential, are more likely to integrate optimally into public life, in comparison with those who have received professional training in other educational areas.

Today in Ukraine there is almost no complete integration of fundamental research (the centers of which are universities around the world) and



business segments. The idea that the people of art are not “main players” in our society is disseminated by those who have never noticed that the actualization of creative strategies and creative economies is an inevitable and objective process. In the institutions of culture and art education specialists are trained in cross-cutting areas of art, culture and business; in the future, they will be engaged in the creation of intellectual property (not material goods and “fast” services), demonstrating, in addition to professionalism, creative approach and talent.

Relying on the presentational and communicative possibilities of art, the strategic management of KNUKiMconvincesthat in order to be competitive in the modern market of educational services, it is necessary to avoid templates in strategies and actions. When we started this process at the university, it was perceived as a challenge to the system, as a kind of risk to “go big”, in which the emotional, empathic component prevailed over the conceptual, and the expediency was to seek out extraordinary ways that would increase prestige of culture and art education and create a precedent in the country’s information and communicative space. We intuitively “grabbed” and embodied the principle that was metaphorically expressed by J.-F. Lyotard about the “death” of intellectuals. Our educational project has clearly confirmed the conceptual dichotomy – “from the power of intellectuals to the power of artists”. This paradigm shift, in the terminology of M. Foucault (2002), testified to the death of “universalists of justice” (p. 205), that has to be replaced by so-called “creators of a concrete”. The one who seeks and answers the two key challenges (according to Kh. A. Marina) has the thoughts: to understand what justice is and to do everything to make it prevail — and these are not just fancy words, but a practical guideline to make a choice which each of us makes every day. “No political ideology, nor literature, nor philosophy, guarantees trust to the person of intellect. He must know the mechanisms of economy, history and real life” (Marina, 2007, p. 50).

This aspect of something real and concrete worked best, promoting the implementation of ambitious, “ultra-real” projects, in particular, in cultural diplomacy. Such a kind of bricolage in the culture and art training activity, when the implementation should be done not by “narrow” professionals, but depends on men of ideas (bricoleurs), which, based on their own experience, solves any issue with the help of personal (in particular, emotional) participation, apply non-institutional knowledge.

Guy Debord (n.d.), the author of the concept of “theater of society”, in his comments to the work of the same name, noted: “A banker can be a singer, a lawyer-informer, a baker can boast of own literary tastes, a movie actor can become a president, and a chef can philosophize over various culinary tricks, as if they were landmarks in the world history” (p. 8). It was on this principle that the brand-technology “Singing Rector” was created

in order to present a new, modern image and popularization of Kyiv National University of Culture and Arts in the person of the “Rector-Artist” and “Rector-Showman”. Since then, more than a decade has passed, and we can confidently assert that this project has become the most successful advertising campaign of the University, testing our team’s capabilities to reach the international level, and the effectiveness of marketing tools for achieving strategic results.

The English edition of the book “The Rector” has been presented recently. It tells the story of a “self-made-man” (“everyone has to become one who has made oneself”) and reveals the story of success in achieving the set goal. The human confession of life, victories and defeats are easy to understand to everyone (Hollywood film production has created its multicultural image on the stories of this type). But the main idea was embodied in the simple, at first sight, plot — the components of the “formula of success” of the Ukrainian man, engaged in his favorite (beloved) work, are shown. Such a personal story, built on the archetype of success — one of the options for applying “soft diplomacy” to the formation of a modern brand of the country, which, as it turned out, works in the format of multicultural interaction. Moreover, the academic experience of the event was also emphasized by the fact that the leading European educational institutions were chosen for the presentation of the book: first it was held in Warsaw, later — at Cambridge universities. This is a kind of educational hierotopia as an effective way of promoting Ukrainian higher education in the international arena. Of course, it’s possible to treat such technologies differently, but they work. In addition, they work for Ukraine! This is proved by the wide publicity of the events.

By means of cultural “soft” diplomacy, KNUKiM builds a platform for international cooperation with many leading educational institutions and scientific institutions in the world. The trend to “internationalization” of national educational programs provided the opportunity to introduce double diplomas and degrees. In particular, according to international educational agreements, graduates of the University receive two diplomas — the Ukrainian and European ones, gaining more demand in the modern labor market due to this. The system of international educational grants, internship abroad, creation of joint innovative educational programs and student exchange programs, which practically implement the strategy of Ukraine’s entry into the European educational space, stating and disseminating the positive image of Ukrainian educational standards has been used in KNUKiM. Therefore, the project management of the University has made breakthroughs in this area.

Thus, the role of the institution of culture and arts in Ukraine is determined by the general processes of contemporary cultural development within the boundaries of locally-national and global-multicultural ones.

Education has always reflected the cultural realities and the demand for the future. At the present time, it identifies the main cultural trends of the present with its goals and objectives: first, educational institutions seek to enter the world of educational space, considering it a guarantee of its demand and competitiveness; and secondly, they are joining the global processes of information system development, through which the fundamental nature of knowledge is transformed into information; thirdly, institutions of higher education, entering into market relations, perceive and master the ideas of the market of educational services.

Therefore, the main task of Kyiv National University of Culture and Arts, based on the classical principles of the European tradition of “liberal arts”, is to adhere to “soft” diplomacy, producing and testing new educational strategies and brands, using culture and art potential as “soft power” to carry out large, “powerful” deeds in shaping the positive image of our country.

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