

BRATISLAVA INTERNATIONAL SCHOOL OF LIBERAL ARTS

**CHALLENGES AND LIMITATIONS OF SLOVAK CULTURAL DIPLOMACY
BACHELOR THESIS**

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Declaration of Originality

I hereby declare that this bachelor's thesis is my own work and has not been published in part or in whole elsewhere. All used literature and other sources are attributed and cited in References.

Bratislava, February 15, 2023

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Abstract

Cultural diplomacy, a diplomatic field with the function to present a country's cultures abroad and create a nation image, has undiscovered functions in smaller countries like Slovakia. This study is an initial attempt to investigate the causes that limit Slovak cultural diplomacy from achieving its full potential. It defines diplomacy, culture, and cultural diplomacy and maps the development of diplomacy including the transition from hard power politics to soft power politics (cultural diplomacy being a part of it). Moreover, this study aims to identify the characteristics of a developed environment for cultural diplomacy. It bases its conclusions on a comparison between the evolution of Slovak cultural diplomacy and the evolution of cultural diplomacy in other countries in the European Union in the context of relevant policy ecosystems. Thus, the paper focuses on the institutional functioning of Slovak cultural diplomacy. It includes analyses of Slovak Institutes operating abroad and institutes of other European countries operating in Slovakia. The outcomes result from the comparison of these institutes with the theoretical basis of proper functioning institutes. The conclusions are analyzed based on the European Union's plan for culture.

Keywords: cultural diplomacy, challenges, limitations, Slovakia, effectiveness

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Abstrakt

Kultúrna diplomacia, diplomatická oblasť s funkciou prezentovať kultúru krajiny v zahraničí a vytvárať obraz národa, má v menších krajinách ako je Slovensko neobjavený potenciál. Táto štúdia je prvotným pokusom preskúmať príčiny, ktoré obmedzujú slovenskú kultúrnu diplomaciu v plnení jej potenciálu. Definuje diplomaciu, kultúru a kultúrnu diplomaciu a mapuje vývoj diplomacie vrátane prechodu od politiky tvrdej moci k politike mäkkej moci (kultúrna diplomacia je jej súčasťou). Okrem toho sa táto štúdia zameriava na identifikáciu charakteristík rozvinutého prostredia pre kultúrnu diplomaciu. Svoje závery opiera o porovnanie vývoja slovenskej kultúrnej diplomacie s vývojom kultúrnej diplomacie v iných krajinách Európskej únie v kontexte relevantných politických ekosystémov. Príspevok sa teda zameriava na inštitucionálne fungovanie slovenskej kultúrnej diplomacie. Obsahuje analýzy slovenských inštitútov pôsobiacich v zahraničí a inštitútov iných európskych krajín pôsobiacich na Slovensku. Výsledky vyplývajú z porovnania vybraných inštitútov s teoretickými východiskami správneho fungovania inštitútov. Závery sú analyzované na základe plánu Európskej Únie pre kultúru.

Kľúčové slová: kultúrna diplomacia, výzvy, obmedzenia, Slovensko, efektivita

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List of terms and abbreviations

CCC - Council for Cultural Co-operation

CI - cultural institute

EU - European Union

EUNIC - EU National Institutes for Culture

MFEA - Ministry of Foreign and European Affairs

TFEU - Treaty on the Functioning of the European Union

Introduction

Since the modern mindset is mainly based on constant economic progress that drives people to move forward, there is barely any time when we can reflect and think through events that are happening around us. This mindset is losing its function and meaning of being productive which can easily turn into counterproductivity. Thus, the constant progressivity that is present in the current project of European society is not as successful as it was supposed. The result is thoughtless continuity that loses its quality. Therefore, the head of the European Commission Ursula von der Leyen proclaimed a new vision for the European Union that is concerning all European States and their societies. She said that it “is not just an environmental or economic project: it needs to be a new cultural project for Europe” (2020). Thus, the vision that is focused on cultural changes is being included in all European member states (including the Slovak Republic) political strategies.

Diplomacy as a part of Slovak political action took the responsibility to expand in the cultural sphere. However, such improvements in the cultural field are challenging since it requires new approaches. Before this study proceeds to its core issue regarding the development of Slovak cultural diplomacy, it will define the core concepts that will be discussed further. Defining diplomacy with its historical background will open the first chapter. The next challenge of this paper is to define culture. Accordingly, defining the main issue - cultural diplomacy will open the analysis of Slovak cultural diplomacy and its deficiencies. As Schneider (2019) claims, cultural diplomacy is “hard to define but you'd know if you saw it.” Hence, even the experts in the field of cultural diplomacy struggle to find the precise definition for it. Therefore, one of the intentions of this paper is to objectively define cultural diplomacy and explain its function.

Moreover, cultural diplomacy is based on institutional functioning. Slovak cultural diplomacy is controlled by the Ministry of Foreign and European Affairs of the Slovak Republic and the Ministry of Culture of the Slovak Republic (Goda, 2019, p. 176). Slovak Institutes are institutions that are responsible for the presentation and dissemination of Slovak culture in other countries (Goda, 2019, p.176). Each institution has systematic rules for functioning which are not always correctly implemented and realized. Thus, is there any limit or challenge for Slovak cultural diplomacy on the institutional level? The analysis of Slovak institutes presupposes that their activity and performance are not effective as the activity of

institutions that take responsibility for presenting the culture of other European member states based in Slovakia (Goda, 2019). For example, one of its outcomes is that Slovakia has fewer institutions dealing with international negotiations than Austria (a similarly large country) which can be a disadvantage for Slovak cultural diplomacy in reaching its set goals. However, this study focuses on setting criteria for the measurement of the effectiveness of Slovak CIs in order to find the limitations of Slovak cultural diplomacy. The analysis is based on examining and evaluating Slovak Institutes that operate in other European countries (Czech Republic, Austria, Hungary, Poland, Germany, Italy, and France) and vice versa. The management and specific activities, and performances of Slovak Institutes are evaluated and compared with institutes of other European countries operating in Slovakia. The comparison will discover the causes of why Slovak cultural diplomacy lags behind other innovativeness in this field and it will show areas where Slovak cultural diplomacy is most innovative. Consequently, this paper assumes that to increase the efficiency in attractive presenting of the Slovak culture abroad, activity in the educational sphere as well as implementing feasible schematic management of Slovak Institutes operating in other European countries should be implemented and supported.

Chapter 1: Defining diplomacy, culture, and cultural diplomacy

To explain a complex issue, it is necessary to define what is going to be examined. Defining, thus taking everything that stands behind the object or an issue and putting it into one or a maximum of three sentences, is sometimes complicated. Even if there exists a definition of an object or a phenomenon, there is a possibility of controversial opinions and disagreement about the definition. Therefore, the aim of the first section is to define diplomacy, culture, and cultural diplomacy objectively.

1.1 Definition of Diplomacy

One of the most precise definitions of diplomacy provided by Bjola (et. al., 2018) in his book starts with a chapter that is called “How to define diplomacy” (p. 6). He claims that “Diplomacy is the institutionalized communication among internationally recognized representatives of internationally recognized entities through which these representatives produce, manage and distribute public goods (Bjola, et. al., 2018, p. 6).” It is relevant to notice that Bjola uses the phrase “internationally recognized representatives”. Especially, in modern diplomacy, states are not the only diplomatic actors, there are other diplomatic players such as the UN Secretariat or social interest groups like Greenpeace that can be also recognized as international entities (Bjola, et. al., 2018, p. 7). Even though Bjola distinguishes between the old and modern, globalized diplomacy by keeping the recognition for different diplomatic actors open, his definition derives to some extent from the traditional diplomatic purpose (Bjola, et. al., 2018, p. 7). Berridge (2010), adds to the definition of diplomacy that the essential purpose of diplomacy “is to enable states to secure the objectives of their foreign policies without resort to force, propaganda, or law (p. 1). Thus, negotiations between diplomatic players for the sake of achieving some public goods are as much a fundamental function of diplomacy nowadays as they were in the past. Moreover, Kissinger (1994), in the book “Diplomacy” offers his own definition. The way he defines diplomacy may be perceived as less objective but it derives from his experience. Hence, his book is objectively written with the addition of Kissinger's experience in the field.

Consequently, the definition of diplomacy might vary according to which function or any other phenomenon of diplomacy is important to include in the definition for an author. Bjola (et. al., 2018, p. 5) describe how the skills of a contemporary diplomat have broadened in

order to achieve the results that the system of a current globalized world requires. Thus, this fact also corresponds with the number of definitions of diplomacy in the twentieth century. However, every author that defines diplomacy will include communication and negotiation as the main purpose of diplomacy.

1.2 Definition of Culture

Culture is a term that is being tried to be defined by many historians and anthropologists. This one word “culture” includes many sub-meanings and categories that cannot be missed in the definition, otherwise, the definition can not be precise. Or it will define only a part of it. Even though there is a sufficient amount of literature that *answers* the question “What is culture?”, the accuracy is questionable. Culture is not a stable phenomenon. Thus, its meaning is diverse from one author to another and from age to age.

Considering the different definitions, the United Nations agency (UNESCO) defines the phenomenon of culture as the "set of distinctive spiritual, material, intellectual, and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions, and beliefs (as cited in Qian & Qi, 2016, p. 45)." It is not a short clear definition but it includes parts that culture touches upon. As Tylor said, culture is a “complex whole” that includes everything that creates a human being living in a society. Thus, Tylor also includes morals, law, and custom in the definition of culture. When we take all these aspects that the word culture should define, it may get confusing and lead to misunderstandings. Art in a society is not the same subject as law and law is not the same subject as lifestyle etc. Each part of culture plays a different role that shapes human lives but putting these parts together creates the culture of a person. Moreover, to follow up on the current perception of culture it is necessary to take into consideration new views on the definition of culture. For example, Birukou (2013) considers globalization to be influencing culture. He claims that globalization makes the meaning of culture less interconnected with the territory, religion, or race as past anthropology suggested (Birukou et al., 2013, p. 1). However, he speaks about cultures of targeted communities by non-state actors.

Consequently, Margaret Mead made a distinction between “culture” and “a culture” (as cited in Birukou et al., 2013, p. 3). According to Mead, “culture means the whole complex of traditional behavior which has been developed by the human race and is successively learned

by each generation (as cited in Birukou et al., 2013, p. 3)”. But subjects of culture vary from society to society, thus the definition is less precise.

1.3 Definition of Cultural Diplomacy

Creating a combination of diplomacy and culture and defining it, is a challenge. Not only is cultural diplomacy a very young field but finding the right definition of culture is a process full of skepticism and academic disagreements. Cultural diplomacy is a main tool for public diplomacy (Schneider, 2005). As cited in Schneider (2003) cultural diplomacy can be understood as “the exchange of ideas, information, art and other aspects of culture among nations and their peoples to foster mutual understanding” (p. 1). But as Zamorano cites in his paper, there are as many definitions of cultural diplomacy as there are actors using it. Thus, each author who tries to define cultural diplomacy defines it on the basis of his/her own experience. Another eloquent definition of cultural diplomacy is provided by Louis Bélanger “the activities of foreign policy that deal with culture, education, science and, to a degree, technical cooperation; in other words, those that relate to activities of the spirit” (p. 169). In principle, all definitions include the message that a culture of a particular state is used as a communication tool between different cultures of states. Moreover, Zamorano fulfills the message with the point about governmental interference in the management of such communication tools (2006). Thus, the “creative expression crosses cultures, helping people from diverse backgrounds to find common ground” (Schneider, 2006, p. 196)).

1.3.1. Functions of Cultural Diplomacy

Since cultural diplomacy has many definitions, it is useful to set up the functions of cultural diplomacy that characterize its existence and use. The initiatives of effective cultural diplomacy can come from government (usually from MFAs) proposals of programs or they can come from the strategies of particular institutions in the administration of cultural diplomacy departments (cultural institutes). Most important is that the strategies and initiatives of programs should be focused on the local population of the receiving country. The initiatives can be financed both by the government and by the private sector (Schneider, 2006, p. 196). Schneider in her paper lists characteristics of cultural diplomacy that should be practiced in order to maximize the impact of cultural diplomacy (2006, p. 196). The main characteristics are:

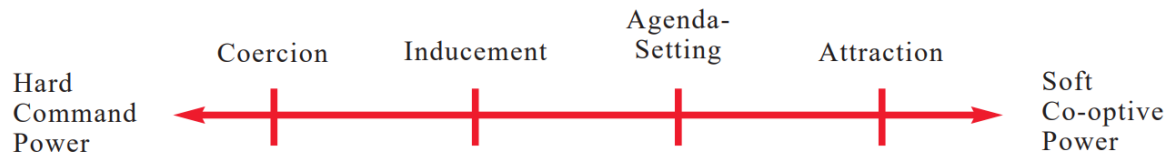
- Cultural diplomacy operates in the long term
- Cultural diplomacy does not explain or compensate for unpopular policies
- Cultural diplomacy can increase understanding between different peoples and cultures

- Cultural diplomacy can open doors between diplomats and their host countries, even when relations are strained
- Cultural diplomacy cannot be effectively measured; it makes a qualitative, not quantitative, difference in relations between nations and peoples
- Cultural diplomacy works best when it caters to the interests of a host country or region. In today's climate of tight budgets, cultural diplomacy needs to be creative, flexible, and opportunistic.

(Schneider, 2006, p. 196)

Consequently, cultural diplomacy is a tool that should provide dialogue among cultures “The promotion of cultural diversity and its corollary dialogue has become one of the most pressing contemporary issues, the UNESCO Universal Declaration on Cultural Diversity, 2001 has mentioned” (as cited in Qian & Qi, 2016, p. 45).

Chapter 2: Historical background of the development of Cultural Diplomacy



(Nye, 1997, p. 267)

2.1. The Historical Development of Cultural Diplomacy

Cultural diplomacy is a tool used when a country wants to negotiate with another country by appealing to each other. The focus of cultural diplomacy is to present countries' cultures in other countries. The main strategies of cultural diplomacy are to teach the native language, performing arts, culture, and sometimes technological advancements of a country. Thus, a country by presenting its own culture wants to show its attractiveness for the sake of negotiations. Practices of acculturating other societies were used in the colonial era but it was not done just by being attractive. Thus, colonized cultures were not always willing to learn about the culture of the receiving country. Cultural diplomacy should not work as propaganda but as soft power. Soft power is “the ability to affect others to obtain the outcomes one wants through attraction rather than coercion or payment” (Nye, 2013, p. 94). Therefore, the function of cultural diplomacy is to attract. Cultural diplomacy has officially been proclaimed a function of diplomacy when Nelson Rockefeller decided to establish a Division of Cultural Relations in the State Department in 1938 when dealing with Inter-American Affairs (Glade, 2009, p. 241). Moreover, at the beginning of World War II, the U.S. had to be more present in Latin America where Germany, Italy, and Japan started to settle (Glade, 2009, p. 241). Consequently, the first U.S. artists and teachers were sent to Latin America and the first libraries opened in foreign countries (Glade, 2009, p. 241). From this time period, culture became the service of diplomacy even for further political negotiations (Glade, 2009, p. 242). After World War II, the U.S. used cultural diplomacy / soft power as a “weapon” to democratize Germany, Italy, and Japan. The aim of the U.S. was to create “open and peaceful liberal societies” (Glade, 2009, p. 243). And the concept of cultural diplomacy came to Europe from the U.S.

2.2. Slovak Cultural Diplomacy: Under the EU Strategy of European Union Cultural Relations

2.2.1. The beginning of the European Union Cultural Mission

In 1949 for the first time Paul-Henri Spaak, who was at that time the President of the Consultative Assembly, mentioned the idea of cultural cooperation between European Union members (Haigh, 1974, p. 193). Accordingly, the Committee of Cultural and Scientific Questions prepared a proposal for implementing cultural concepts into European Union priorities (Haigh, 1974, p. 193). It was presented under the slogan “In the Interest of European unity” (as cited in Haigh, 1974, p. 193) Firstly, it got support from the European Union officials but not all of them were acting towards the idea (Haigh, 1974, p. 194). However, the Consultative Assembly of the Council of Europe was working on cultural cooperation among European Union members and the recommendations from 1949 created the base for further innovations (Haigh, 1974, p. 196). The proposed points were for example teaching main European languages at schools, mutual recognition of university diplomas of states in the European Union, creation of scholarship possibilities in the European Union or raising awareness on artistic and archeological European heritage (Haigh, 1974, p. 195). Moreover, the Committee of Cultural Experts claimed that cultural cooperation should be created mainly with Unesco and also with other governmental and non-governmental organizations active in cultural policies and activities (Haigh, 1974, p. 198). Dr. Reinink wrote a report where he proposed cultural activity of the Council of Europe in order to strengthen EU unity by cultural means (Haigh, 1974, p. 200). The cultural activity was aimed at European political effect (Haigh, 1974, p. 201). But the importance of European cultural activity was still incomprehensible and unclear. “Does the background of European history, literature, and thought in fact provide a framework for some form of European political union?” (as cited in Haigh, 1974, p. 201). The outcome of posing the question was the idea of European cultural life (Haigh, 1974, p. 202). Accordingly, the first fourteen Council of Europe exhibitions of European art were organized in eleven European countries (Haigh, 1974, p. 202). These exhibitions were organized in the mutual effort of the governments of the European Union with the support of the Council of Europe. Later the Committee of Cultural Experts emphasized the issue of education in Europe (Haigh, 1974, p. 203). Since one of the missions of the European Union was to spread knowledge about the European idea, it had to be implemented in schools (Haigh, 1974, p. 203). Thus, lectures about European idea has started to be taught in several schools and universities (Haigh, 1974, p.

203). One of the functions of education devoted to Europe was to eliminate the nationalistic biases in history lectures (Haigh, 1974, p. 203). However, the idea of mutual sharing of European countries' cultures has its limitations.

The work of the Committee of Cultural Experts had to become more professional. As Haigh (1974) in his book mentions that the problem was not in the Committee of Cultural Experts but in the system. Therefore, the recommendations coming from the Committee of Cultural Experts were rethought. Accordingly, the Committee of Ministers accepted new recommendations and the Cultural Fund of the Council of Europe was established (Haigh, 1974, p. 205). Funding of European cultural activities was opened to any non-member state admitted to the European Cultural Convention (with its aim to be represented too) and to non-governmental organizations (Haigh, 1974, p. 205). The founders did not overtake the authority of the Committee of Cultural Experts (Haigh, 1974, p. 205). But as a member of the newly established Administrative Board, they proposed new projects that moved the emphasis of the European idea of unity (under the political effect) to the idea of national existence (Haigh, 1974, p. 206). The effective cooperation between the Administrative Board, the Cultural Fund and the Committee of Cultural experts was created after the new established Council for Cultural Co-operation took the responsibility for both the Administrative Board of the Cultural Fund (Haigh, 1974, p. 206). The Council for Cultural Co-operation (CCC) was created in 1962 (Haigh, 1974, p. 213). It was created because a new field of diplomacy was used as a power gainer in the international politics of the European Union- cultural diplomacy.

2.2.2. The current EU strategy for inter-cultural relations

Creative Europe Programme

The EU principles including the importance of culture are continually improved in each period of time. The current EU's strategy for culture follows from the Treaty on the Functioning of the European Union (TFEU). The Creative Europe Programme was established under the TFEU in 2013 (Regulation 1295/2013). The aim of the TFEU was to bring people living in the Member States of the EU together by flourishing cultures of Member States while respecting their own national cultural diversity (Regulation 1295/2013). The main objectives of the Creative Europe Programme are a) securing and promoting European cultural and linguistic diversity and advancing Europe's cultural heritage and b) strengthening Europe's creative and cultural sectors in competition in order to boost smart,

sustainable, and inclusive growth (Regulation 1295/2013). Specific objectives of the Programme are a) to support the ability of European creative and cultural sectors to function transnationally and internationally b) transnational mobilization of cultural and creative works and players with the aim of reaching new audiences and advancing access to creative and cultural works in the European Union with the focus on young people, children, and people with disabilities c) to strengthen the financial scope in creative and cultural sectors in SMEs (micro, small and medium-sized) organizations d) to improve the innovation, creativity, policy development, and businesses in transnational policy cooperation (Regulation 1295/2013). Additionally, the focus of the Programme is also to emphasize the economic value of the culture. Thus, the initiative is to support actions and activities in the creative and cultural field through financing and policy making (Regulation 1295/2013). The Creative Europe Programme includes a chapter devoted to the Culture Sub-Programme. The priorities are to provide skills, know-how, and sufficient competencies for people working in the creative and cultural field (Regulation 1295/2013). Supporting the set priorities should increase the abilities of workers in the creative and cultural sphere to cooperate transnationally and internationally. The specific actions that will ensure these goals are arranging a) international touring, events, exhibitions, and festivals b) distribution of European literature with wide accessibility c) increasing accessibility and interest in European creative and cultural works and heritage (Regulation 1295/2013). Hence, creating transnational projects, cooperation in cultural and creative activities between Member States, literary translation, visibility of European cultural diversity, stimulating intercultural dialogue, and mutual understanding by giving European awards will be supported by the Programme (Regulation 1295/2013). Moreover, the European Commission should monitor and evaluate the consistency, complementarity, and outcomes of the Europe Cultural Programme (Regulation 1295/2013). Therefore, the Programme provides indicators that show the evaluation of the Programme (Regulation 1295/2013). The efficiency of the Programme is measured for example by changes in employment and share of gross domestic product, the accessibility of Europe's cultural and creative works, or the number of educational experiences supported by the Programme (Regulation 1295/2013).

A New European Agenda for Culture

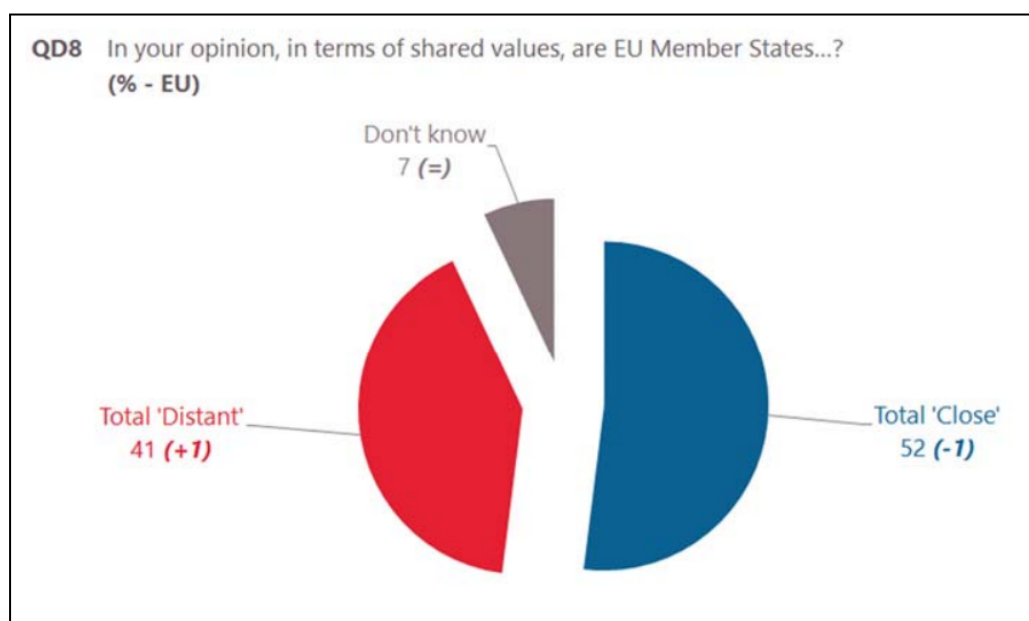
In the year of the 60th anniversary of the Treaty of Rome, the leaders of EU Member States proposed an idea to create a Union “where citizens have new opportunities for cultural and social development and economic growth” and “a Union which preserves our cultural

heritage and promotes cultural diversity” (as cited in European Commission, 2018). The Commission's aim was to strengthen European identity through Education and Culture (European Commission, 2018). It means that the interest of EU Member States should be in providing adequate access to education and culture as a catalyst for jobs, economic growth, social justice, active citizenship, and experiences of European cultural diversity (European Commission, 2018). Thus, the EU again advances its priorities regarding the improvement of communication among its Member States (European Commission, 2018). The idea of a New European Agenda for Culture is a response to European leaders' call for building cohesive societies and promotion of European Unions' attractiveness (European Commission, 2018). Moreover, a New European Agenda for Culture should ensure a reflection of current crises such as social inequalities, radicalization, or terrorist threats by encouraging the power of the culture and resulting in a mutual understanding of social values (European Commission, 2018). In figure 1, the European Commission refers to the fact that the Eurobarometer survey from 2017 shows that 53% of the respondents think that European Member States share the EU values but 40% of those asked think that the EU Member States are totally distant in sharing values (European Commission, 2018). The Eurostat data show that more than one-third of the respondents are not active and do not participate in cultural activities (as cited in European Commission, 2018). Accordingly, on the basis of data from the Eurobarometer and Eurostat was the idea of increasing support for the development of the cultural sector accepted and adopted by the European Commission. The outcome is a New European Agenda for Culture (European Commission, 2018). The strategy of implementing the actions has three objectives - social, economic and external. For this study, the dimensions of social and economic objectives are showing the importance of developing strategies for culture. The social dimension focuses on bringing people from the European Union together by using culture and communication between different EU Member States cultures and the consequence is the well-being of EU citizens (European Commission, 2018). The strategy includes policymaking and practicing participatory art to build a community of people that understand each other, feel empowered, and have self-confidence (European Commission, 2018). European data show that 71% of asked? Europeans claim that “living close to places related to Europe's cultural heritage can improve the quality of life” (as cited in European Commission, 2018). And further research proves that cultural access is one of the main factors that determine the psychological well-being of a person (European Commission, 2018). The second dimension focuses on the economic outcomes of the New European Agenda project. The European Commission (2018) in its paper claims that

advancing the range of cultural and creative activities will foster the creation of cultural industries, innovation, and cross-sectoral cooperation (European Commission, 2018). Hence, culture is a crucial asset of the EU economy because it contributes to foreign trade and increases employment (European Commission, 2018). The EU data sources demonstrate that between 2011 and 2016 the number of cultural employment increased to 8.4 million. The trade surplus in cultural goods presents 4.2% of the EU gross domestic product (European Commission, 2018). Creative innovations in economic areas also increase competitiveness. In order to realize the strategies in the economic dimension, education and gaining skill is necessary. Therefore, STEAM (Science, Technology, Engineering, and Maths) will be extended to all levels of education, including Arts, under the New European Agenda for Culture. Consequently, support for the cultural life of EU citizens should ensure a better social and economic status for European citizens.

The Slovak Republic as a Member State of the EU is welcome to adopt the policy regarding the EU goal of developing functioning communication and cooperation with other EU Member States. It is an opportunity for Slovak culture to be presented and communicated to the foreign public with the financial and organizational support of the New European Agenda for Culture. Accordingly, Slovak cultural diplomacy has a base from which it can improve the effectiveness of presenting its national image in other European Union countries and in the world.

.Figure 1.



Thesis statement

Cultural diplomacy, as a modern tool of diplomacy, has the potential to contribute to national identity building as well as national representation when it is handled correctly. The fact that the impact of cultural diplomacy is not well-researched brings many controversies about this new alternative tool.

An assumption about the efficiency of cultural diplomacy can be made just from the fact that cultural diplomacy is used and is much more common in developed countries. Comparison between the functionality of the Slovak cultural institutes abroad and cultural institutes of other European countries based in Slovakia offers us a presumption that precise definitions of functions and their implementations are crucial for the effectiveness of cultural institutes. Functions, meaning a precise set of goals and agendas for each cultural institute and a plan for its realization.

Therefore, to increase the efficiency in presenting the Slovak culture abroad, the challenge of schematic organization and functioning of Slovak Institutes operating in other European countries has to be implemented.

Chapter 3: Analysis of cultural institutes as a tool for cultural diplomacy

3.1 Research design and methodology

This study measures whether Slovak Institutes, as the main institution operating under the concept of cultural diplomacy, functioning in foreign European countries is one of the limits of Slovak cultural diplomacy. The approach to measurement is based on an analysis of how Slovak CIs operate in their current state and how they should operate. Relevant literature is used to examine conditions for correctly functioning institutions. Additionally, the criteria are also collected from the analysis of the responsibilities of CIs from their CIs' web pages and also from interviews with organizers of CIs or employees of CIs. The conditions will be used as a model for measuring the effectiveness of CIs that are included in the analysis and with which Slovak Institutes will be compared. Thus, Slovak CIs based in foreign European countries will be compared with institutes of foreign countries operating in Slovakia (Czech Republic, Austria, Hungary, Poland, Germany, Italy, and France). The criteria for measuring the effectiveness of CIs are divided into three parts. The first part is devoted to the management and structure of cultural institutes. Hence, what is the reporting authority, what is the budget of CI and how it is distributed, how many workers are in each CI, and if a CI cooperates with other organizations. The second part is focused on CIs activities. In this part the study analyses the dependency on the reporting authority, how many events CIs organize in one month and if the events take part in different places within a country, and how attractive organized events are. The subpart considering the attractiveness of a CI includes the activity online (webpage, social media, news about inland culture) and initiatives in organizing events (in public and online). The third part intends to measure CIs' interest in cooperation and activity in international education. Thus, teaching countries' official language, support of educational exchange, and cooperation with other organizations with the aim to encourage international education exchange.

Since there is a lack of information about the management of Slovak CIs, the data will be collected mainly by interviewing professionals from the Slovak CIs field. Their responses will provide the possibility of precise measurement to the possible extent. Moreover, the responses and criteria set from literature and web pages of CIs will be compared to the theoretical part of this study. Thus, conclusions made according to measurement are furthermore examined in contrast with the EU strategy for culture.

The process of searching data to prove or disprove the hypothesis is mainly focused on the limitations and challenges of Slovak cultural diplomacy. Differences in the institutional functioning and the activity of Slovak CIs and CIs of other EU countries that operate in Slovakia will be measured and explained. On the other hand, this study does not include reasons for the challenges and limitations of Slovak CIs based on Slovak identity. The goal of this method is to clarify how Slovak Institutes developed and to objectively examine the outcome of collected data.

3.2 Criteria for Measurement

How to measure the effectiveness of cultural institutes is a question that has no precise answer yet. It is necessary to review all literature relevant to measuring the effectiveness of CIs to set precise criteria for measurement. Professor Glade (2010) in his article observes how cultural diplomacy emerged and how it became institutionalized. He mentions how state decisions changed after cultural diplomacy became a part of foreign policy. For example, how fiscal policies started to be oriented also on alternative uses such as cultural diplomacy. Thus, being more attractive to foreign countries, Mark (2009) writes about the hidden potential of cultural diplomacy. Hence, he explains two levels in which cultural diplomacy can work. According to Mark, cultural diplomacy can contribute to representing a state abroad (international level) as well as to domestic nation-building (national level) (2009). Thus, working with literature and empirical observations enables us to set criteria for the successful functioning of cultural institutes.

3.3. Strategy for the management of other EU countries with cultural institute/s based in Slovakia

The aim is to measure the effectiveness of cultural institutes. Since there is a lack of literature that includes criteria for measuring the effectiveness of CI, this chapter offers tables of criteria for measurement.

Management/structure of cultural institutes of other EU countries with cultural institute based in Slovakia

	Name of the institution	Reporting authority	Budget	Employees (total amount - in SK)	Cooperation with other organizations	EU values in states cultural strategies
Czech Republic	Český dom	MFA			- partner of smaller and larger Czech companies, CIs and foreign entities - EUNIC	- the strategy for Czech Centres does not include EU values but they mention EU grant programs
Austria	Austrian Cultural Forum	- the cultural department of the Austrian Embassy in Bratislava	OIB 2.4 million euro (800 000 came from the state funding) (2012)	5	EUNIC	- focus on strengthening neighborhood relationship in the European space
Hungary	Liszt Institute	department of the Hungaria	total budget 23,102,559 euro (2014)		EUNIC	

		n Embassy in Bratislav a				
Germany	Goethe Institut	MFA but NGO (framewo rk contract with MFA)	309,994,000 euro (72 % (EUR 214 million share of public funding) - other sources of funding'	27	- cooperation with Institut Français, Austrian institutes (for language-relat ed motives) - EU projects - advocacy campaigns	
Poland	The Polish Institute	MFA		9	EUNIC	
Italy	The Italian Cultural Institute	MFA and the cultural departme nt of the Italian Embassy	12,711,826 euro (state funding)		- EUNIC - the British Council - the Goethe-Institut	
France	Institut Français	MFA	4,775 eur (including 1,681 million from the MFA) +	15	- EUNIC - other NGOs - universities and secondary schools in Slovakia	

			<p>293,406 in donations and patronage</p> <ul style="list-style-type: none"> - 96% on average are auto-financed to their activities - most of the income comes from teaching activities 			
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(Smits et al., *Directorate-general for internal policies - european parliament* 2016)

Cultural institutes of other EU countries with cultural institutes based in Slovakia and their focus on their activity

	Events	Initiatives	Attractiveness
Czech Republic	<ul style="list-style-type: none"> - straightforward and user friendly made program of events for each week on their website - most of the events take place in Bratislava but also in other parts of the Slovak Republic 	<ul style="list-style-type: none"> - cultural events - press conferences - presentation events - initiators and partners of international projects 	<ul style="list-style-type: none"> - active on their website - active on social media - active on spotify - CZ cultural institute builds long-term partnerships and establishes cooperation with other CIs and foreign entities
Austria	<ul style="list-style-type: none"> - straightforward and user friendly made 	<ul style="list-style-type: none"> - cultural events - Library in theSlovak 	<ul style="list-style-type: none"> - digital concert hall - news about culture

	<p>program of events for each month</p> <ul style="list-style-type: none"> - events take place in Bratislava but also in other parts of the Slovak Republic 	<p>Republic (Bratislava and Košice)</p> <ul style="list-style-type: none"> - events in our own premises in Bratislava - lectures, workshops, conferences - ACTION AUSTRIA 	<p>and art online</p> <ul style="list-style-type: none"> - events in the the Austrian Cultural forum located in Bratislavas old town with street gallery
Hungary	<ul style="list-style-type: none"> - straightforward and user friendly made program of events for each month - events take place throughout the Slovak Republic 	<ul style="list-style-type: none"> - cultural events - “Challenges”, workshops regarding Hungary 	<ul style="list-style-type: none"> - news on their webpage about culture and art
Germany	<ul style="list-style-type: none"> - straightforward and user friendly made program of events for each month - most of the events take place in Bratislava but also in other parts of the Slovak Republic 	<ul style="list-style-type: none"> - cultural events - cultural projects - Library + online Library 	<ul style="list-style-type: none"> - active on their webpage - newsletter
Poland	<ul style="list-style-type: none"> - straightforward and user friendly made program of events for each month - events take place throughout the Slovak Republic 	<ul style="list-style-type: none"> - cultural events 	<ul style="list-style-type: none"> - active on their web p webpage - many cultural events

Italy	<ul style="list-style-type: none"> - straightforward and user friendly made program of events for each month - most of the events take place in Bratislava but also in other parts of The Slovak Republic 	<ul style="list-style-type: none"> - cultural events - Library 	<ul style="list-style-type: none"> - active on thier web page but not really functioning webpage
France	<ul style="list-style-type: none"> - straightforward and user friendly made program of events for each month - 	<ul style="list-style-type: none"> - cultural events - Library - educational events and workshops - challenges for artists 	<ul style="list-style-type: none"> - active o their webpage - many cultural events in cooperation with other French and Slovak organizations and intitutes - many events connected to french language teachings

(Smits et al., *Directorate-general for internal policies - european parliament* 2016)

Cultural institutes of other EU countries with cultural institutes based in Slovakia and their focus on international education

	language courses	education exchange - scholarships	project / events / workshops
Czech Republic	✓	x	- online lectures about Czech language
Austria	✓	- Study and Research (ACTION AUSTRIA) support of Austrian-Slovak scientific	- ACTION AUSTRIA - lectures, workshops, conferences

		research cooperation	
Hungary	✓	- support for the teaching of Hungarian Studies and Language	- Hungarology classes - “Challenges”, workshops regarding Hungary
Germany	✓	- scholarships - job vacancies Support of Culture - travel grants - scholarships - funding projects	Support of Culture - travel grants - scholarships - funding projects
Poland	✓	✓	Research - National Agency of Academic Exchange (NAWA)
Italy	✓	- cooperation with Slovak universities and secondary schools	- learn Italian in Italy - scholarship
France	✓	- cooperation with Slovak Universities and secondary schools	- workshops and lectures for students and for teachers - French International School in Bratislava

✓ - practicing

x - not practicing

(Smits et al., *Directorate-general for internal policies - European Parliament 2016*)

3.4. Strategy for the management of Slovak CIs abroad

3.4.1. Before Interviews

Management/structure of the Slovak institutes in other EU countries

	Reporting authority	Budget	Workers	Cooperation with other organizations
Czech Republic	MFA	na	na	MC, ME, EUNIC, ASEF. PCCE, etc.
Austria	MFA	na	na	MC, ME, EUNIC, ASEF. PCCE, etc.
Hungary	MFA	na	na	MC, ME, EUNIC, ASEF. PCCE, etc.
Germany	MFA	na	na	MC, ME, EUNIC, ASEF. PCCE, etc.
Poland	MFA	na	na	MC, ME, EUNIC, ASEF. PCCE, etc.
Italy	MFA	na	na	MC, ME, EUNIC, ASEF. PCCE, etc.
France	MFA	na	na	MC, ME, EUNIC, ASEF. PCCE, etc.

na - not announced on the webpage

(Smits et al., Directorate-general for internal policies - European Parliament 2016)

Focus of Slovak cultural institutes on their activity

	events	initiatives	attractiveness
Czech Republic	-most of the events take place in Prague, sometimes in other parts of The Czech Republic	na	- cultural events - presenting Slovak culture in cultural events or projects
Austria		na	
Hungary		na	
Germany		na	
Poland		na	
Italy		na	
France		na	

na - not announced on the webpage

(Smits et al., Directorate-general for internal policies - European Parliament 2016)

Focus of Slovak cultural institutes on international education

	language courses	education exchange - scholarships	project / events / workshops
Czech Republic	na	na	na
Austria	na	na	na
Hungary	na	na	na
Germany	na	na	na
Poland	na	na	na

Italy	na	na	na
France	na	na	na

na - not announced on the webpage

(Smits et al., Directorate-general for internal policies - European Parliament 2016)

3.4.2 After Interviews - addition of empirical data

Management/structure of the Slovak institutes in other EU countries

	Reporting authority	Budget	Workers	Cooperation with other organizations
Czech Republic	MFA	na	2	MC, ME, EUNIC, ASEF. PCCE, Slovak cultural institutions
Austria	MFA	na	ur	MC, ME, EUNIC, ASEF. PCCE, Slovak cultural institutions
Hungary	MFA	na	ur	MC, ME, EUNIC, ASEF. PCCE, Slovak cultural institutions
Germany	MFA	28 000 euro	2	MC, ME, EUNIC, ASEF. PCCE, Slovak cultural institutions
Poland	MFA	na	ur	MC, ME, EUNIC, ASEF. PCCE, Slovak cultural institutions

Italy	MFA	na	ur	MC, ME, EUNIC, ASEF. PCCE, Slovak cultural institutions
France	MFA	na	ur	MC, ME, EUNIC, ASEF. PCCE, Slovak cultural institutions

na - not announced on the webpage

ur - unresponsive

(Smits et al., Directorate-general for internal policies - European Parliament 2016)

Focus of Slovak cultural institutes on its activity

	Events	Initiatives	Attractiveness
Czech Republic	-most of the events take place in Prague, sometimes in other parts of the Czech Republic	?	
Austria		?	
Hungary		?	
Germany		?	
Poland		?	
Italy		?	
France		?	

? - not announced on the webpage

(Smits et al., Directorate-general for internal policies - european parliament 2016)

The focus of Slovak cultural institutes on international education

	Language courses	Education exchange - scholarships	Projects / events / workshops
Czech Republic	x	x	- Slovak literature is translated into Czech language
Austria	ur	ur	ur
Hungary	ur	ur	ur
Germany	x	- Slovak CI in Berlin financially supports Slovak students in the cultural and art field to study in Germany	- Slovak literature is translated into German language - Slovak CI in Berlin, once per year, welcomes students of Slovak schools in Berlin to visit the Slovak CI in Berlin
Poland	ur	ur	ur
Italy	x	x	x
France	x	x	x

✓ - practicing

x - not practicing

ur - unresponsive

(Smits et al., Directorate-general for internal policies - european parliament 2016)

3.5. Main differences between Slovak CIs and other EU CIs based on EU strategies for culture

3.5.1. The differences between Slovak cultural institutes and cultural institutes of other European countries in management and structure of cultural institutes

Slovak CIs have similar management and structure of functioning as other European CIs. Slovak CIs reporting authority is the MAEF and the MC. The MAEF in cooperation with the MC offers ideas for organizing cultural events to Slovak CIs and the heads of Slovak CIs are independent in choosing from the proposed ideas or they can come up with their own initiatives for cultural events. What has to be followed are the significant historical or political matters that should be reflected on by organizing a cultural event on its behalf. Slovak CIs are financed by the MFEA and by the MC but also have the opportunity to be found by other organizations with which Slovak CIs should cooperate to increase their activity and visibility. If a Slovak CI is successful in cooperation with a theatre or gallery in the country of operation, larger projects can be created. The director can additionally request a special financial contribution to its implementation, which of course is subject to approval - first by the Department of Cultural Diplomacy, which assesses the meaningfulness of the project, and subsequently by the Finance Department. What is more and what is less supported depends on the quality of the projects and their suitability and on a certain cultural profitability in the country where the CI operates. Multi-source financing is more complicated because the Slovak CIs are government organizations and cannot apply for grants. On the other hand, Slovak CIs can find a sponsor, or artists themselves can ask for a grant. Thus, there are possibilities for Slovak CIs to increase their budgets. Other European CIs functioning in Slovakia have the advantage of being funded by teaching their native language. Since the Slovak language is not very popular in foreign countries, the focus of gaining financial support for Slovak CIs should be oriented elsewhere. For example, the Institute Français based in Slovakia asks for sponsorship from French companies operating in Slovakia. Thus, Slovak CIs by increasing their funding from alternative sources could open the possibilities for better visibility to the foreign public.

3.5.1. The differences between Slovak cultural institutes and cultural institutes of other European countries in focus on their activities

Since cultural diplomacy is used as a tool for soft power and both fields demand the aspect of being attractive, the main attention should go to PR (public relations). Thus, how the public perceives the appeal of cultural programs and how the CIs speak to the public. The Slovak CIs should catch the attention of foreign people to increase the number of participants in events organized by the CIs in order to raise awareness of Slovak culture abroad and present the national image to as wide foreign public as possible. For the Slovak CIs PR to become effective, two necessary criteria have to be met. The first criterion is to be presented throughout the whole receiving country. Hence, cultural events should not be organized only in the capital city of a state where the CI is based but contribute to cultural events taking part in other parts of the receiving country. Slovak CIs are as active in the capital cities and in other cities of foreign EU countries as are CIs of other EU countries active in Slovakia. Since the Slovak CIs have a limited budget, they have a disadvantage when organizing and financing cultural projects or events in other places other than in the CIs building. Moreover, organizing more demanding projects requires more time and staff, which are also limited in Slovak CIs. But Slovak CIs send artists or project movies to events organized by other organizations or institutions. For example, Slovak CIs participate in cultural projects organized by EUNIC clusters (Prague, Berlin). The second criterion is being active on online platforms (webpage, social media, etc.). Concluding from this study, Slovak CIs do not have their own official web pages. Only the Slovak CI in the Czech Republic has its own webpage which was created on the basis of the main priorities of the head of the Slovak CI in Prague. The fact that Slovak CIs should have their own webpages, because it is a crucial tool for the presentation of Slovak culture abroad, was emphasized by people working in Slovak CI. Additionally, the content of the Slovak CIs subpage on the webpage of MFEA includes a paragraph devoted to a description of the Slovak CI, cultural program (some of them written in Word without any picture), and e-bulletin or newsletter (instead of Slovak CI in Vienna). CIs of other EU countries have their own websites that are user friendly, appealing and all information about the functioning of the CIs and their activities can be found there. Moreover, the activity on social media raises awareness of the cultural activity of CIs. Slovak CIs are active on Facebook and some of them on Instagram and their activity is published mainly on social media. However, webpages are accessible to a wider public, thus, the Slovak CIs should establish their own webpages.

3.5.1. The differences between Slovak cultural institutes and cultural institutes of other European countries in focus on international educational exchange

Slovak CIs are not responsible for international educational exchange. They support Slovak artists to study or present their art in foreign countries but it is not publicly stated. Hence, Slovak artists are not informed enough about the possibilities to expand their knowledge in other EU countries or to perform in other EU countries. The CIs of other EU countries operating in Slovakia provide all the information about scholarships or internships on their webpages. Moreover, Slovak CIs do not present other parts of Slovak culture which include history, science or technology. Slovak CIs focus only on presenting Slovak art. On the other hand, CIs of other EU countries organize lectures, workshops or events that concern the history of their country or participate in projects that respond to global issues that are related not only to art. One of the main aims of EU CIs in international educational exchange is teaching native languages abroad and translating their literature to other languages to be accessible to wider public.

But the crucial differences between Slovak CIs and CIs from other EU countries have an impact on the effectiveness of Slovak CIs and their attractiveness to the foreign European public.

Preliminary Results and Discussion

Cultural diplomacy in the field of international relations requires additional research papers. It is a field not well known by the Slovak public. However, the Slovak MFEA put an effort to advance the effectiveness of Slovak cultural diplomacy. The aim of Slovak cultural diplomacy has set goals but the efficiency of Slovak cultural diplomacy is not clear. Slovakia as a member of the European Union has the advantage to implement strategies for cultural diplomacy coming from other EU countries. Thus, it can be assumed that a schematic and systematic implementation of the exact vision established by the EU and EU states strategies for culture will increase the value of Slovak cultural performance abroad. Finding the differences between the goals and activity of Slovak cultural diplomacy and other European countries' strategies for cultural diplomacy has to be researched. Therefore, this study's aim is to contribute to literature related to Slovak cultural diplomacy. Moreover, this paper tries to name the challenges and limitations that Slovak cultural diplomacy has to deal with in order to be more effective. So far there is little research done considering the measuring effectiveness of cultural institutes being the main tools of cultural diplomacy.

The analysis of the effectiveness of Slovak CIs is important because presenting Slovak culture abroad can increase the willingness of people from other EU countries to explore Slovakia - its culture, nature, traditions or academia and the result will be that people will be willing to come to Slovakia. People of other cultures coming to Slovakia means positive economic results and it creates space for multicultural communication and understanding. Effective cultural diplomacy serves as a tool for international cultural and political cooperation. Additionally, this research points out where the main focus of Slovak cultural diplomacy improvements should be put. Furthermore, examining how the effectiveness of CIs should be measured can contribute to further advancements in cultural diplomacy.

The empirical research of this study was devoted just to the institutional functioning of Slovak CIs and not to the Slovak identity and issues on this topic. Thus, the challenges and limitations of Slovak Cultural diplomacy may be found also in the Slovak identity issues. However, the criteria for measuring the effectiveness of CIs were created on the basis of existing research papers and on the basis of effectively functioning CIs of EU countries. The empirical part was enriched by interviewing heads of Slovak CIs and heads of CIs of other EU countries functioning in Slovakia. Even though this study is focused on Slovak CIs, it

includes reports only from two Slovak CIs operating in EU countries. Moreover, the objective of analyzing the effectiveness of CIs was able to be done through research on websites rather than through interviews because of the subjective perceptions of individual respondents.

This study concludes that there are deficiencies in the attractiveness of the activities of Slovak Institutes and this results in a lack of visibility of Slovak culture. For example, the program of events of Slovak Institutes is not always appealing to the foreign public. Slovak CIs' crucial specific deficiencies according to this study are the small number of employees in Slovak CIs, low budget, non existing webpages of Slovak CIs, and low activity in international educational exchange (including history, academic and technical advancements of the country). The employees of Slovak CIs have the responsibility to organize cultural events, manage social media as well as be participative in other European projects coming from EUNIC which can not be done by the number of employees the MFEA sends to Slovak CIs. Slovak cooperation in international education exchange is not one of the main goals of Slovak CIs which can be perceived as a limit for foreign citizens to experience Slovak culture. The fact that the ongoing crisis such as environmental, international, etc. are issues discussed by the whole world, the Slovak republic should also participate in projects considering global issues to internationally voice their position in global matters.

Implications and Conclusion

The Slovak Republic as a member of the European Union still has gaps that should be improved to reach the European standard in presenting Slovak culture abroad. One of the fields that has been less emphasized in Slovak politics is cultural diplomacy. The importance of Slovak cultural diplomacy is lower than in other developed and modernized European countries (Goda, 2019, p. 176). However, with changes in the European Commission's focus and its new vision for 2030 that highlights the importance of culture in politics, the politicians in Slovakia also started to discuss the topic of cultural politics (2020). Cultural diplomacy is a part of cultural politics and plays a crucial role in presenting and disseminating Slovak culture abroad. Moreover, the sector of cultural diplomacy in Slovakia does not provide a sufficient amount of data and academic papers. The activity of Slovak cultural diplomacy requires significant changes in its institutions as a systematic implementation of a new plan. Improvements that can be done might increase the visibility of the Slovak Republic on the international level. Therefore, this paper aims to contribute to the Slovak cultural diplomacy sector and point out its challenges for future operations.

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