

## COMPETITIVENESS, NATIONAL BRAND AND CULTURAL DIPLOMACY

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**Introduction.** Cultural diplomacy is an important component of not only political but also economic diplomacy. Scholarly studies of the significance of cultural diplomacy in the past century have occasionally focused on the United States and the Cold War, with the premise that cultural diplomacy could act as a key foreign policy tool to include the Soviet Union in relevant programs in terms of peace and security. As a result of all this, the term "cultural diplomacy" had turned into a one-way concept, which was also somewhat associated with political manipulation and subordination, and was "placed" in the framework of political diplomatic interactions. At the beginning of the third millennium, new approaches appeared, new studies were carried out, the purpose of which is to consider the importance of cultural diplomacy not only and not so much in the United States or the "Western" system, but also in different countries, that is, in those regions that until then were neglected by scholars and by experts: Eastern and Central Europe, Asia, the Middle East, even Australia, South America and Africa. As evidenced by our observations, studying cultural diplomacy in these areas varies significantly from one area to another in terms of information and development programs implemented and their functions, depending on historical circumstances and, more importantly, the cultural mindset of the individuals involved.

**Methodology.** The methods used in the analysis of cultural diplomacy are different from those used in the ordinary research. They are as unique as the various forms of communications in different fields of arts and culture themselves. It will be true to state that the lack of foreign languages is not an obstacle to understand art works, music, and other expressions of cultural. Therefore, the talent is the only way to success and progress in cultural diplomacy despite the political regimes and conditions where people create their masterpieces. It was mentioned on one occasion that Parajanov proved that it is possible to be an absolutely free person even in Soviet conditions. This phrase alone is enough for free-minded people to look for Armenia on the world map, and for those who know it, to be interested in today's Armenia. Ukraine and Armenia, which have historically quite rich friendly relations, but which are politically somewhat sensitive at present, are closely connected not only by the adoption of Christianity and the image of Princess Anna, who became a symbol of Armenian-Ukrainian friendship throughout her life, but also in the twentieth century by Armenians, Ukrainians and their Sergey Parajanov, who bridges the cultures of many peoples and is close to those cultures.

Compared to the methods and tools of traditional diplomacy, cultural diplomacy is more accessible. Different forms of art are more perceptible, and the intelligence conveyed through art is as easily received as drinking water or a favorite beverage. Those who have gained experience in cultural diplomacy, as a rule, demonstrate versatile knowledge of the topics under discussion, and as a result, negotiations or discussions on the given topic take place in a more professional manner.

**Literature review.** A study of the history of the development of modern European countries suggests that the first fundamental publications on cultural diplomacy over the years are the works of Gienov-Hecht and Donfried, which are highly valuable not only for reasons of impartiality and scientific validity. In terms of academic debate and relentless criticism, their work clearly required scientific courage in the presence of experts with diametrically opposed opinions and in an environment not so favorable from the point of view of practical application. Along with this, together they have undertaken extensive and in-depth studies that are equally useful in understanding and applying cultural diplomacy in countries with different public administration systems.

In general, the various reviews of this issue in the professional literature suggest the importance of considering cultural diplomacy and especially the need to establish and develop it on an institutional basis that includes not only those countries that seek to conduct foreign policy, but also foreign societies through culture, but also with the involvement of various non-governmental organizations, sometimes also with the involvement of regional unions. In such a process, one can often see popular actors, artists, singers representing various styles of classical or modern music, composers, poets or writers pursuing such goals.

According to some experts, cultural diplomacy can be different, depending on what goals are set, who are its representatives, as well as the interests of which states it is aimed at. For example, J. Guieno-Hecht and M. According to Donfried, it is important to consider the mentioned factors when developing a concrete model of cultural diplomacy. Accordingly, it is important to take into account the potential of the given country, the physical distance between the negotiating countries, historical and cultural characteristics, traditional and modern problems of civil society, etc.[Gienow-Hecht, et al.,2013, 17.

It should be noted that in the last two or three decades, very important studies have been published, particularly on the role of Catholics in Ostpolitik or on separate issues of electronic, network, non-state diplomacy in the context of the Bensberger Polen-Memorandum, especially in 1966-1970. events, as well as international competition and culture in the Middle East, Syria and Lebanon under the French mandate, as well as the limits of US cultural diplomacy in the Arab Middle East, Japan and elsewhere, which reinterpret cultural diplomacy in its many folds. However, the post-Soviet space retains its attrac-

tiveness and interest not only in terms of political and economic developments, but also in the sense of cultural diplomacy itself.

National brand management can be considered as a phenomenon that a nation uses to establish its image, reputation, using the tools of cultural diplomacy. It also aims to help raise the country's international profile through imaginative policies to promote diplomatic, economic, entertainment and sports capacity building. Those goals can be described as follows.

- creating a reliable and positive image of the country;
- achieving greater respect and influence on the international scale, as well as the level of positive perception in political terms;
- increasing export potential;
- creation of a favorable environment for investment attraction;
- increasing the income of tourism and related industries.

**Analysis.** Interesting stereotypes have been formed about Soviet culture, interpreting it as a collection of old and new cultural values that were selective and served the political and economic interests of the empire. On the other hand, it is known that many states during that historical period had the opportunity to form not only "socialist in form, national in content" trends, but also fertile ground was created for the manifestation of representatives of culture that does not fit within the accepted framework, the art of dissidents, which also formed a unique cultural diplomatic network. around the world. As a rule, they were recognized and appreciated only after their earthly life and the collapse of the Soviet empire. In our opinion, a new direction of alternative cultural diplomacy was formed, one of the bright representatives of which was S. Parajanov, A. Tarkovsky, M. Bulgakov and others. Thanks to such figures, their homeland became more recognizable and beloved by the peoples of the world. Therefore, issues of Soviet cultural relations and foreign policy, selling Soviet socialism to the West, cultural diplomacy in Eastern Europe, and responses to Western cultural activities in communist countries retain their relevance and utility even today.

In some cases, cultural diplomacy makes recognizable not only the culture of the given nation, country, but it also becomes an instructive example for politicians and statesmen.

This is how the art figures of world greatness expressed themselves about Sergey Parajanov.

Andrei Tarkovsky: "There are few geniuses in the history of cinema, among them are Bresson, Midzoguti, Dovzhenko, Parajanov, Buñuel...."

Catherine Deneuve: "the most brilliant director of all times and nations".

Bella Akhmadulina: "The evil atmosphere of the day was not to his nature. Despite this, he became the most persecuted artist. It was the providence of those times. He was guilty because he was free."

Tonino Guerra: "Parajanov has one match tied to me. One, not in a numerical sense. Any meeting with him was another new acquaintance for me. I felt his magical presence everywhere: at home, in Italy, in Moscow and Tbilisi. I breathed in the magic of his tales."

Vladimir Gabbe: "Sergey Parajanov belonged to a rare human type - a playing person. Films, collages, scripts and letters of the master are an endless game about objects, images, paints, puppets, masks, myths, death... A poet once said: "For me, all material things are magical." Perhaps this intuition was growing in the brilliant Armenian boy. For those around him, Parajanov was something like a philosopher's stone, a substance that transforms everything it touches into perfection."

It is noteworthy that even today the relics of S. Parajanov's priceless heritage are stored in Yerevan and Kyiv (Parajanov-ART AOKS-Ukraine), causing admiration for representatives of various peoples.

And if in S. Parajanov's house-museum in Yerevan it is the result of a certain care of the state, including the dedicated work of Z. Sargsyan, then in Kyiv for a quarter of a century, all this has been done without any state financial and organizational support, exclusively thanks to the representatives of the local Armenian community. With the efforts of prominent Ukrainian Armenians Roman Balayan, Elena Hovhannisyanyan and others, information about the genius was collected, a traveling museum was created, the exhibits and books of which are presented in the country's most prestigious exhibition halls: Taras Shevchenko, Sholom-Aleichem, Sophia Cathedral in Kiev, Menorah - Dnipro, Khmelnytskyi, In Mariupol, Alchevsk and folk art houses and art museums in villages and regional centers, almost everywhere where S. Parajanov's films were shot. The three zones where he spent considerable creative energy and time were also not bypassed. Gubnik and Strizhka - Vinnytsia region, Perevalsky zone and Luhansk region. For a long time, an attempt has been made to create a Cultural Center, tentatively planned as Parajanov-Art-Experimentarium - as a creative laboratory with its lecture hall, library, popularization and interpretation, film club carrying out educational activities, etc.

All this also emphasizes the role of the Diaspora in the effective implementation of cultural diplomacy. It is no secret that a large number of immigrants from any nation can also influence the formation of their own image and reputation in the host country through their crafts, skills and culture, which add significant value to the host country over those from that country and reflect positively on the art and culture of their country of origin. Traditionally, the Italians, Irish, Scots, Chinese, Indians, Armenians, Greeks

and others have been most effective in establishing their own culture abroad thanks to the Diaspora. There is also the opposite point of view that the image of diaspora residents may be unfavorable due to the behavior of some immigrants, their unique "culture". Such stereotypes can be based on the behavior of North African immigrants in France, particularly in the suburbs of Paris and other cities, the behavior of Turkish immigrants in Germany, as well as the behavior of Mexican immigrants, particularly in the southern states of the USA. All this, of course, from the point of view of cultural diplomacy, can legitimately be characterized as part of the "national brand". This is a tool through which a prejudiced opinion towards representatives of other nations and peoples is unintentionally formed, which is otherwise called the "origin effect". The idea of branding a nation derives from the commercial concept of a brand used in economics, which is a combination of rational and emotional factors that play a decisive role in the formation of the competitiveness of a given product or service and their proper delivery in foreign markets. Another way of describing a trademark is a name, term, sign, or combination thereof, which is intended to identify the goods and services offered and to enable a business or organization to be more advantageously distinguished from its competitors. The mentioned factors are currently widely used in cultural diplomacy and nation branding processes. According to experts, nation branding is most likely to be successful when the brand is perceived by citizens. On the other hand, the so-called branding of a country can be considered accomplished when not only government officials and paid agents, but the public of one country speaks to the public of another country; when a significant part of the population, ordinary people consider the state strategy in these matters acceptable and implement it in their daily affairs with the outside world.

**Conclusions.** Effective branding of the state is important and influential especially where investments are most in demand, where foreign companies are looking for favorable conditions to present their products or are planning to expand their own production. It can also be useful for negotiating prestigious international cultural festivals, economic and business forums, scientific and technological conferences, global or regional sporting events. However, it is impossible to simply "brand" a given country or people in the sense of a purely commercial product. It can be perceived perhaps in the context of globalization processes, which is also inevitable today. On the other hand, it is not really possible to artificially build a country's reputation or brand, it has to be earned.

Thus, cultural diplomacy is, at first glance, invisible and therefore difficult to measure and account for. Meanwhile, its purposeful use can lead to quite tangible material results. In other words, cultural diplomacy can help materialize many spiritual values. On the other hand, due to this, both political dividends and universal values and goals such as the prevention of armed conflicts, ensuring security, etc. can be obtained. Cultural diplomacy can play an important role in raising the profile of a given country and highlighting

its niche as an important pillar of foreign policy. It can also have an increasing influence in international economic relations, to stimulate exports and imports between countries, and to attract certain flows of foreign investment.

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It is enough to get acquainted with the expressions of recognized authorities to understand that universal absolute values are born over time, which are only national in origin. They turn into a cultural language that everyone can understand, with which any thought and mood can be expressed, and which, of course, does not need a translator. It is in this sense that cultural diplomacy becomes easier, which does not require additional explanations and interpretations. With its universal perception, it can only serve universal values: peace, friendship, cooperation, etc. It is important to note that the factor of cultural diplomacy directly addresses the interconnected problems of mutual understanding, stability and development, and as such provides a reliable starting point for a fruitful work. Finally, cultural diplomacy contributes to the national brand, the process of improving the overall environment to establish peace, increase the level of competitiveness of nations in the global economy.