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Subjects: (tick box)	Project	Synopsis	Portfolio	Thesis X	Written Assignment
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Study programme:	CCG, International Relations and Global Order	
Semester:	10 th	
Exam Title:	CCG Thesis	
Name and date of birth/ Names and dates of birth of group members:	Name(s)	Date(s) of birth
	Laprée-Terzi Zoi-Clémence	08/01/1995
Hand in date:	01/06/2020	
Project title /Synopsis Title/Thesis Title	Public Diplomacy and Nation Branding in Foreign Relations	
According to the study regulations, the maximum number of keystrokes of the paper is:	192 000	
Number of keystrokes (one standard page = 2400 keystrokes, including spaces) (table of contents, bibliography and appendix do not count)*	99 593	
Supervisor (project/synopsis/thesis):	Martin Bak Jørgensen	

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JUNE 1, 2020

PUBLIC DIPLOMACY & NATION BRANDING IN FOREIGN RELATIONS

AALBORG UNIVERSITY

Culture Communication and Globalization –

Master Thesis

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Abstract

The use of diplomacy since the beginning of times have been proved beneficial for every state for establishing their political, social, and economic objectives. In the past, in order to manage relations, the notion of power and more precisely military power was represented. However, with the passing of time more and more states use a different kind of diplomacy, a softer kind that is based on the exchange of ideas and values achieving mutual cooperation and development. The use of practices such as public diplomacy and nation branding have been linked with the concept of soft power, a gentle approach for the conduction of foreign affairs. Further, in recent times, the influence from the discipline of marketing and image reputation has been inserted in the field of politics and is used in order to achieve as well as diplomacy certain foreign policy goals. It seemed relevant to conduct a study that will focus on uncovering which of the two practices used as a means of soft power is principally used for foreign relations. Hence, the study will analyse whether public diplomacy or nation branding is the key element employed for foreign relations objectives. The conceptual differences between the two concepts presented by Szondi (2008) will serve as the foundation of the research. The analysis will be built on a comparative research design that will examine which concept is essentially utilized for the cases of France and Indian when it comes to their foreign relations. In addition, in a second phase, the type of public diplomacy used when it is employed as an instrument for the conduction of foreign relations is going to be investigated. Respectively, Szondi's (2008) taxonomy on the types of diplomacy will be applied to the collected data.

Key words: public diplomacy, cultural diplomacy, nation branding, soft power, foreign relations, France, India, traditional public diplomacy, 21st public diplomacy

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1. Introduction

Throughout history even in ancient times, diplomatic relations were built between sovereign states in order to forge alliances and achieve their national agenda objectives. For instance, diplomacy was about conducting bilateral relations and negotiations mostly concerning economic and military issues such as trade and border agreements. In the contemporary global politics, diplomacy has been incorporated as an instrument into the state's foreign policy, therefore, it is attached to the domain of international relations and used as a management tool. It is important to mention that every sovereign state exercises different and various diplomatic tools in order to achieve their goals. The concept of diplomacy has been defined by various actors in the field of international relations. It can be characterised as “adapting differences through negotiations” (Former U.S Secretary of State H. Kissinger) as well as “the process of communication among governments” (Former U.S Ambassador, G. Kennan) in addition, Melissen (1999) has posited that it is “the mechanism of representation, communication, and negotiation through which states and other international actors conduct their business” (pp.15-16).

Further, in today's politics, the concept of diplomacy has been developed and it is used on a daily basis not only by diplomats but also by other state and non-state actors. In the past, the power of each state was shown during the negotiation process, if diplomatic negotiations failed and an agreement was not reached, it could result in a confrontation. However, the development and the evolution from traditional diplomacy towards a new perspective of diplomacy was a necessary step for the mutual exchange of ideas, views, and values leading to peaceful relations. Sovereign states understood the need for new methods for conducting their inter-governmental relations and the accomplishment of agreements without the necessary presence of diplomats and statespersons.

Hence, the concept of public diplomacy arises in the sphere of international relations as an instrument of foreign policy (Melissen, 2005a). The aforementioned concept of public diplomacy has been defined by Tuch (1990) as “a government's process of communicating with foreign publics in an attempt to bring about understanding for its nation's ideas and ideals, its institutions and culture, as well as its national goals and policies” (p.3 as cited in Melissen, 2005a, p.11-12).

Nonetheless, it is essential to make a further distinction between the two categories of diplomacies: traditional and public. Diplomacy or so-called traditional diplomacy is about forging relationships between a state's envoys and international actors, as in comparison public diplomacy aims at the audiences of foreign countries by targeting non-official organisations and individuals (Melissen, 2005a).

Looking back from an historically perspective, practices of public diplomacy and other related processes were preferred over -traditional- diplomacy during the years of the Cold War, where they were used in order to diminish the Soviet's Union power and more precisely to reduce the spread of communism all over the globe. As asserted by Cull (2010) and Lyne (1987) "public diplomacy played a prominent role in the Cold War and was widely practiced by both the U.S. and Soviet Union" (Hall, 2012, p.1093). According to Nakamura & Weed (2009) the United States Information Agency (USIA) can be considered as a central instrument of public diplomacy during the period before the dissolution of the Soviet Union which had, as a goal to promote the U.S values, foreign policies, and influence foreign publics in order to accomplish U.S national interests. In addition, Schneider (2003) emphasizes that United States' public diplomacy practices reached their peak during the Cold War "when the United States armed itself with jazz, abstract expressionism, and modern literature" (p.192). It has been argued by Szondi (2008) that public diplomacy is linked with the practices of the United States during the Cold war era which have impacted today's international political environment. Taking into consideration that public diplomacy is encouraged by the history and the culture of each country (Iriqat, 2019) and that "public diplomacy and promotion of culture were in fact closely connected and served similar purposes" (Melissen, 2005a, p.5).

Therefore, the aforementioned practices and tools of public diplomacy related to the promotion of values, ideas, cultural developments and exchanges are associated with the concept of soft power. In fact, indeed Melissen (2005a) postulates that "public diplomacy is one of soft power's key instruments" (p.4). Despite of being an instrument of soft power, public diplomacy nowadays is very often associated with the concept of nation branding. Since the emergence of nation branding, a concept derived from the discipline of marketing, into the domain of international relations, its practices have been frequently confused with public diplomacy. Even though, the two concepts have similar objectives when it comes to foreign publics their proceedings differ. The two concepts have numerous differences when they are put in practice, notably Szondi (2008) introduces them as two distinct concepts by presenting

their discrepancies. Given that in today's politics to a greater extent states are using the practices of the two concepts regularly, it has been observed that the practices of nation branding, due to many political and societal changes, have been utilised for re-branding purposed by many states instead of public diplomacy. Although, as previously mentioned they are two distinct concepts, their practices are often combined or even confused by various actors in the receiving end of these activities. For those reasons, it seems relevant to carry out a study that can investigate and uncover which concept is essentially used in the management of a country's foreign relations.

It can be argued that public diplomacy after the conclusion of the Cold War was at its weakest point due to latest historical events and the existent cultural ideas. Therefore, the concept of nation branding arose as a result of the past events and the damaging images that had been established for some nations after World War II. As an example, related to processes of nation branding was Germany's desire to convert their image from their Nazi past towards a new, more equal and prosperous nation. Subsequently, there are various important elements that contributed to the further development of public diplomacy and nation branding as elements of foreign policies and means of international relations. The processes of globalization, the new communication technologies and the information era of this century, took part in the new age of free information, public opinion, and the participation of individuals and non-states actors such as NGO's into global politics. Consequently, such evolution lead to a regular use of the two concepts for various purposes.

2. Literature Review

Overall there is vast number of academic contributions to the domain of diplomacy and more precisely on public diplomacy as well as on the fast-growing topic of nation branding. Nevertheless, a literature gap has been observed as little research has been carried out reporting the disparities of these two concepts when it comes to their practices in the domain of foreign relations.

Regarding the approach of soft power in foreign policies, Nye in his 2008 article about soft power and public diplomacy describes the concept of soft power and its resources that turns it into an attractive power. Similarly, Leonova (2014) investigates the content of soft power, its

goals and relationships with foreign policies. Further, Fan (2007) investigates the sources and nature of soft power along with its link to nation branding. About public diplomacy and its association with foreign affairs, Langhorne (2008) presents public diplomacy by describing the main differences between the concept of -traditional- diplomacy and public diplomacy as well as attempting to connect the practices of public diplomacy with foreign policy goals. Moreover, Melissen (2005a) explains the concept of public diplomacy and its development towards a “new” stance. He additionally observes public diplomacy’s main goals in world politics. Likewise, Pamment (2012) via case studies explores the evolution towards a “new” public diplomacy by evaluating through the years the methods that were used by each studied country. Additionally, he argues that each country’s public diplomacy changes according to the definition it is given. Suri’s (2011) research presents India’s public diplomatic tools and their effect upon national foreign relations. Hoffman (2002) by presenting the involvement of the U.S in the Muslim world after the 9/11 terrorist attacks, he proposes that mass communication and the use of mass media to influence public opinion about American values and culture were key elements of public diplomacy during that time. Furthermore, Cull (2009) presents in an historical perspective the manifestation of the term public diplomacy in mass media outlets such as newspapers and its evolution in foreign affairs. In addition, regarding India’s public diplomacy efforts, Hall (2012) explores the various forms of public diplomacy employed and the influence they have over public opinion. Further, Kalin (2011) introduces the recent public diplomacy strategies employed by Turkey in regard to their influence over domestic as well as foreign policies, reporting the role of cultural heritage.

Additionally, Hwajung (2017) explores public diplomacy’s subset and with further investigation he ties the bridge of the theoretical gap between the two concepts by proving their correlation. By analysing cultural diplomatic actions of Western European countries and the United States, he explores the various interaction between soft power and public diplomacy. Continuing on the topic of cultural diplomacy, Schneider (2003) focuses on presenting the “best practices” of cultural diplomacy that have been conducted by the U.S and analyses several cultural diplomacy practices conducted by U.S Embassies and Institutes in different countries. Hitherto, Akira (1979) asserts that international relations are simultaneously intercultural relations as each country, as an entity, has different cultural norms and values that define it. Each nation and correspondingly culture acts according to those norms.

Further, focusing on the role of culture and its connection with foreign policies, diplomacy and international security, Pantea and Stoica (2014) study investigates the role cultural diplomacy has over conflicts by emphasizing on the importance of culture and cultural heritage in peace processes. Similarly, Kitsou (2013) investigates the role and the use of culture and more precisely how U.S culture changed the negative national image of the U.S in Europe since the aftermaths of the Bush's administration war on terror. The survey's focal point is how the usage of English language impacts on the attractiveness of a culture and how it benefits cultural diplomacy purposes. Additionally, cultural diplomacy's impact over a country's national image is investigated by Iriqat (2019) who focus on the evolution of Palestinian nation branding via cultural diplomacy processes. She presents the elements that are essential for the construction of national identity and consequently to nation branding. Similarly, Cevik and Sevin (2017) examine the use of Turkey's communication strategies regarding their stance over the Syrian refugee crisis, their public diplomacy policies and their application in foreign affairs for obtaining positive impacts over their nation branding strategies. Focusing on the the two concepts of public diplomacy and nation branding Szondi's (2008) contribution presents the conceptual differences and their correlation when it comes to foreign policy objectives.

3. Problem Formulation

Summing up the literature research that was carried out, the retrieved gap was created due to the lack of academic contributions that investigate the differences of public diplomacy and nation branding in practice when it comes to their influence over a country's foreign relations. Therefore, once the knowledge gap was established the following problem formulation was developed:

“Which soft power practices between public diplomacy and nation branding are essential for a country's foreign relations?”

As several confusions are made between the practices of the two concepts, their connection and their correlation with foreign policies, it seems interesting to investigate which of them, in practise, has a more relevant role to play in a country's foreign objectives. For those reasons, the two practices, by collecting data from two different cases are going to be compared in order

to uncover which of the two practices is principally employed when it comes to foreign relations processes.

4. Research Objectives & Research Questions

Taking into consideration Leonova's (2014) claim about soft power being a resource of foreign policy, it is therefore, frequent for sovereign countries to use various instruments to facilitate the country's soft power such as public diplomacy, its subset, and nation branding. In today's politics and more precisely in forging foreign relations between states the aforementioned concepts are put into practice.

For that reason, this study seeks to investigate whether soft power elements: public diplomacy or nation branding are the essential activity utilised when it comes to India's and France's foreign affairs. For instance, in order to showcase the degree of influence of the aforesaid concepts in each country foreign affairs, the elements that are connected with the processes and related to such concepts as foreign policy documents, government and non-governmental initiatives and activities are going to be further analysed. Another aspect that will be additionally investigated, on the condition that public diplomacy is the central practice employed for forging foreign relations, is the type of public diplomacy utilised.

Further, in view of Bryman's (2016) argument, research questions are "an explicit statement in the form of a question of what the researcher intends to find out about" (p.695) consequently, aiming at the above research objectives and in order to ease the research, a number of research questions were elaborated:

- Do public diplomacy practices have a more important impact over foreign relations than nation branding?
- Which soft power elements are most important for the conduction of foreign relations?
- Which category of public diplomacy is used when it is the essential soft power element of a country?

With the aim of responding to the aforementioned research questions, the collected data referring to the practices of public diplomacy and nation branding will be analysed by conducting a framing analysis. The framing analysis will be structured using the framework of conceptual differences presented by Szondi (2008). As they are both considered as instruments of soft power, the aim is to investigate which of the two elements that constitute it has the bigger impact when it comes to foreign affairs. Moreover, the concepts that are related to soft power, public diplomacy and nation branding will be presented in order to easily identify their practises, actors and objectives, and thus to comprehend their slight distinction.

5. Research Methods & Research Methodology

5.1 Theory of Science

This study is structured with taking into consideration the epistemological orientation of interpretivism and ontological stance of constructivism. According to the definition of interpretivism proposed by Della Porta & Keating (2008) “interpretivists in the social sciences emphasize the importance of the concepts that we construct in giving meaning to social facts” (p. 251) and according to Black (2006) it portrays human interactions, it is accepted that the actions and initiatives of the chosen sovereign states regarding their foreign affairs will be interpreted vis-à-vis the concepts of public diplomacy and nation branding. Further, regarding the stance of constructivism, and bearing in mind Bryman’s (2016) characterisation: “constructivism is an ontological position that asserts that social phenomena and their meanings are continually being accomplished by social actors” (p.680), and by bearing in mind that due to the political agenda of each country certain topics related to foreign relations are differently framed. Thus, frames in politics are used in order to appeal to the targeted foreign audiences, aiming at influencing public opinion with the purpose of accomplishing their goals nationally or internationally. Therefore, both epistemological and ontological considerations have been taken into account for the following study which intends to analyse the constructed actions developed by the social actors in charge and to interpret those interactions correspondingly to their meanings in association with the concepts of public diplomacy and nation branding.

5.2 Research Design

Bryman (2016) emphasizes on the importance of the research design in a study by referring to it as an “framework or structure within which the collection and analysis of data takes place” (p. 695). By being in line with the study’s problem formulation:

“Which soft power practices between public diplomacy and nation branding are essential for a country’s foreign relations?”

Coupled with the main research objectives, which as previously mentioned aim to uncover the effect soft power elements have upon foreign relations, the following research design will function as the fundamental guide to accomplish the research objectives and answer the established research questions. Thus, the qualitative strategy will be adopted along with the theory testing approach of deduction. Moreover, a comparative design of two selected countries will be applied, according to Bryman (2016):

“[comparative design] is a research design that entails the comparison of two or more cases in order to illuminate existing theory or generate theoretical insights as a result of contrast findings uncovered through the comparison” (p.689).

Hence, the research strategy will focus on making a comparison between the selected countries, in order to discover the distinct elements of each one. The collected secondary data that correspond to each country will be analysed through the use of framing analysis, which will be grounded on the theoretical framework that will be explained further in the study. According to Altheide (1996) qualitative data analysis is applied in order to gain an understanding of the records that are studied and their correlation to the theories.

The countries that were selected for this research and that will be compared in regard to their practices are countries that target foreign publics and intend to forge relations with other global leading countries by employing a soft approach. Hence, a suitable choice is India and France as both countries employ their rich cultural heritage for the promotion of their nation and in order to influence of foreign publics for their national objectives. More precisely, India has been working in order to emerge herself as a great power and becoming a regional hegemon in South Asia (Wagner, 2005). While France has already set herself as the cultural pioneer in the West and has been ranked according to the *Soft Power 30, Global Ranking of*

*Soft Power*¹ for 2019, as the 1st nation using soft power as a tool of foreign policy while India has been ranked 8th in the *Asia Soft Power 10*². Most importantly, the chosen countries have settled up departments associated with the promotion of public diplomacy by conducting related activities that are favourable for the accomplishment of their foreign policies objectives. In addition, despite of both having related state departments, the available material of each country is updated and accessible from official sources that are produced in the *lingua franca* for many cases, however for some practices regarding the case of France the findings were in French language. The materials that are available include foreign policy documents, actions and initiatives that contain practices of the concepts, governments' official twitter accounts that display related contents, cultural institutes and foundations that are employed for similar practices.

Thus, it seems relevant to select the abovementioned countries as they both have employed their cultural heritage as a tool of foreign policy. Indian culture has emerged in the quotidian life of most people around the globe, French cuisine, gastronomy and culture have become landmarks. Thus, the two countries can be considered as a representation of West and South hemispheres and how those two different cultural, political and social environments can utilise similar practices for equivalent objectives.

Further, once the results of the framing analysis are obtained and provided that public diplomacy is the main instrument employed, a second analysis following the framing analysis theory as well will be applied in order to illustrate which type of public diplomacy is utilised.

¹ *Soft Power 30, Global Ranking of Soft Power*: a report in collaboration with the University of South California Centre on Public Diplomacy (CPD) which each year measures and ranks soft power resources of various countries.

² *Asia Soft Power 10*: similar report as the one mentioned above which focus on Asian countries

5.3 Deductive Theory

Overall, the study will use as a focal point the method of deduction. Taking into account that the deductive reasoning goes from a particular level of focus towards a general one. The hypothesis established for in this study, are deducted from the existing theory on the subject of public diplomacy and nation branding which is subsequently tested by investigating, with the aim of falsifying or verifying the hypotheses, which of the two aforementioned concepts is more influential when it comes to a country's foreign affairs.

5.3.1 Hypotheses

Following the aims of the study, it seemed necessary to employ the deductive theory and hence formulate relevant hypotheses that will be falsified or verified with the support of the theoretical framework, once the analysis of the data material is completed.

Hyp. 1: "Public diplomacy is the main instrument of soft power utilised for a country's foreign policy purposes"

Hyp. 2: "The concept of nation branding is the central element employed when it comes to foreign policies"

Hyp. 3: "When public diplomacy is the main element of soft power, it employs the type of *21st century* public diplomacy".

5.4 Framing Analysis

The analysis of the collected data will be developed by employing the framing analysis approach aiming at researching the social constructions of reality. D'Angleo & Kuypers (2010) claim that:

"framing has been described as a concept, an approach, a theory, a class of media effects, a perspective, an analytical technique, a paradigm and a multi-paradigmatic research programme" (p. 2 as cited in Linström & Marais, 2012 p.24), further, Entman defines it as:

“selecting some aspects of a perceives reality and make[ing] them more salient in a communication text, in such a way to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation” (p.52).

This method of analysis was first presented by the sociologist E. Goffman in 1974, he presents frames as “culturally determined definitions of reality that allow people to make sense of objects and events” (Shaw, 2013, para 1). The use of frames in various disciplines is frequent as some aspects of reality can be changed and be made more prominent (Entman, 1993). Notably, political communication, social movements and media scholars have argued that in mass communication the role of frames can guide audiences towards preferred conclusion by manipulating and selecting particular aspects of reality, therefore they are a chosen tool as they can influence and change the audience’s attitudes and more precisely political attitudes (Shaw, 2013). In addition, Kuypers (2009) reports framing as:

“the process whereby communicators act-consciously or not- to construct a particular point of view that encourages the facts of a given situation to be viewed in a particular manner, with some facts made more or less noticeable (even ignored) than others” (p.182).

Since this study is going to be focusing on uncovering whether public diplomacy or nation branding practices are primarily used when it comes to foreign policies, the analysis will be conducted through the collected materials. According to Kuypers’ (2009) frames can consist of “keywords, metaphors, concepts, symbols, visual images. They may also include names given to persons, ideas, and actions” (p. 185). Moreover, taking into account the purposes of nation branding and public diplomacy regarding foreign relations Mintz & Redd (2003) emphasize that framing:

“is particularly serious in international relations since political leaders often use information and rhetoric to induce decision makers (allies, adversaries, the public, the media, constituencies, voters and third parties) to adopt particular frames i.e., by the use of political manipulation” (p.194).

The frames that will be applied for the analysis will be composed through the theoretical apparatus that will be developed later on. The main frames are going to be predetermined as the framing categories are going to be constructed vis-à-vis Szondi's (2008) establishment of the conceptual differences of the concepts of public diplomacy and nation branding as developed in one of his researches.

5.5 Data Material

In order to conduct the investigation on the practices of public diplomacy and nation branding, as mentioned previously the assessment will be conducted via the scheme of framing analysis. Therefore, for the following qualitative research, various secondary data were collected with the aim of analysing them. The data was collected through official governments websites, which focus on foreign relations, annuals reports provided by related ministries, NGO's, institutions and organisations that conduct such activities. Moreover, various other official websites such as cultural institutes and foundations that focus on cultural exchange programmes, international festivals, as additionally official activities that are related either to public diplomacy or nation branding purposes assemble the applicable data material. In addition, government official social media accounts will be part of the data material as they can reach mass audiences from all around. More precisely, for the secondary data the classification introduced by Cull (2008) is going to be used for collection purposes as it divides public diplomacy instruments and activities correspondingly into five categories.

The instruments that are presented are *listening, advocacy, cultural diplomacy, exchange diplomacy and international broadcasting*. Similarly, the activities presented subsequently are *targeted poling, embassy press relations, state funded international art tour, two-way academic exchange, and radio broadcasting*. Nonetheless, although such categorisation will not be used for the analysis of this study, it is essential to mention this categorisation of public diplomacy's instruments as they will be applied as a point of reference of the collection of data material.

The timeframe set for the secondary data is precise as the study focuses on recent activities. The collection of the data material refers to the period starting from 2017 until early March 2020, as further material related to the conduction of favourable foreign relations and policies could be biased due to the outbreak of COVID-19 pandemic.

5.6 Methodology

Once the data collection is finalised, the material will be classified accordingly to the frames that derive from the theoretical apparatus which are based on the conceptual differences presented by Szondi (2008) regarding public diplomacy and nation branding. Further, once it has been observed which concept is essentially used for foreign policy purposes, a second analysis will take place which will investigate the type of public diplomacy utilised when it is the essential instrument of foreign relations. Similarly, as mentioned above the second analysis will be as well based on different frames established by Szondi (2008) that categorised the two distinct varieties of public diplomacy. Regarding the first analysis that focuses in uncovering which practice between nation branding and public diplomacy is used, the collected material was categorised, once interpreted, with the support of a table. More precisely, the data was arranged in a table which had been divided into two distinct sections (*see Appendix 1*). The first section presents the activities related to India, while to second one exhibits those who are related to France, under each country the related activities are being displayed.

The categories were built on the conceptual differences introduced by Szondi (2008) by applying the main frames of distinction he utilised. The main frames are *goals, context, target, direction, government's role, actions, strategies, media, budget, timeframe, and evaluation*. In addition, a colour code was set in order to ease the distinction and comprehend the possible shifts that could be uncovered while proceeding in the analysis. The colours that was used for the activities related to public diplomacy was yellow, and green for nation branding.

For the second analysis that took place regarding type of public diplomacy employed, the same practices that were used for the first analysis were examined. As previously mentioned, the method of framing analysis was as well used. The main frames were grounded on the frames presented by Szondi (2008) which differ from the formerly used frames. The data was displayed in a table (*see Appendix 2*) and divided as well into two sections that presented the

two countries. The main frames include the categories of *conditions, goals, strategies, direction of communication, research, message content, target audiences (public), channels, and budget*. Similarly, a colour code was also added, the blue colour refers to traditional public diplomacy and the colour red to 21st century public diplomacy.

In each table, both for the distinction regarding public diplomacy and nation branding, as also for the type of public diplomacy employed a number of cells even though they hold the colour code that correspond to the activity they have been marked with red due to the fact they hold some elements of the distinct category.

6. Theoretical Apparatus

In the following section, the theoretical framework that was utilized for the study in order to answer the problem formulation is going to be presented. The concepts of soft power, nation branding, public diplomacy, its subset: cultural diplomacy will be analysed as well as the correlation between the concepts of public diplomacy and nation branding. Additionally, in order to associate the concepts between them, it has been taken into account that the related activities of public diplomacy and nation branding are instruments of soft power (Melissen, 2005a), which subsequently is characterised as a resource regarding foreign policies (Leonova, 2014). The presentation of the theoretical framework will facilitate the comprehension of the concepts, as well as their use in the analysis section where they are employed as the main theories which will lead to the deduction of the results.

6.1 Soft Power

The concept of soft power has been introduced in the international political sphere by Joseph Nye in the 1990s and has been developed ever since by adding up new elements and characteristics. Firstly, it is important to clarify the distinction between the concepts of hard and soft power. Hard power is founded on military and economy resources (Iriqat, 2019), Wagner (2004) explains that hard power strategies emphasize on “military intervention, coercive diplomacy, and economic sanctions to enforce national interests resulting in confrontational policies vis-à-vis neighbouring countries” (p.2). On the other hand, soft power is initiated by strategies concerning "common political values, peaceful means of conflict management, and economic co-operation to achieve common solutions" (Wagner, 2004, p.2). Nye defines the concept as “an attractive power” which is resourced by “assets that produce

such attraction” (Nye, 2008, p.95) he also asserts that it is “the power societies have to attract others to support the policies pursued by their governments” (Nye, 2004a as cited in Hall, 2012, p.1092), further according to Rawnsley’s (2012) statement, Nye also observes that:

“soft power is best understood as a natural by-product of cultural and political appeal. It is an attraction based on the ideals and principles a government or a country values, stands for, projects and how it performs. The attraction derives from a perceived consistency between what a political actor says and does. Soft power's success, therefore, depends on the perceived credibility of the message and the source; without credibility, it is difficult to imagine how an actor in the international arena can capture 'hearts and minds’” (Nye, 2011, in Rawnsley, 2012, p.123).

Moreover, Iriqat (2019) reports that in order to have soft power, nations are ought to have an attractive national history and a strong narrative that inspires others. She also observes that “it is about international politics and the power to influence what happens” (p. 210). Even though the concept was coined by Nye, it has been believed that the basic idea of the soft power "dates back to ancient Chinese and Indian philosophers such as Lao Tsu and Kavtilya” (Rajghatta, 2009 as cited in Rawnsley, 2012, p.122). Similarly, Fan (2007) stresses that the concept originated in the artefacts of Morgenthau, Knorr, and Cline.

Adding to Nye’s description Lee (2011) emphasizes that soft power is:

“a form of national power that is based on ideational and cultural attractiveness, which is intentionally or unintentionally realized by actors in international relations to achieve strategic imperatives” (as cited in Rawnsley, 2012, p.23).

Furthermore, it has been found that a country’s soft power is established via various resources and elements. More precisely, Morgenthau (1967) “identifies nine elements of national power, among which national character, national morale, the quality of diplomacy and the quality of government are closely associated with intangible sources of power, that is, soft power” (as cited in Fan, 2007, pp. 148-149). Additionally, Nye (2008) reports that the main factors that contribute to a country's soft power are "its culture, its political values, and its foreign policies" (p.96). It has been argued that soft power entails various exchanges with several governmental and non-governmental actors of other countries that are represented as previously mentioned. Also, Hall (2012) claims that soft power is not only founded via societal aspects such as

literature or movies, fashions or food that appeal to others” (p.1092) but also from “national assets—in the reputation of an institution for honesty or trustworthiness” (p.1092).

Likewise, Kalin (2011) also supports that culture, education, arts, film, poetry, non-governmental organisations, science, and tourism are elements that contribute to the creation of a country’s soft power and that exhibits the “cultural richness and social capital” (p.9). Nonetheless, the importance of the elements of culture in soft power is also introduced by UNESCO as it reports that *cultural soft power*:

“strives to foster the exchange of views and ideas, promote knowledge of other cultures, and build bridges between communities. Ultimately, it seeks to promote a positive vision of cultural diversity, highlighting it as a source of innovation, dialogue, and peace” (para. 1).

It is important to bear in mind that the democratization of information, globalization processes, and progressive communication technologies are the basic characteristics of our era, which therefore have a direct influence on global politics and the manipulation of public opinion. Hence, Nye (2004a) emphasizes that due to the multiple channels of communication existing nowadays, nations are bound to develop their attractiveness and gain soft power with more ease due to their ability to frame issues according to their opinions and objectives. It is also believed that even though governments manage to frame various issues, seeking to shape a positive image for their beliefs and actions, when the messages are communicated across international borders they are upon that “based on interpretation, and audiences may be subject to other internal and external influences that affect and determine reception and response” (Rawnsley, 2012, p.129).

In order to have an overall view of the element of soft power, we first have to take into account that it is considered as a resource of a country’s foreign policy (Leonova, 2014). Secondly, it is essential to present its tools as they are important for its efficient use that can "foster an illusion of mutual interest, trust, respect, and mutual understanding" (Leonova, 2014, p. 101). Notably, Leonova (2014) reports that:

“information flows, political PR intended for foreign audience, global marketing, country's positioning in the global hierarchy, country's language and its rating in the world, people's (public) diplomacy, tourism, sport and cultural exchanges, system of

education and student (youth) exchanges, ability to wage media wars, migration policy, national expatriate community, and cultural dialogue” (p.101) constitute the fundamental instruments of soft power.

Therefore, as stated before Leonova (2014) claims that public diplomacy and various elements that can constitute the concept of nation branding are considered as being part of soft power tools. Melissen (2005a) also argues by asserting that “public diplomacy is one of soft power’s key instruments, and this was recognized in diplomatic practice long before the contemporary debate on public diplomacy” (p.4). Furthermore, Nye’s statement stresses the importance of public diplomacy as a “method of developing a country’s soft power: in the short term through the media and broadcasting, in the medium term through developing and making known a few ‘key strategic themes’ [...] and, most important, in the long term through cultural diplomacy, by implementing a long-term strategy built around cultural and educational exchanges” (Mark, 2008 p.46). Similarly, Rawnsley (2012) highlights that “public diplomacy is the conscious act of communicating with foreign publics, and therefore is an important facilitator of soft power” (p.123).

Overall, this particular study emphasizes on the concept of soft power not only as a resource of foreign policies but also as a “power of attraction” as characterised by Nye (1990) since it is grounded on the means of attraction of each country by using their cultural and political ideals that aim to create a favourable image to foreign publics that will have a direct impact on the future management of their foreign relations. Hence, it is taken into account that the key instrument for the accomplishment of such activities is public diplomacy. For these reasons public diplomacy along with nation branding are the main concepts used in order to conduct “softer” foreign policies. Therefore, for the purpose of this study they are going to be analysed in order to uncover which of the two practices that are related with the concept of soft power are more frequently used and have a bigger impact over the configuration of foreign relations. Even though that the concept of soft power is not going to be included in the analysis as a main-frame it is important to introduce it in the study as both of the concepts are utilised in the political discourse by states in order to obtain with a “softer” way their foreign objectives, and thus part of a country’s soft power.

6.2 Public Diplomacy

As already mentioned, public diplomacy in the international relations discourse is considered by various scholars not only as “a key instrument of soft power” (Melissen, 2005, p.4) but also as a “communication method [...] available to states to engage with foreign audiences” (Cevik & Sevin, 2018, p.401). However, it has been observed by Batora (2005) that public diplomacy is the practice that promotes soft power (in Szondi, 2008, p.8). Before presenting the practices, tools, actors, and goals of public diplomacy it is essential to first present the evolution of -traditional- diplomacy towards the emergence of public diplomacy.

Therefore, Melissen (2005a) asserts that the basic distinction between -traditional- diplomacy and public diplomacy is the public each one targets. For instance, the former concerns only state actors whereas the latter focuses as well on non-official actors in foreign countries, Suri (2011) argues that “it differs from traditional diplomacy [because] public diplomacy goes beyond governments and interfaces primarily with non-governmental individuals and organisations” (p.298). Another element of distinction, also presented by Melissen (2005a) is their time frame and their position when it comes to foreign policies, as public diplomacy is focused on the long-term objectives and assessments. Langhorne (2008) argues that it should not be connected “too closely with the daily grid of foreign affair, it will not flourish and will come to be seen and dismissed as mere propaganda” (p.59) hence, it has to be employed as “an immediate foreign policy tool” (Melissen, 2005a, p.15 as cited in Langhorne, 2008, p.59). When it comes to defining public diplomacy, many can argue that the purpose is to forge relationships based on mutual understanding (Tuch, 1990; Szondi, 2008; Leonard, 2002a; Melissen 2005a). By contrast, Szondi (2008) reports that some earlier definitions of public diplomacy outlined that it “evolved around strategies of promotion and persuasion and were closely related to self-interest and impression management” (Szondi, 2009, p.7).

Further keeping in mind, the aforementioned earlier definitions of the concept, it is important to present the contemporary definitions and the development towards “new” public diplomacy. Sharp (2005) defines public diplomacy as “the process by which direct relations with people in a country are pursued to advance the interests and extend the values of those being represented” (p.106), similarly, Tuch (1990) asserts that it is “a government’s process of communicating with foreign publics in an attempt to bring about understanding for its nation’s

ideas and ideals, its institutions and culture, as well as its national goals and policies” (p.3). Additionally, it has been argued by Leonard (2002a) that public diplomacy “should be about building relationships, starting from understanding other countries’ needs, cultures, and peoples and then looking for areas to make common cause” (p.50). According to Nye (2008), public diplomacy is “an instrument that governments use to mobilize these resources to communicate with and attract publics of other countries, rather than merely their governments” (p.95).

In addition to that, Melissen (2005) highlights that public diplomacy is clearly targeting foreign publics: “dealing with overseas target groups” (p.13). It has been further argued by Kalin (2011) that public diplomacy is utilised as a communication tool that is employed by a country in order to share its heritage with the rest of the world.

Moreover, in order to understand how public diplomacy practices are employed, it is essential to present its actors and objectives. Hence, when it comes to the actors involved in public diplomacy practices, it has been stated that it mainly includes non-state actors (Melissen, 2005a; Hocking, 2005; Cevik & Sevin, 2017). Similarly, Kalin (2011) emphasizes that various civil society actors as well as “NGOs, aid organisations, human rights organisations, foundations, universities, civilian platforms, and media” (p. 21) have become the essence of public diplomacy actions. The objectives of public diplomacy aim at succeeding are numerous. Malone (1985) argues that public diplomacy’s objective is to “influence foreign governments, by influencing its citizens” (p. 199 as cited in Szondi, 2008, p.7). In addition, Melissen (2005a) asserts its purposes are reaching the “field of political dialogue, trade and foreign investments, the establishments of links with civil society groups beyond the opinion gatekeepers” (p.14). Another objective of public diplomacy is to cultivate, influence, and shape people's behaviour (Leonard, 2002a), likewise, Djerejian (2007) claims that it is about "changing minds" (as cited in Hall, 2012, p.1091).

It is important to mention that even though, public diplomacy activities aim at the aforesaid objectives, it has been observed that each country defines and shapes its activities in correlation with their foreign policy goals. Hence, each country gives a precise definition and purposes of public diplomacy (Pamment, 2012), similarly, Kalin (2011) highlights that each country has "different styles for conducting public diplomacy, and explain their positions, policies, and theses to national and international communities in various ways" (p. 12). As an example, India employs public diplomacy that is characterised as “cricket diplomacy” in order

to conduct relations with other nations of the region and more specifically when it comes to Indo-Pakistani affairs (Hall, 2012). Notably, the United Kingdom's public diplomacy is built on a custom-made model which is divided between the Foreign and Commonwealth Office, the British Council and British Broadcasting Corporation- BBC- (Kalin, 2011).

Moving further to the already mentioned, development of the practices of public diplomacy towards a “new” perspective, it has been asserted by various scholars involved in the public diplomacy and soft power discourse that public diplomacy has evolved in the past years, resulting in creating a new type. It has been presented as “new” public diplomacy by Melissen (2005a; 2005b), Hall (2012), and Pamment (2012). Notwithstanding, Szondi (2008) also makes a distinction between the two kinds of public diplomacy that have been recently elaborated, on the contrary, he refers to it as *traditional* and *21st-century* public diplomacy. The fundamental differences of the concept have been reported by many scholars; however, this study will only exploit Szondi’s (2008) distinction. Szondi’s (2008) taxonomy is built around nine categories that refer to the conditions, goals, strategies, direction if communication research, message context, target audiences, channels, and budget.

	Traditional public diplomacy	21st- century public diplomacy
Conditions	Conflict, tensions between states	Peace
Goals	To achieve political change in target countries by changing behaviour	Political and economic interest promotion to create a receptive environment and positive reputation of the country abroad
Strategies	Persuasion, Managing publics	Building and maintaining relationships, Engaging with publics

Direction of communication	One-way communication (monologue)	Two-way communication (dialogue)
Research	Very little, if any	PD based on scientific research where feedback is also important
Message context	Ideologies Interests Information	Ideas Values Collaboration
Target audiences (public)	‘general’ public of the target nations; sender and receivers of messages	Segmented, well-defined publics + domestic publics; Participants
Channels	Traditional mass media	Old and new media; often personalised
Budget	Sponsored by government	Public and private partnership

Table 1: Traditional and 21st century public diplomacy compared by Szondi (2008, p.11)

For the purposes of the study, the aforementioned definitions and characteristics regarding public diplomacy are used as the main framework. The detailed presentation and use of such concept are essential for the analysis as it displays all the elements that are required to conduct such practices, which will be informative in the following analysis section where the division of the collected data will take place. Since the study seeks to investigate if public diplomacy practices are more frequently used when it comes to foreign relations, it is appropriate to understand all the aspects related to the practices, actors, and objectives of the concept.

Another element that is important to mention is that it is taken into consideration that in the practices of public diplomacy, the activities that are related to cultural diplomacy are counted as a subset of public diplomacy, especially when culture and cultural heritage are included in the practices (Szondi, 2008). Therefore, they will as well be analysed and put into the same category as public diplomacy. In the following section, the concept of public diplomacy and its correlation with public diplomacy will be presented and examined.

6.2.1 Cultural Diplomacy

As already outlined, this study has been grounded on the statement that cultural diplomacy in today's political discourse is considered as being part of public diplomacy (Leonard, 2002b). According to Hwajung (2017) and Mark (2009), cultural diplomacy is considered as a subset of public diplomacy, similarly, Ordeix-Rigo & Duarte (2009) asserts that cultural diplomacy "can be regarded as grassroots public diplomacy, meaning cultural diplomacy is at the core of public diplomacy" (Hwajung, 2017, p.302). Further, in order to formulate the correlation between public diplomacy and cultural diplomacy with soft power, Nye (1990) emphasized that they are both tools "for foreign policy to enhance soft power" (Hwajung, 2017, pp. 302-303), thus cultural diplomacy serves similar purposes when it comes to foreign policies and correspondingly soft power.

Further, in order to better comprehend cultural diplomacy and its link with public diplomacy, its definition, objectives, and its involvement in soft power is going to be presented. In fact, cultural diplomacy has been defined by Cummings (2003) as "the exchange of ideas, information, art and other aspects of culture among nations and their peoples in order to foster mutual understanding [...] can also be more of a one-way street than a two-way exchange, as when one nation concentrates its efforts on promoting the national language, explaining its policies and point of view, or " 'telling its story' to the rest of the world" (p.1). Notably, it has been argued by Mark (2009) that cultural diplomacy is "the deployment of a state's culture in support of its foreign policy goals or diplomacy, now frequently seen as a subset of the practice of public diplomacy" (p.1). It can be stated that both cultural and public diplomacy aim at achieving mutual understanding between sovereign states in order to fulfil their own political goals (Mark, 2009; Cummings, 2003).

Additionally, when it comes to its operative objectives Bound et al. (2007) have observed that they also include:

“advancing trade, political, diplomatic, and economic interests, developing bilateral relationships across the board, including economic, trade, political, cultural and diplomatic elements, connecting with groups abroad that are important to the cultural diplomacy practitioner (such as diasporas), and helping to maintain bilateral relationships in times of tension” (pp. 54-55).

Moreover, the correlation with public diplomacy can be confirmed by considering that cultural diplomacy deals with the establishment of long-term relations with other nations by using their culture (Pamment, 2012; Leonard, 2002b; Sablosky, 2003).

Overall, concerning its link with soft power, it has been reported that public diplomacy and correspondingly cultural diplomacy are elements of soft power (Nye, 2003) when coupled with cultural and political ideals, they become a source of attraction. Consequently, they have “the ability to get what you want by attracting and persuading others to adopt your goals” (Nye, 2003, para. 2). Therefore, practices related to the activities of cultural diplomacy are going to be classified as public diplomacy practices. As a result, the presentation of the concept serves the purpose of clarifying the objectives and its relation to soft power in order to prove the connection between the two genres of diplomacy.

6.3 Nation Branding

The concept of nation branding has emerged from the discipline of marketing which is nowadays used in global politics as a promotion tool for nations. It has been emphasized by Fan (2006) that “nation branding concerns applying branding and marketing communications techniques to promote a nation’s image” (pp. 4-5). In the context of this study nation branding is being introduced and presented since its activities and tools are frequently mixed up with the practices of public diplomacy. Hence, a brief presentation of the concept is necessary for the comprehension of the concept and its conceptual differences in relation to public diplomacy, which will be analysed in the following sections.

Nation branding can be defined as a “strategy of self-presentation of a country with the aim of creating reputational capital through economic, political and social interest promotion at home and abroad” (Szondi, 2008, p.5). Moreover, it has been highlighted that it is a tool employed in order to “alter or change the behaviour, attitudes, identity or image of a nation in a positive way” (Gudjonsson, 2005, p.285). Thus, it can be stressed that nation branding is utilised as an image management tool for nations with the intention of shaping and influencing the attitudes of foreign publics.

Although, nation branding is by definition different from public diplomacy, various activities can be confused since aspects of one another can be found in some practices. It is important to bear in mind that in order to create an adequate image of a country that is appealing to foreign publics, it is essential to build it on elements of national identity. On the account of this, national identity can bind people together via their mutual attachment to their “shared land, shared history, shared language, shared culture, religion, clothing, behaviours, values, attitudes or positions in dealing with internal and external variables” (Iriqat, 2019, p.202). Anholt, who is considered to have introduced the concept, believes that six components shaping national identity are: people, culture, investments, policy, brands, and tourism (Anholt, 2007). Besides, Olins (2002) considers that nation branding is the “rhetorical equivalent to national identity” (Iriqat, 2019, p.205). Further, branding as a marketing apparatus has a very clear well-defined strategy that seeks to accomplish mostly economic objectives such as “attract tourists, simulate inwards investments and to boost exports” (Dinnie, 2008, p.17). Additionally, it can be argued that the strategic tools of branding are interconnected with the “production of symbols, signs, territories and spaces for consumption, which is manifested in consumers’ investing in the country, buying the countries’ products, or visiting a country and spending money there” (Szondi, 2008, p.17).

Therefore, it can be observed that nation branding is essentially about the image that nations build for their-selves to seem appealing. For instance, as an illustration: Italy is considered as the fashion capital of the world, Italian cuisine: pasta and pizza are famous all around the globe, Italian provinces’ superior quality agricultural products, Italian finesse and Italian cultural heritage attracts a colossal amount of tourist each year and finally it is famous for its Italian hospitality and their friendliness. Hence, adding up all of the above-mentioned symbols that represent Italy to the rest of the world, as a result the economic objectives that are linked with nation branding are being accomplished. Notably, Olins (2002) has reported that nation

branding is the “key of economic growth in a globalized world” (Iriqat, 2019, p.204). Another related example is the shift of Germany’s national image following the aftermaths of World War II and its Nazi past. The use of nation branding strategies separated Germany from its obscure past and created a new image to the world of a friendly nation, providing technological innovation and manufacturers of luxurious automobiles such as Mercedes, BMW and Audi.

Therefore, the objectives linked with economic growth and having a positive nation image derived from a well-managed national image and subsequently an effective nation branding strategy. Another important element regarding nation branding is that it is founded on the “uniqueness” of the components that constitute a nation, entailing the people, the culture and the identity (Iriqat, 2019). In order to create a link between the area of nation branding and soft power, it can be argued that national history, and national identity accordingly can be characterised as a magnetic power, which is subsequently related with the power of attraction highlighted by Nye (Iriqat, 2019). Consequently, elements and activities that correspond to nation branding practices for the two selected nations are going to be analysed and put side by side with the practices of public diplomacy.

6.4 Public Diplomacy & Nation Branding: Conceptual Differences

Taking into account the previously mentioned presentations of the concepts of public diplomacy and nation branding, it is eminent to illustrate the primary distinctions between these two concepts. When it comes to explaining and defining the correlation and connection these two concepts share, the discourse in academia contains various contributions. Hence, many scholars have presented different views on the subject. Subsequently, their viewpoints are going to be pointed out as it seems relevant for further understanding. Lewis (2003) has pointed out that the two concepts are interconnected by arguing that public diplomacy is an element of nation branding and describing it as “branding techniques of politicians” (p.27). Similarly, Van Ham (2001) reports that nation branding is an instrument of public diplomacy, as well as “an economic dimension of public diplomacy” (Szondi, 2008 p.25). Further, Melissen (2005b) emphasized that the two concepts overlap and that there is no clear division between them, he argues that “they both come down to clearly similar activities” (as cited in Szondi, 2008 p.26). However, despite the hitherto mentioned stances, Szondi (2008) claims that the two concepts are distinct from each other since are not comprised of either the same actors, goals or strategic

tools (Szondi, 2008). For this study, the analysis will be grounded on Szondi's view. The fundamental differences between the two concepts are going to be explained and explored with the purpose of using them as mainframes in the framing analysis that will follow.

Firstly, nation branding (N.B) is characterised by one-way communication towards foreign public aiming at "image production" (Szondi, 2008 p.16) opposing to the two-way communication of public diplomacy (P.D) where the objective is to achieve mutual relations in both countries equally. Szondi's (2008) second argument maintains that they do not share a common ground, the key distinctive element is that they do not belong in the same discipline. In that case, nation branding is positioned in the marketing discipline while, public diplomacy is situated in the international relation and international communication sphere. Further, he emphasizes on additional differentiations which present the actors responsible for conducting the practices related to the two concepts and the audiences that they each target. Regarding the actors that are involved with those processes, it is reported that in public diplomacy the government is directly or indirectly included in the procedure, however, depending on some countries, they are not presented as the official actors in charge. On the opposite side, apropos nation branding, the government is not brought up despite the fact of being acknowledged as the architect and manager of this activity.

Moreover, concerning the targeted audiences, N.B opts for mass audiences in the selected nations, whereas P.D targets precise foreign publics that are fitting in the categories of cultural and political elites, opinion leaders and overall the public that is concerned about foreign developments and policies (Szondi, 2008). Adding to Szondi's (2008) argument, Sproule (1988) underlines that "mass audiences respond to conclusions, not reasons; to slogans, not complexities, to images, not ideas; to pleasing attractive personages, not expertise or intellect and to facts created through suasion, not suasion based on facts" (p.474 as cited in Szondi, 2008 p.13). Similarly, Szondi (2008) also reports that nation branding "relies on visual and symbols and therefore target audiences are able to detect that they are exposed to another country's branding campaigns" (p.16), in contrast with P.D that "relies more on behaviour than symbolism" (p.16). Another major differentiating characteristic is highlighted by Szondi (2008) as he stresses that N.B "appeal factor is the difference, the otherness" (p.16). Hence identity is built around elements that summed up draw out the " 'uniqueness' of the country, its people, culture or landscapes" (p.16) which result in creating a distinction between "us" and

“them”. By contrast, public diplomacy aims to connect features of history and culture that can bring people together (Szondi, 2008).

On the account of this, Szondi (2008) gathered all the elements of distinction between the two concepts in a table, where they are divided into categories that are related to each one's *goals, context, target, direction, government's role, actions, strategies, media, budget, time-frame, and evaluation*.

As previously mentioned, the differences presented in Szondi's (2008) framework are considered as the essential division made to distinguish the discrepancy of the concepts and how their application vary when they are practiced. Given those points, the distinction will be utilised for the framing analysis that will follow. Thus, the elements in the categories displayed bellow in the table of differences will be the mainframes for the analysis as the collected data will be divided according to them. As a result, Szondi's (2008) *Conceptual differences* framework will be employed in order to uncover which concept is employed when it comes to India's or France's foreign relations.

	Public Diplomacy	Nation Branding
Goal	Promoting political interest	Promoting (mostly) economic interests
Context	Politicised, focus and priorities may change with change of governments	De-politicised, general agreement among actors and political parties (but in some cases it is politicised)
	Identity driven	Image driven
	Driven by international relations and culture	Driven by marketing and consumerism
Targeted at	Public/stakeholders who are active	Mass/consumers who are passive
	Citizens	Consumers (of images, products, places)

	Targeted at key geopolitical countries	Applicable to any countries, more universal
Direction	Foreign publics	Both foreign and domestic audiences. Without the consent of domestic audiences, it is doomed to fail.
Role of government	Initiator as well as sender of messages → government has more control over message	Government could be the initiator but rarely the sender (danger of propaganda) → less or no government control
Actors	State and non-state actors; Government, governmental organizations, embassies, Ministry of Culture, Ministry of Foreign Affairs, cultural institutes, NGOs, diaspora	National tourist boards, travel agencies, investment promotion and export agencies; trade boards, chambers of commerce, multinational organisations, which are all multipliers
Strategies	Relationship building and maintaining	Image management
	Trust building	
	Emphasis on substance and content	Emphasis on visual and symbolic elements
	Decentralised approach, on different target countries different strategies and activities tailored towards local audiences	Centralised approach, driven by the brand essence (one-size-fits-all) tailored towards a global and homogenous audience
	Focus on both positive and negative elements that can connect people and cultures	Focus exclusively on positive and “marketable” elements of a country’s culture and people

Tactics	Exhibitions, international film festivals, exchange programmes, language learning promotion, networking, anniversaries, PMs, foreign affairs ministers' and other politicians' articles in foreign daily newspapers, genuine events	Logo and slogan; Country advertisements in leading international TV channels, sponsored pages in leading international magazines; e-marketing, web portals; press tours, brochures, pseudo-events
Media	Mass media are less significant, their main role is in presenting and interpreting information. Social media are getting more important	Relies heavily on mass media as the main channel. Media are passive, usually carrying paid advertisements
Budget	Sponsored by government	Public and private partnership
Time frame	On-going, continuous	Ad hoc, campaign driven
Evaluation	Short-, middle- and long-term	Mostly long-term

Table 2: Differences between public diplomacy and nation branding by Szondi, (2008 pp. 17-18).

6.5 Foreign Relations

Due to the objectives that were set for this study it is central to include the term of foreign relations as it examines the influence of the two models used in order to achieve favourable foreign relations between countries. However, only a brief presentation of the concept in relation to the study is going to be introduced as the ideology is straightforward without many complexities. Foreign relations have been defined as the result of foreign policy, which manage the international interactions between sovereign nations (Merriam-Webster Dictionary). Notably, for this survey the term of foreign relations entails the results of foreign policy objectives of each nation apropos their affairs with other sovereign states. Since this study seeks to uncover with which instrument those relations are essentially achieved, the presence of the France and India in other nations will be examined.

7. Analysis

7.1 Public Diplomacy and Nation Branding Distinction

During this section, the findings of the study derived from the framing analysis regarding the collected materials, as well as the testing of the hypotheses will be presented. The analysis that was conducted used as a foundation the framework introduced by Szondi (2008) apropos the concepts of nation branding and public diplomacy. The two countries that were analysed were chosen for the reasons that they both have related government departments that deal with those practices, but also due to the fact that their rich cultural heritage has made them reference points in Western and Southern hemispheres correspondingly. As a result, the findings will provide the necessary information needed in order to answer the problem formulation: “*Which soft power practices between public diplomacy and nation branding are essential for a country’s foreign relations?*” that had arisen via the established literature gap.

Fifteen practices were taken respectively for both France and India which included both public diplomacy and nation branding activities. From the fifteen activities analysed for the case of France, nine of them belonged to the practices of public diplomacy while only three of them to nation branding practices yet three of those have been identified as a combination of both practices. Likewise, for the case of India the majority of the selected activities fit into public diplomacy’s practices as similarly twelve public diplomacy cases against four practices corresponding to nation branding were uncovered.

7.1.1 The case of India

More precisely, for the case of India the cases that apply to the concept of public diplomacy are merely focusing on the promotion of Indian cultural heritage and language that as a result facilitate foreign relations with numerous sovereign countries.

Most of the analysed activities have as a *Goal*, according to Szondi’s (2008) classification, to promote political interests set by the Indian government towards key geopolitical countries, as an example, *Namaste France* and *Namaste Trump* are driven by France-India, and U.S-India bilateral relations correspondingly. *Namaste France*, takes place every year in the Indian

Embassy in France, promoting Indian culture: arts, cuisine, cinema, yoga, and Ayurveda targeting the French public by putting emphasis on the content that can bridge cultures and people together. However, *Namaste Trump* took place in India, it included the promotion of Indian culture as well, although its purpose was to build prosperous relations with the United States.

The Great India Festival taking place in Ottawa comprises all of the elements that refer to the concept of public diplomacy. It targets foreign publics, initiated by the governments of India and Canada with the aim of maintaining the existent relationship between the two nations and connecting Indian culture and people with the Canadian public. All of the above reasons constitute the components that are detected in public diplomacy activities.

World Hindi Day is taking place in Indian Embassies all over the world each year, it is targeted at foreign publics, the government is the initiator of the message as well as the main sponsor. The *Goal* of such celebration is to build relationships, connect people and cultures by the promotion of Hindi, it uses a de-centralised approach as the strategies and activities differ from country to country since they are tailored according to local audiences.

The *Know India Program* is as well classified in the category of public diplomacy as it is set by the government of India with the aim of teaching the fundamentals of Indian culture not only to India diaspora but also to international audiences. This program although it is merely focusing on the Indian population abroad, there are some indirect aims present as with this program, as local audiences of numerous countries are targeted via this action, that in the future can be proven beneficial for India. Thus, it is a program that aims in building relations motivated by cultural exchanges of both Indians national and international citizens.

Similarly, the *Outgoing Visitors Program* organises cultural exchanges of distinguished scholars and researchers to conferences and lectures in order to exhibit the innovations and the richness of Indian cultures to a vast audience.

Furthermore, *River to River* is a festival taking place in Florence with the aim of introducing and sharing Hindi culture to Italians. It is sponsored by both Indian and Italian governmental actors as well as non-governmental actors such as NGOs. The event is driven by relationship maintaining purposes and culture promotion.

The program that was set by the government for the promotion of the Hindi language abroad in international cultural centres marks public diplomacy purposes about understanding the values, ideas, and ideals of one country by foreign publics. It's a strategy emphasized on language learning and cultural promotion targeted at an international audience in key geopolitical countries all over the globe such as France, Japan, China, Australia, Canada, Finland, etc.

International Yoga Day is celebrated every year in many countries. The celebration of such an important cultural trait for Indian culture is a point of reference as it is nowadays anchored in the quotidian life for many people. The promotion of this practice seeks to create a link between culture and people. It is set by governmental actors but tailored correspondingly to the local audiences that are targeted. Further, it is a practice that aims in creating a bond and influence the foreign public about Indian culture and well-being.

All of the above activities have many elements in common as they all belong to the category of public diplomacy. An important element that is present in each one of them is the role of the Indian government, the Ministry of Culture, Ministry of External Affairs, and the Indian Council for Cultural Relations as the main sponsors and managers of the activities. Even though some activities include other national governmental actors such as the Ministry of Foreign Affairs of Canada and the City of Florence or even non-governmental actors including organisations that conduct the events such as *The Great India Festival* and *River to River*, the government is, in general, the sender and the initiator of the message as it goes through the diplomatic missions present at the targeted countries.

Regarding, the other four activities that were analysed it has been noted that they belong to the category of nation branding practices as they are organised in order to obtain economic interests such as tourism, investments, and exports. For India, the projects that were selected are *Invest India*, *Make in India*, *Incredible India*, and *the Thessaloniki International Fair – New India*, where India was the guest of honour for the event. The first element that indicated that they are not products related to public diplomacy is, as mentioned previously that they are focusing on economic interests and centralised towards mass consumers nationally and internationally. *Invest India* is focusing on presenting a favourable image of India regarding its economic power in order to attract foreign investors. It's a campaign sponsored by private and public partners such as the National Facilitation and Promotion Agency, India Brand Equity Foundation in collaboration with the Indian government.

Likewise, *Make in India* is as well fitting in the same category promoting quality products of Indian manufacturers internationally, with the assistance of the Investor Facilitation Cell (IFC) also in collaboration with the Government of India. On the other side, the *Thessaloniki International Fair – New India* even though it has been identified as a nation branding practice due to the *Goal, Actors, and Strategies* elements since it seeks economic cooperation. Despite this it can be observed that the target audiences of this event were not mass universal consumers but a Greek audience. Thus, it can be suggested that it comprises elements of public diplomacy since along with nation branding features, the creation, and maintaining relations with Greece was desired as well. Hence, it can be argued that some activities include a combination of elements of both public diplomacy and nation branding.

The last practice that was investigated is the campaign *Incredible India* which puts emphasis on the symbolic and visual elements of India and Indian culture driven by global consumerism. It is targeted at mass consumers of images, places, and products as it focuses on the marketable elements of the culture.

In addition, it has been observed that even though the practices are sponsored by a combination of private and public partnerships, the government's role as the main sender of messages is not censored. It is an important point since most of nation branding practices generally are not sent to the public via government channels since it can be biased and obtain negative connotations frequently linked with propaganda.

7.1.2 The case of France

As mentioned before, France similarly with the case of India overlooks more public diplomacy practices than nation branding.

Shoot the Book is a program where French authors promote their book with the intention of becoming movies, the aim of such a program is to encourage filmmakers to produce French literature along with French language. It is addressed, in general to foreign publics as at the same time it targets precise actors from the movie industry. The involvement of the French Ministry of Culture, the Ministry of European and Foreign Affairs as well as the French

Institute in collaboration with non-state actors produce content that can forge relations with similar actors in countries with geopolitical significance for France.

Le Festival du Film Francophone (French Film Festival) in Greece is taking place every year in the French Institute introducing to the Greek public the French cinematographic culture. Sponsored by the government, aiming at maintaining relations and trust with Greek actors by putting emphasis on instruments that can link cultural elements with people.

Bonjour India is an activity that takes place in the French Embassy in India driven by the maintaining of Indo-French bilateral relations via the promotion of French culture to the Indian public. The involvement of the Ministry of Culture, Ministry of European and Foreign Affairs as well the French Institute contributes to the process of promoting France's political interests in India.

31 jours de poésie in Greece (31 days of poetry), *Diaphonique London*, *Beyond Words U.K*, *Fête de la musique Japan* are all initiatives conducted by the French Ministry of Culture and French Institutes aiming at promoting French arts such as poetry, literature, and music. It is directed at Greek, English, and Japanese audiences correspondingly, aiming at maintaining their diplomatic ties with key geopolitical countries via cultural interactions and exchanges.

My French Festival Worldwide is a platform where French short films can be viewed by a worldwide public. It aims the promotion of French cinema and simultaneously of French culture. It is principally sponsored by the Ministry of Culture, Ministry of European and Foreign Affairs, the French Institute in association with other actors such as the National Centre of cinema and animated image and France Media. Even though it is a public diplomacy related activity with the purpose to link people and culture together, it is using a decentralised approach which is segmented towards a specific public that enjoys short movies and French cinema but it does not use a specific strategy where it is custom made of local audiences.

International Day of Francophonie is as well an event that takes place every year in various locations with French presence. It is a day where the French language is celebrated all around the world. Usually the events take place in French Institutes where language courses, and book presentations, are scheduled. The event is sponsored by governmental actors, targeting a specific audience in every location.

On the other side, regarding nation branding practices France exploits its gastronomic food culture and wine reputation. *Visit French Wine* is identified as a nation branding practice as it is based on economic interests that aim simultaneously at attracting tourists that are wine enthusiasts, investment, and exports. It is targeted at consumers of products, in both foreign and domestic publics by promoting “marketable” elements of French gastronomy and culture. It uses a centralised approach as the campaign is tailored towards a global and homogenous audience influenced by mass consumerism. The government is the key sponsor of such a campaign as also the initiator and the sender of the message, however, it is a joint collaboration of public and private sponsorship as the Tourist Development Agency is as well involved.

Explore France is a campaign promoting France as a tourist destination driven by marketing consumerism focusing on profit-making features of the cultures by being addressed to foreign and domestic audiences' consumers of products, places, and images. It is targeted at a universal, global, and homogenous public. The use of mass media is required as a profitable number of consumers must be affected. Initiatives like those derived from the association of public and private funds, nonetheless the government in this case is equally the sender and the initiator of the message.

Moreover, “*L’invitation au voyage*” (invitation to travel) is a campaign displayed on social media about French culture, events, places, and gastronomy. It can be identified as a tourist promotion campaign targeting tourists all around the globe. This action focuses on economic interests through image management practices. The target of this campaign are mass consumers emphasising on the beautiful and favourable qualities of French culture and people. Such actions are put in place by private and public sponsorships with the intention of attracting tourists.

For the case of France, many practices were classified as belonging in the concept of nation branding but contained some elements that can be referred to the concept of public diplomacy. Such activities either are targeted to solely foreign audiences, politicised or being sponsored by merely governmental actors.

Goût de France/ Good France is focusing on the French gastronomy with more focus on the cuisine than wine as the previous activity. It is a festival organised each year across the globe where Embassies and restaurants offer to the public a gastronomic journey of French fine dining. The aim to share French gastronomy all around the world and create a favourable image

for France and its cuisine. This project was established by the Ministry of Foreign Affairs and International Development in partnership with the Tourist Development Agency. It is aimed at foreign audiences that are consumers of products, and images by focusing on the “marketable” elements of French culture and people such as gastronomy and wine tasting. It has been identified as a combination of nation branding and public diplomacy practice as it has both economic and political interests driven by international relations, culture, and national identity.

In the same way, *#jeveuxparler français* by CNED is a program aiming at the promotion of the French language internationally. The title itself means "I want to speak French", it is a program developed by the Ministry of National Education and Youth in association with the Ministry of Higher Education, Research and Innovation set for giving the chance to everyone via an internet platform to learn the French language, driven by identity promotion. It is politized as it focuses on priorities that were set by the government.

In addition, *Campus France* can also be presented as a combination of public diplomacy and nation branding as it promotes both political and economic interests, it is targeted at mass consumers that are interested in studying in France promoting simultaneously the reputation of France's Higher Education Institutions. It is directed at foreign and domestic audiences as well. The elements that place this activity to the concept of public diplomacy is that the French government is the sender, initiator, and the sponsor of the message.

Given these points, it is important to mention that in the practices of public diplomacy the use of mass media is not as present as in nation branding. However, public diplomacy uses mass media and more precisely social media that can influence the targeted audiences, and thus the local audiences. The social media that are used are twitter accounts of the Embassies or Cultural Institutes that are proposing the related activities. As an example, the activities regarding French public diplomacy are posted via the website of the French Embassy, their twitter account, and the *Institut Français* (French Institute) present in each country. Hence, the promotion of the activities is not targeted at mass audiences worldwide, but merely locally in the targeted country. Similarly, Indian public diplomacy follows the same actions as displayed for French public diplomacy practices.

On the opposite, when it comes to nation branding practices the use of mass media is inevitable as the aim is to influence a broad number of people that can contribute to the economic development of the country such as attracting an important number of tourists. Since nation

branding is tailored towards global audiences and seeks to influence mass consumers the use of mass media outlets for the promotion of an attractive national image is necessary. A relevant example is the campaign for the case of France “*L’invitation au voyage*” which was displayed on the social platform of YouTube.

Moreover, although that the role of the government in the practice of nation branding is usually as the initiator since it can be linked with propagandist purposes, in the activities that were analysed for the case of both France and India the government had the role of the initiator and sender of the message. In general, such a role is generally detected in the practices that correspond with public diplomacy. Thus, the government can play a major role in both practices without influencing the outcomes of each procedure.

7.2 Types of Public Diplomacy

As the collected data was analysed, the results showed that public diplomacy is the practice that is essentially used when it comes to forging foreign relations. Since public diplomacy is considered as being more influential, it seemed interesting to uncover which type of public diplomacy proposed by Szondi’s (2008) classification is employed. The purpose of the second analysis was to investigate which type between *traditional* and *21st century* public diplomacy is utilised.

Through the investigation, it has been observed via the analysed data that the types of diplomacy are not clearly distinctive in each activity. More precisely, many activities identified as public diplomacy practices can be presented as a combination of *traditional* and *21st century* public diplomacy. Indeed, only one activity from the case of India and similarly one from the case of France can be recognised as purely belonging into merely one category. The *River to River* festival for the case of India and the *Diaphonique London* for France, fit into the category of *21st century* public diplomacy as they are both sponsored by private and public partnerships, the context of the message is to share, values, ideas and achieve a mutual collaboration. It is targeting a segmented public such as U.K audience that is interested in contemporary music, and Italian audience correspondingly by applying a two-way communication strategy founded on dialogue and mutual exchanges.

The remaining nine cases of public diplomacy for the case of India and respectively nine for France have been identified as a combination of the two types of public diplomacy. For example, *the International Day of Yoga* synthesises *traditional* and *21st century* public diplomacy elements since the employment of a one-way communication towards a well-defined public such as the practisers of yoga, aiming at sharing Indian ideologies about well-being and spirituality, provide information as well for their practices and their values. A similar approach is *the Beyond Words Festival* in the U.K sponsored by the French government that uses one-way communication in order to introduce French literature and French language to the U.K public with the purpose of sharing French cultural ideas, values, and information through literature.

Likewise, the program *Shoot the Book* is characterised by a combination of the two types of public diplomacy since it is directed to the segmented public of the cinema industry seeking a collaboration, between French authors and cinema producers along with the exchange of French cultural ideas and values that are brought out via their publications and subsequently via cinematic productions. It is important to mention that the main characteristic that influences this classification is the fact that this activity is sponsored and managed by governmental actors. For instance, for India: *Namaste France* includes all the components of *21st century* public diplomacy besides being funded uniquely by the Indian government. Its purpose is to build and maintain Indo-French relations, engage with French and Indian audiences, employing a two-way communication strategy for sharing common ideas, values, and obtaining collaboration through channels of old and new media outlets.

Despite that only two activities belong solely to the type of *21st century* public diplomacy, while the rest of them are being identified as a combination of the types of public diplomacy it is important to mention that activities with merely *traditional* public diplomacy elements are missing. In fact, elements of *traditional* public diplomacy are observed in several activities, for instance, one-way communication strategy, sponsored by the government, and instead of having a segmented audience, it is targeted at the general public of the nation, and lastly, the context of the message is not to achieve a collaboration but to provide relevant information on the subject.

To sum up the findings of the two analyses, first it has been deduced that public diplomacy for both France and India is the main tool employed for the conduction of foreign relations aiming at achieving mutual understanding and cooperation. Second, since public diplomacy has been identified as the central instrument of soft power, it was important to comprehend which type according to Szondi's (2008) taxonomy is utilised nowadays in public diplomacy practices. Consequently, with the exception of two activities, none of the two distinguished types are merely used but instead a combination of equally *traditional* and *21st century* public diplomacy is used in the practices that are related to public diplomacy. Nonetheless, it is essential to remark that solely two activities, the one belonging to the case of India and the other to the case of France were labelled as being entirely part of the *21st century* public diplomacy category.

8. Discussion

The analysis of the collected data provided essential elements that can contribute to answering the problem formulation that was formerly developed. The findings from the first analysis that took place are referring to whether nation branding or public diplomacy is the essential element of soft power when it comes to foreign relations. Hence, it has been observed that one of the two practices are employed more frequently than the other. According to the results that were obtained via the cases that were studied for both India and France the practice that is utilised for soft power purposes is public diplomacy. The reason, public diplomacy is employed as an instrument of soft power is because it is supervised by merely governmental actors who can control the message that is communicated to the public as well as they can initiate suitable interactions according to the desired foreign policy goals. Since the government directly or indirectly is the key manager of the messages it is understood that foreign audiences can be segmented and influenced with more ease to accomplish the desired objectives.

It is important to mention that the goals of the government and accordingly those of public diplomacy are targeted towards audiences and countries that comprise significant geopolitical interests that can succeed in obtaining mutual understanding and cooperation. As an example, India puts many efforts in maintaining relations and building trust with countries such as the United States, Australia, and France as it was discovered from the examined elements. Overall, the analysis that was conducted provided the necessary elements to test the hypotheses that

were previously set. Therefore, the proposed hypotheses are going to be verified or falsified in the following section.

Hypothesis 1 sought to investigate the influence of public diplomacy regarding foreign relations. Thus, the hypothesis “public diplomacy is the main instrument of soft power utilised for a country’s foreign policy purposes” can be verified. The findings that derived from the analysis of the activities that each country conducts for foreign relation purposes indicated that eleven out of fifteen practices for India are related to public diplomacy practices, while similarly nine out of fifteen practices for France are associated as well with the concept of public diplomacy. As a result, it can be confirmed that public diplomacy is the main tool of soft power which impacts the conduction of foreign relations.

Subsequently, *Hypothesis 2* refers to nation branding as being the element employed when it comes to foreign relations is falsified as according to the studied practices, it is revealed that public diplomacy practices are essentially used for foreign relations. Therefore, the cases that indicated nation branding practices for India were only four while for France they were five. It is important to mention that this study was conducted with a restricted timeframe regarding the collection of data. Activities related to nation branding before the beginning of the year 2017 or after March 2020 were not taken into account. Thus, the results expose that nation branding practices are not as significant and as effective as public diplomacy practices when it comes to foreign affairs.

Furthermore, *Hypothesis 3* “When public diplomacy is the main element of soft power, it employs the type of *21st century* public diplomacy”, focuses on the type of public diplomacy used when it is the main instrument for the conduction of foreign relations. It is important to bear in mind from the previous section referring to the analysis of the material that the type of public diplomacy employed does not fit into merely one category. On account of this, the majority of the practices belonging to the concept of public diplomacy had been identified as a combination of two types -*traditional and 21st century*- public diplomacy proposed by Szondi (2008). Consequently, *hypothesis 3* is as well falsified as nearly all, except one particular case for France and one India, do not exclusively belong to any of the suggested categories.

In short, from the hypotheses that were established at the beginning of the study with support from the findings, it has been revealed that only one of the proposed hypotheses can be verified. Therefore, *Hypothesis 1* is verified as public diplomacy is used solely for foreign relations purposes. Further, *Hypothesis 2* and *Hypothesis 3* are falsified as nation branding is not employed as the main element of soft power and respectively *21st century P.D* is not considered as the central type of P.D employed. Moreover, it is essential to remark that the research questions were answered simultaneously as the proposed hypotheses were tested. All three of the established research questions were a facilitator for responding to the problem formulation that was developed beforehand, all of them were related to the proposed hypotheses.

9. Conclusion

Overall, the conducted study sought to accomplish the research objectives that were set at the beginning of the study. The investigation had as a focal point to uncover which instrument between nation branding and public diplomacy is essential for maintaining and building foreign relations between sovereign states. Throughout the application of a relevant set of theoretical frameworks and via the research that was carried out, the developed problem formulation can be manifestly answered.

As a result, the analysis of the study was divided into two sections, since it seemed relevant once the essential instrument of soft power was revealed, to further investigate which type is employed. Bearing in mind the problem formulation and the hypotheses that were developed the collected data was analysed via the theory of framing analysis and the application of a theoretical framework of relevant concepts that corresponded to the method of deductive reasoning.

Therefore, the established problem formulation “*Which soft power practices between public diplomacy and nation branding are essential for a country’s foreign relations?*” can be resolved with the support of the findings from the analysed materials. Hence, it can be argued that the soft power practices employed for the conduction of foreign relations between states are related to the concept of public diplomacy. Contemporary international relations are grounded on mutual understanding and cooperation, the simpler way to achieve such objectives

is to create a peaceful environment via the exchange of ideas, and values based on dialogue and respect. Hence, derived from this study it can be claimed that public diplomacy as an instrument of soft power is the essential practice influencing the accomplishment of foreign relations.

On the account of this, since nation branding emerged from the discipline of marketing, mutual understanding and respect are challenging to reach. Thus, nation branding practices are centred on the promotion of positive images and reputation management. It is important to mention that both public diplomacy and nation branding practices are evaluated in a long-term perspective, however public diplomacy is based on dialogue between national audiences which impacts the results, as foreign public opinion is significant for carrying out foreign relations.

Subsequently, while public diplomacy has been determined as the principal instrument of soft power and the main element influencing foreign relations, it appeared relevant to observe the type of public diplomacy employed.

Therefore, through the analysis of the cases of France and India, it has been noted that none of the two proposes types of public diplomacy, *traditional and 21st century*, are merely employed in a public diplomacy activity. The activities are a combination of the two types of public diplomacy as they use elements from both categories. In short, applying a combination of the two types in an activity signifies that in order to achieve the desired objectives some features have to be adjusted. Thus, on various occasions, the message of the activity is to share ideologies, interests, and information, via a two-way communication strategy while having as a goal the engagement with the public and building relationships. From the abovementioned example, it can be easily understood how the combination of the two types of public diplomacy can be applied in an activity in order to reach the required objectives.

In short, this study has shown that even though nation branding is a fast-growing concept and employed in order to attract investments, and tourists, it is not as anchored in the field of International Relations and global politics as public diplomacy and its subset: cultural diplomacy. Even though it is a practice that can generate economic development, its activities are founded on displaying differences that construct a gap between "them" and "us" which can lead in creating negative results regarding public opinion. In contrast, public diplomacy is centred on binding differences and cultures. Further, via the collected data it has been observed that public diplomacy practices, targets audiences in key geopolitical countries that can impact

public opinion and build prosperous relations. Given these points, public diplomacy except being the most suitable tool for foreign relations is employed from the majority of sovereign states when it comes to foreign affairs.

10. References

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11. Appendixes

11.1 Appendix 1

PUBLIC DIPLOMACY / NATION BRANDING DIFFERENCES															
PUBLIC DIPLOMACY		NATION BRANDING													
INDIA															
ACTIVITIES															
	MAKE IN INDIA	INCREDIBLE INDIA	INVEST INDIA	THE GREAT INDIA FESTIVAL	WORLD HINDI DAY - HINDI PAKHWADA	NAMASTE FRANCE	OUTGOING VISITORS PROGRAMME	150th GANDHI'S BIRTH ANNIVERSARY	128th AMBEDKAR'S BIRTH ANNIVERSARY	KNOW INDIA PROG.	CELEBRATION OF INTERNATIONAL DAY OF YOGA	THESSALONIKI INTERNATIONAL FAIR - NEW INDIA	RIVER TO RIVER	NAMASTE TRUMP PROGRAMME	TEACHERS OF INDIAN CULTURE IN INTERNAL CULT. CENTERS PROG.
GOAL	Promoting economic & political interests	Promoting economic interest	Promoting economic & political interests	Promoting political interest	Promoting political interest	Promoting political interest	Promoting political interest	Promoting political interest	Promoting political interest	Promoting political interest	Promoting political interest	Promoting economic & political interest	Promoting political interest	Promoting political interest	Promoting political interest
CONTEXT	Politicised (focus & priorities set by government)	De-politicised	Politicised (focus & priorities set by government)	Politicised (focus & priorities set by Government)	Politicised (focus & priorities set by Government)	Politicised (focus & priorities set by Government)	Politicised (focus & priorities set by Government)	Politicised (focus & priorities set by Government)	Politicised (focus & priorities set by Government)	Politicised (focus & priorities set by Government)	Politicised (focus & priorities set by Government)	De-politicised (agreement among actors and pol. Parties)	Politicised (focus & priorities set by Government)	Politicised (focus & priorities set by Government)	Politicised (focus & priorities set by Government)
	Image driven	Image driven	Image driven	Identity driven	Identity driven	Identity driven	Identity driven	Identity driven	Identity driven	Identity driven	Identity driven	Image driven	Identity driven	Identity driven	Identity driven
	Driven by marketing consumerism	Driven by marketing consumerism	Driven by marketing consumerism	Driven by international relations (India-Canada Relations) and culture	Driven by international relations and culture	Driven by international relations (France-India Relations) and culture	Driven by international relations and culture	Driven by international relations and culture	Driven by international relations and culture	Driven by international relations and culture	Driven by international relations and culture	Driven by marketing and consumerism	Driven by international relations (India-Italy) and culture	Driven by international relations (Indo-US) and culture	Driven by international relations and culture
TARGETED AT	Passive mass consumers	Passive mass consumers	Passive mass consumers	Public	Public	Public	Public	Public	Public	Public	Public	Consumers	Public	Public	Public
	Consumers of products	Consumers of image, products, and places	Consumers of products	Canadian citizens	International citizens	French citizens	International citizens	International citizens	International citizens	Indian diaspora citizens	Indian diaspora citizens	Mass consumers of products	Italian citizens	Indian citizens	International citizens
	Universal	Universal, any country	Universal	Key geopolitical country	Key geopolitical countries	Key geopolitical country	Key geopolitical countries	Key geopolitical countries	Key geopolitical countries	Key geopolitical countries	Key geopolitical countries	Universal	Key geopolitical countries	Key geopolitical country	Key geopolitical country
DIRECTION	Domestic & Foreign audiences	Domestic & Foreign audiences	Domestic & Foreign audiences	Foreign public	Foreign public	Foreign public	Foreign publics	Foreign publics	Foreign publics	Foreign publics	Foreign publics	Foreign & Domestic publics	Foreign publics	Domestic public	Foreign publics
ROLE OF GOVERNMENT	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages in collaboration with non states organisations	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages
ACTORS	Investment promotion and export agencies: industry associations, Investor Facilitation Cell (IFC), Government actors	National tourist boards, Ministry of tourism, India Convention Promotion Bureau, India association of tour operators, eco tourism society of India,	National Investment Promotion and Facilitation Agency, Indian Government, India Brand Equity Foundation	State actors: High Commission of India, Canada, city of Ottawa	State actors: Embassies and ICCR	State actors: Indian embassy in France & International Council for Cultural Relations India (ICCR)	State actors and ICCR	State actors; embassies, Ministry of Culture and ICCR	State actors; embassies, Ministry of Culture and ICCR	State actors; embassies, Ministry of Culture and ICCR	State actors; embassies, Ministry of Culture and ICCR	Promotion and export agencies: India Trade Promotion Organisation, Indian Brand Equity Foundation	Embassy of India in Italy, City of Florence and Regione Toscana	State actor, Prime Minister	State actors, Ministry of Culture, Embassies, ICCR
STRATEGIES	Image management	Image management	Image management	Relationship building, maintaining & Trust building	Relationship building, maintaining & Trust building	Relationship building, maintaining & Trust building	Relationship building, maintaining & Trust building	Relationship building, maintaining & Trust building	Relationship building, maintaining & Trust building	Relationship building, maintaining & Trust building	Relationship building, maintaining & Trust building	Relationship building, maintaining & Trust building	Relationship building, maintaining & Trust building	Relationship building, maintaining & Trust building	Relationship building, maintaining & Trust building
	Emphasis on symbolic elements: Indian economic power	Emphasis on visual & symbolic elements: architectural monuments, cuisine, art, experiences, Yoga, crafts, travel arrangements	Emphasis on symbolic elements: Indian economic power	Emphasis on content	Emphasis on content	Emphasis on content	Emphasis on content	Emphasis on content and substance	Emphasis on content and substance	Emphasis on content and substance	Emphasis on content and substance	Emphasis on symbol elements	Emphasis on content and substance	Emphasis on content and substance	Emphasis on content and substance
	Centralised approach, brand essence: Tailored towards global audience	Centralised approach, brand essence: Tailored towards global audience	Centralised approach, brand essence: Tailored towards global audience	Decentralised approach, strategies and activities tailored towards local audiences	Decentralised approach, strategies and activities tailored towards local audiences	Decentralised approach, strategies and activities tailored towards local audiences	Decentralised approach, strategies and activities tailored towards local audiences	Decentralised approach, strategies and activities tailored towards local audiences	Decentralised approach, strategies and activities tailored towards local audiences	Decentralised approach, strategies and activities tailored towards local audiences	Decentralised approach, strategies and activities tailored towards local audiences	Centralised approach, tailored towards a global and homogenous audience	Decentralised approach, strategies and activities tailored towards local audiences	Decentralised approach, strategies and activities tailored towards local audiences	Decentralised approach, strategies and activities tailored towards local audiences
	Focus on "marketable" elements	Focus on positive and marketable elements of the culture and people	Focus on "marketable" elements	Focus on elements that connect people and cultures	Focus on elements that connect people and cultures	Focus on elements that connect people and cultures	Focus on elements that connect people and cultures	Focus on elements that connect people and cultures	Focus on elements that connect people and cultures	Focus on elements that connect people and cultures	Focus on elements that connect people and cultures	Focus on elements that connect people and cultures	Focus on "marketable" elements	Focus on elements that connect people and cultures	Focus on elements that connect people and cultures
TACTIS	Logo & Slogan : "Make in India"	Logo & Slogan: "Incredible India", advertising e-marketing web portals	Logo & Slogan: "Invest India"	Indian culture festival, including, arts, cinema, yoga, cuisine, literature, music and dance	Hindi language promotion	Indian culture festival, including, arts, cinema, yoga, ayurveda, cuisine	Cultural exchanges, celebration of bilateral relations, sponsored exhibitions	150th anniversary of Mahatma Gandhi	125th AMBEDKAR'S BIRTH ANNIVERSARY	Exchange program	Festival promoting Hindi heritage	Logo & Slogan "New India"	Indian film festival, flowing of culture, language and arts	Welcoming Event	Language learning promotion
MEDIA	Mass media	Mass media; international Tv	Mass media	Mass media role: presenting and interpreting information. Use of broadcasting	Mass media role: presenting and interpreting information. Use of social media of the state actors, institutions	Use of mass media to present and send information to public; use of social media (twitter account of India in France @Indian_Embassy)	Mass media role: presenting and interpreting information. Use of social media of the state actors, institutions	Use of social media to present and inform public and press media	Use of social media to present and inform public and press media	Mass media role: presenting and interpreting information. Use of social media with trending #KnowIndia	Mass media role: presenting and interpreting information. Use of social media of the state actors, institutions	Mass media	Mass media role: presenting and interpreting information. Use of social media of the state actors, institutions	Mass media role: presenting and interpreting information. Use of social media of the state actors, institutions	Mass media role: presenting and interpreting information. Use of social media of the state actors, institutions
BUDGET	Public - private partnership	Public - private partnership	Public - private partnership	Sponsored by government in collaboration with NGOs	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Public and private partnership	Sponsored by government	Sponsored by government	Sponsored by government
TIME FRAME	Campaign driven	Campaign driven	Campaign driven	On-going, continues takes place every year	On-going, continues takes place every year	On-going, continues takes place every year	On-going, continius	Incontinius, took place in 2019	Continius, takes place every year	Continius, takes place every year	Continius, takes place every year	Campaign driven	Continius, takes place every year	Incontinius	On-going
EVALUATION	Long term	Long term	Long term	Long term	Long term	Long term	Long term	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term
FRANCE															
ACTIVITIES															
	BONJOUR INDIA	FESTIVAL DU FILM FRANCOPHONE GREECE	SHOOT THE BOOK	CAMPUS France	31 JOURS EN POESIE	MY FRENCH FESTIVAL WORLDWIDE	DIAPHONIQUE LONDON	"L'INVITATION AU VOYAGE"	INTERNATIONAL DAY OF FRANCOFONIE	VISIT FRENCH WINE	GOUT DE FRANCE/ GOOD FRANCE	FETE DE LA MUSIQUE JAPON	#jeveuxparler français by CNED	EXPLORE FRANCE	BEYOND WORDS FESTIVAL U.K
GOAL	Promoting political interests	Promoting political interests	Promoting political interests	Promoting political and economic interests	Promoting political interests	Promoting political interests	Promoting political interests	Promoting ecomic interest	Promoting political interest	Promoting economic interest	Promoting political and economic interests	Promoting political interest	Promoting political and economic interests	Promoting economic interest	Promoting political interest
CONTEXT	Politicised (focus & priorities set by government)	Politicised (focus & priorities set by government)	Politicised (focus & priorities set by government)	Politicised (focus & priorities set by Government)	Politicised (focus & priorities set by government)	Politicised (focus & priorities set by government)	Politicised (focus & priorities set by government)	De-politicised	Politicised (focus & priorities set by Government)	De-politicised	De-politicised	Politicised (focus & priorities set by Government)	Politicised (focus & priorities set by government)	De-politicised	Politicised (focus & priorities set by Government)
	Identity driven	Identity driven	Identity driven	Identity driven	Identity driven	Identity driven	Identity driven	Image driven	Identity driven	Image driven	Identity driven	Identity driven	Identity driven	Image driven	Identity driven

	Driven by international relations (France-India bilateral relations) and culture	Driven by international relations (France-Greece bilateral relations) and culture	Driven by international relations and culture	Driven by marketing consumerism	Driven by international relations (France-Greece bilateral relations) and culture	Driven by international relations and culture	Driven by international relations (France-U.K bilateral relations) and culture	Driven by marketing consumerism	Driven by international relations and culture	Driven by marketing consumerism	Driven by international relations and culture	Driven by international relations (France-Japan bilateral relations) and culture	Driven by marketing consumerism	Driven by marketing consumerism	Driven by international relations (France-UK bilateral relations) and culture
TARGETED AT	Public	Public	Public	Mass consumers	Public	Public	Public	Mass consumers	Public	Mass consumers	Mass consumers	Public	Mass consumers	Mass consumers	Public
	Indian citizens	Greek citizens	International citizens	Consumers of products	Greek citizens	International citizens	British citizens	Consumers of image, products and places	International citizens	Consumers of image, products and places	Consumers of products, places and images	Japanese citizens	Consumers of products	Consumers of products, places and images	U.K citizens
	Key political country	Key political country	Key political countries	Universal	Key political country	Key political countries	Key political country	Universal	Key geopolitical countries	Universal	Key geopolitical countries	Key geopolitical country	Universal	Universal	Key geopolitical country
DIRECTION	Foreign publics	Foreign publics	Foreign publics	Foreign and domestic publics	Foreign publics	Foreign publics	Foreign publics	Foreign and domestic publics	Foreign publics	Foreign and domestic publics	Foreign publics	Foreign publics	Foreign and domestic publics	Foreign and domestic publics	Foreign publics
ROLE OF GOVERNMENT	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages	Government initiator and sender of messages
ACTORS	State actors: French Embassy in India, Ministry of culture, French Institute in India, Ministry of European and Foreign Affairs	State actors: French Embassy in Greece, Ministry of Culture, French Institute in Greece	State and non-state actors: Ministry of Culture, Ministry of European and Foreign Affairs, French Institutes, French society of french language editors	State actors: Ministry of Culture, Ministry of European and Foreign Affairs, French Institutes,	State actors: Ministry of Culture, Ministry of European and Foreign Affairs, French Institutes,	State and non-state actors: Ministry of Culture, Ministry of European and Foreign Affairs, French Institutes, Centre national du cinema et de l'image animée, France Media Monde	State actors: Ministry of Culture, French Institute in the U.K, Society of Authors, Composers and Publishers of Music (SACEM)	Tourist boards and travel agencies: French Tourist Development Agency	State and non-state actors; French Embassies, Ministry of Culture, French Institutes, International Organisation of La Francophonie, Ministry of European and Foreign Affairs	Tourist boards and travel agencies: French Tourist Development Agency	Tourist boards and travel agencies: French Tourist Development Agency	State actors: Ministry of Culture, Institut Français, Ministry of European and foreign affairs, French Embassy in Japan	State actors: Ministry of National Education and Youth, Ministry of Higher Education, Research and Innovation	Tourist boards and travel agencies: French Tourist Development Agency	State actors: Ministry of Culture, French Institute in the U.K, French Embassy in the U.K
STRATEGIES	Relationship building and maintaining	Relationship building and maintaining	Relationship building and maintaining	Image management	Relationship building and maintaining	Relationship building and maintaining	Relationship building and maintaining	Image management	Relationship building and maintaining	Image management	Image management	Relationship building and maintaining	Image management	Image management	Relationship building and maintaining
	Trust building	Trust building	Trust building	Emphasis on symbolic elements	Trust building	Trust building	Trust building	Emphasis on visual and symbolic elements	Trust building	Emphasis on visual and symbolic elements	Emphasis on visual and symbolic elements	Trust building	Emphasis on symbolic elements	Emphasis on visual and symbolic elements	Trust building
	Emphasis on substance and content	Emphasis on substance and content	Emphasis on substance and content	Centralised approach tailored towards a global and homogenous audience	Emphasis on substance and content	Emphasis on substance and content	Emphasis on substance and content	Centralised approach tailored towards a global and homogenous audience	Emphasis on substance and content	Centralised approach tailored towards a global and homogenous audience	Centralised approach tailored towards a global and homogenous audience	Emphasis on substance and content	Emphasis on substance and content	Centralised approach tailored towards a global and homogenous audience	Emphasis on substance and content
	Decentralised approach, different strategies and activities tailored towards local audiences	Decentralised approach, different strategies and activities tailored towards local audiences	Decentralised approach, different strategies and activities tailored towards local audiences	Focus on "marketable" elements of the culture and the people	Decentralised approach, different strategies and activities tailored towards local audiences	Decentralised approach,	Decentralised approach, different strategies and activities tailored towards local audiences	Focus on "marketable" elements of the culture and the people	Decentralised approach, different strategies and activities tailored towards local audiences	Focus on "marketable" elements of the culture and the people	Focus on "marketable" elements of the culture and the people	Decentralised approach, different strategies and activities tailored towards local audiences	Decentralised approach, different strategies and activities tailored towards local audiences	Focus on "marketable" elements of the culture and the people	Decentralised approach, different strategies and activities tailored towards local audiences
	Focus on elements that can connect people and cultures	Focus on elements that can connect people and cultures	Focus on elements that can connect people and cultures		Focus on elements that can connect people and cultures	Focus on elements that can connect people and cultures	Focus on elements that can connect people and cultures		Focus on elements that can connect people and cultures			Focus on elements that can connect people and cultures	Focus on elements that can connect people and cultures		Focus on elements that can connect people and cultures
TACTIS	Exhibitions, seminars, debates, performances	French Film Festival	Promotion of adapting french books into movies	Campus FRANCE	Promotion of french poetry	French film festival	Funding of collaborative commissions, concerts tours, and educative projects between France and the U.K	Advertised in web portals and mass media outlets	Exhibitions, french film projection, language learning promotion, cultural events	Logo & Slogan: "Visit French Wine "Advertising in web-portals	Slogan: "GoodFrance"	French music and arts promotion	Language learning promotion	Slogan: "Explore France"	French literature and language promotion
MEDIA	Use of mass media to present and send information to public, use of social media (twitter accounts of Indian states and governments accounts as a trendign #BonjourIndia)	Use of mass media to present and send information to public, use of social media (twitter accounts of French Institute in Greece)	Use of mass media to present and send information to public, use of social media (accounts of french institutes around the world)	Mass Media outlets	Use of mass media to present and send information to public, use of social media (accounts of French institute in Greece and French Embassy in Greece) Use podcast platforms for the audiences	Use of mass media to present and send information to public, use of social media (accounts of french institutes around the world)	Use of mass media to present and send information to public, use of social media (accounts of the U.K french institute)	Use of mass media as the main channel. Distributed through the account of France.fr on Youtube	Use of mass media to present and send information to public, use of social media accounts	Mass Media outlets	Mass Media outlets	Use of mass media in representing and interpreting information. Use of social media (twitter account of French Institute in Japan)	Use of mass media in representing and interpreting information	Mass Media outlets	Use of mass media in representing and interpreting information
BUDGET	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Public and private partnership	Sponsored by government	Public and private partnership	Public and private partnership	Sponsored by government	Sponsored by government	Public and private partnership	Sponsored by government
TIME FRAME	Continuis, takes place every year	Continuis, takes place every year	Continuis, takes place every year	Campaign driven	Continuis, takes place every year	Continuis, takes place every year	Continuis, takes place every year	Campaign driven	Continuis, takes place every year	Campaign driven	Campaign driven	Continuis, takes place every year	On-going	Campaign driven	Continuis, takes place every year
EVALUATION	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term	Long-term

PUBLIC DIPLOMACY CATEGORIES											
TRADITIONAL P. D			21st CENTURY P. D								
INDIA											
ACTIVITIES											
	THE GREAT INDIA FESTIVAL	WORLD HINDI DAY	NAMASTE FRANCE	OUTGOING VISITORS PROGRAMME	150th GANDHI'S BIRTH ANNIVERSARY	125th AMBEDKAR'S BIRTH ANNIVERSARY	KNOW INDIA	CELEBRATION OF INTERNATIONAL DAY OF YOGA	NAMASTE TRUMP PROGRAMME	RIVER TO RIVER	
CONDITIONS	Peace	Peace	Peace	Peace	Peace	Peace	Peace	Peace	Peace	Peace	
GOALS	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	
STRATEGIES	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	Persuasion	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	
	Engaging with publics	Engaging with publics	Engaging with publics	Engaging with publics	Engaging with publics	Engaging with publics	Managing Indian Diaspora	Engaging with publics	Engaging with publics	Engaging with publics	
DIRECTION OF COMMUNICATION	Two-way communication	Two-way communication	Two-way communication	Two-way communication	Two-way communication	Two-way communication	One-way communication	One-way communication	Two-way communication	Two-way communication	
RESEARCH	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	
MESSAGE CONTEXT	Ideas	Ideas	Ideas	Ideas	Ideas	Ideas	Ideas	Ideologies	Ideas	Ideas	
	Values	Values	Values	Values	Values	Values	Values	Values	Values	Values	

	Collaboration	Collaboration	Collaboration	Collaboration	Collaboration	Collaboration	Collaboration	Information	Collaboration	Collaboration	
TARGET AUDIENCES (PUBLIC)	"general" public of the target nation	"general" public of the target nation	Segmented, well defined publics; French citizens interested by Indian culture	"general" public of the target nation	"general" public of the target nation	"general" public of the target nation	Segmented, well defined publics; Indian diaspora citizens	"general" public of the target nation	Segmented, well defined publics; Indian citizens	Segmented, well defined publics; Italian citizens	
	Participants	Participants	Participants	Participants	Participants	Participants	Participants	Participants	Participants	Participants	
CHANNELS	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media	
BUDGET	Public & private partnership	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Public & private partnership	
FRANCE											
ACTIVITIES											
	BONJOUR INDIA	FESTIVAL DU FILM FRANCOPHONE GREECE	SHOOT THE BOOK	CAMPUS France	31 JOURS EN POESIE	MY FRENCH FESTIVAL WORDWIDE	DIAPHONIQUE LONDON	INTERNATIONAL DAY OF FRANCOPHONIE	FETE DE LA MUSIQUE JAPON	#jeuxparler français	BEYOND WORDS FESTIVAL U.K
CONDITIONS	Peace	Peace	Peace	Peace	Peace	Peace	Peace	Peace	Peace	Peace	Peace
GOALS	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad	Political & economic interest promotion to create a receptive environment & positive reputation of the country abroad
STRATEGIES	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships	Building & maintaining relationships
	Engaging with publics	Engaging with publics	Engaging with publics	Engaging with publics	Engaging with publics	Engaging with publics	Engaging with publics	Engaging with publics	Engaging with publics	Engaging with publics	Engaging with publics
DIRECTION OF COMMUNICATION	Two-way communication	Two-way communication	Two-way communication	One-way communication	One-way communication	One-way communication	Two-way communication	One-way communication	One-way communication	One-way communication	One-way communication

RESEARCH	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important	Based on scientific research where feedback is important
MESSAGE CONTEXT	Ideas	Ideas	Ideas	Ideas	Ideas	Ideas	Ideas	Ideas	Ideas	Ideas	Ideas
	Values	Values	Values	Values	Values	Values	Values	Values	Values	Values	Values
	Collaboration	Collaboration	Collaboration	Information	Information	Information	Collaboration	Collaboration	Collaboration	Information	Collaboration
TARGET AUDIENCES (PUBLIC)	"general" public of the target nations	"general" public of the target nations	Segmented, well defined publics; authors and actors from the cinema industry	Segmented, well defined publics; students	Segmented, well defined publics; Greek citizens speaking French and interested in French poetry	"general" public of the target nations	Segmented, well defined publics; French - U.K citizens interested in contemporary music	"general" public of the target nations	"general" public of the target nations	Segmented, well defined publics; international citizens eager to learn french	Segmented, well defined publics; U.K citizens reading french literature
	Participants	Participants	Participants	Participants	Participants	Participants	Participants	Participants	Participants	Participants	Participants
CHANNELS	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media	Old & new media
BUDGET	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government	Public & private partnership	Sponsored by government	Sponsored by government	Sponsored by government	Sponsored by government