

UDC 327:008

IRSTI 11.25.25

<https://doi.org/10.48371/ISMO.2025.62.4.002>

CULTURAL DIPLOMACY OF KAZAKHSTAN IN STRENGTHENING NATIONAL IDENTITY: A COMPARATIVE ANALYSIS

*Konyrshin K.F.¹, Sydyknazarov M.-A.K.²

*^{1,2} L.N. Gumilyov Eurasian National University, Astana, Kazakhstan

Abstract. Kazakhstan's cultural diplomacy is examined as a tool for strengthening national identity in a multiethnic society. The study analyzes how cultural diplomacy, a form of soft power based on the exchange and promotion of cultural assets, can reinforce identity markers such as language, heritage, and shared values. A comparative case study design draws on secondary data from South Korea, Japan, and the United Kingdom to identify practices that are transferable to Kazakhstan. We combine qualitative analysis of policy documents, cultural exchange programs, and soft power indices with quantitative indicators such as Global Soft Power Index scores and cultural institute networks. The cases show that cultural diplomacy projects heritage abroad and nurtures pride at home. South Korea's Hallyu, including K pop, film, and cuisine, has elevated national image and civic pride. Japan's Cool Japan strategy uses popular culture and traditional arts to build international appeal and domestic identity. The United Kingdom maintains influence through the British Council and the BBC, which promote English language and national culture. Kazakhstan can promote a diverse identity through cultural centers abroad, diaspora engagement, and a cohesive cultural brand. The findings propose a framework for using cultural diplomacy to reinforce inclusive identity and reduce interethnic tensions.

Key words: cultural diplomacy, national identity, soft power, Kazakhstan, multiculturalism, cultural policy, soft power index, cultural heritage

Introduction

Cultural diplomacy is a type of soft power that involves the exchange and promotion of cultural ideas, values, and practices across borders to foster mutual understanding [1]. In essence, "cultural diplomacy reveals the soul of a nation" [2], allowing countries to influence others through attraction rather than coercion. As a component of public diplomacy, cultural diplomacy is deliberately used by states to project their national culture and ideals abroad, building international goodwill that can support foreign policy goals [3]. According to Pajtinka (2014), it is "*the specific part of cultural policy that is aimed at foreign countries*" [4]. Such efforts range from language and education programs to arts exchanges and heritage promotion.

For newly independent states like Kazakhstan, cultural diplomacy holds particular significance in the post-Soviet nation-building process. Since gaining

independence in 1991, Kazakhstan has sought to forge a cohesive national identity that unites its diverse population of Kazakhs, Russians, and over 100 other ethnic groups. The country's first President Nursultan Nazarbayev emphasized the need to shape a new national identity rooted in shared history and culture [5]. Initiatives such as the "Rukhani Zhangyru" (Spiritual Revival) program launched in 2017 explicitly aimed to modernize Kazakhstan's identity through cultural renewal. This included projects to promote "Modern Kazakh Culture in the Global World," which translates contemporary Kazakh literature, art, and music into major languages and shares them internationally [6]. By communicating Kazakhstan's cultural achievements to the world, the program seeks to strengthen citizens' pride in their heritage while shaping an image of Kazakhstan as a culturally rich, modern nation.

However, the challenges are significant. Kazakhstan's society is multiethnic and multilingual; forging a unified identity requires embracing this diversity without eroding the titular Kazakh culture. Cultural diplomacy offers a peaceful means to highlight and celebrate the nation's cultural mosaic on the world stage. By projecting symbols like the Kazakh language, nomadic heritage, and traditions of ethnic harmony, Kazakhstan can define *markers of national identity* both externally and internally. Moreover, successful cultural diplomacy can help address interethnic and intercultural issues at home by promoting an overarching national narrative that all groups can identify with. For example, showcasing the heritage of various ethnic communities abroad (through cultural festivals or exhibitions) may in turn validate those communities' place within Kazakhstan, reducing feelings of marginalization [7].

Globally, many countries have deployed cultural diplomacy to bolster national identity and international standing. South Korea transformed itself from a war-torn nation to a cultural powerhouse in part by exporting its pop culture – the Korean Wave or "Hallyu" – which not only improved South Korea's international image but also reinforced a confident national identity at home [8]. Japan's government launched the "Cool Japan" initiative to capitalize on the popularity of anime, manga, cuisine, and design, thereby reshaping global perceptions of Japan and instilling domestic pride in Japanese culture [7]. The United Kingdom has long invested in cultural institutions (e.g. the British Council, BBC World Service, British museums) to project British culture worldwide, a practice that has sustained the UK's influence and strengthened Britons' sense of cultural leadership. These cases illustrate how deliberate cultural outreach can become a feedback loop: enhancing a country's reputation abroad while invigorating national identity internally.

In this context, our research examines the role of cultural diplomacy in strengthening Kazakhstan's national identity. The primary questions are: (1) *How and to what extent can Kazakhstan's cultural diplomacy initiatives reinforce markers of national identity?* (2) *What mechanisms and tools of cultural diplomacy have proven effective in addressing interethnic and cultural cohesion*

in other multiethnic societies, and how can Kazakhstan adapt these practices? (3) *Which aspects of national identity (e.g. language, heritage, arts) are most amenable to promotion through cultural diplomacy, and what impact could this have on social unity?* By investigating these questions, we aim to identify strategic cultural diplomacy approaches that align with Kazakhstan's unique cultural landscape and nation-building goals.

In the sections that follow, we first review the methodological approach, including the selection of case studies (South Korea, Japan, UK) and the data sources used. We then present results from the comparative analysis, highlighting key cultural diplomacy instruments and their outcomes in each case. Finally, we discuss the implications for Kazakhstan, proposing how specific tools (such as cultural centers, international cultural festivals, educational exchanges, and global branding of cultural heritage) can be leveraged to strengthen national identity and interethnic harmony. The conclusion summarizes the findings and offers recommendations for policymakers in cultural and foreign affairs domains.

Description of Materials and Methods

Data Collection

Multiple sources of data were gathered for each case:

(a) *Policy and program documents* – e.g. South Korean government white papers on the Korean Wave, Japan's "Cool Japan" policy documents, UK strategic reviews of the British Council – to understand official cultural diplomacy strategies and objectives;

(b) *Institutional data* – such as the number and reach of cultural centers or institutes each country operates abroad, budgets allocated to cultural diplomacy, and cultural exchange program statistics;

(c) *Soft power indices and surveys* – notably the Brand Finance Global Soft Power Index and other global opinion surveys, to quantify outcomes (in terms of international reputation and influence) that might correlate with cultural diplomacy efforts;

(d) *Scholarly and media analyses* – academic articles, think-tank reports, and news features evaluating the impact of cultural diplomacy on national image and identity (for example, analyses of how Korean pop culture increased national pride, or how British cultural outreach has shaped perceptions post-Brexit).

All data were drawn from publicly available sources in English (or translated into

Analysis Method

We employed a comparative analysis framework. First, we conducted a *within-case analysis* for each country to catalog its main cultural diplomacy instruments and any documented links to national identity. For instance, in the South Korean case, we noted government initiatives like the Korea Foundation's cultural centers and the Korean Culture and Information Service (KOCIS) programs, Hallyu promotion policies, and measures of domestic pride in Korean

culture. In the Japanese case, we reviewed the role of the Japan Foundation, the “Cool Japan” Fund, and other nation-branding campaigns, alongside their reception domestically. For the UK, we examined institutions (British Council, BBC), major cultural campaigns (such as “Britain is GREAT”), and the role of cultural diversity in UK’s public diplomacy. Next, we performed a *cross-case comparative analysis*, constructing tables and thematic matrices to identify common tools (e.g. cultural institutes, international broadcasting, educational exchanges, global cultural events) and outcomes. We specifically looked for evidence of national identity markers being promoted and whether such promotion correlated with improved international rankings or domestic pride.

Quantitative data were used where possible to complement qualitative findings. For example, we compiled each country’s ranking and score in the Brand Finance Global Soft Power Index 2025, and the extent of their cultural diplomacy networks (number of cultural centers abroad, etc.), to create a comparative table (see Results, Table 1) [8]. Simple statistical comparisons (rank differences, budget percentages) were made to contextualize Kazakhstan’s standing relative to the case studies.

All analyses were documented to ensure reproducibility. The sources of data for tables and figures are indicated, and the methodology of selecting those data (e.g. using the latest available index scores as of 2024/2025) is described. As this study relies on published data, issues of equipment or material provenance do not apply; however, we ensured to cite the origin of any specific dataset (for instance, Brand Finance index results). We also cross-verified critical data points across multiple sources when available (for example, confirming the number of South Korean cultural centers abroad via both government releases and secondary literature) to enhance reliability.

Limitations

It is acknowledged that establishing a causal link between cultural diplomacy and strengthened national identity can be challenging. We mitigated this by focusing on concrete markers (like the inclusion of cultural themes in national rhetoric, changes in public opinion surveys about national pride, etc.). Despite this limitation, the chosen method provides a structured way to leverage existing knowledge for actionable recommendations. By triangulating qualitative narratives with quantitative indicators, the study maintains a balanced analytical perspective. The comparative design, in particular, ensures that recommendations for Kazakhstan are grounded in proven practices elsewhere, adjusted for local context as discussed in later sections.

Results

The analysis reveals several common instruments of cultural diplomacy across the case study countries, and evidence that these instruments have contributed to both international image and internal national identity. Table 1 summarizes key comparative indicators of cultural diplomacy reach and soft power outcomes for the UK, Japan, South Korea, and Kazakhstan.

Table 1. Cultural diplomacy reach and soft power of selected countries (as of 2024-2025)

Country	Global Soft Power Index Rank (2025)	Cultural institutes/centers abroad (countries)	Notable cultural diplomacy instruments
United Kingdom	3rd	British Council in more than 100 countries; worldwide	British Council (language and arts programs); BBC World Service; scholarships (Chevening); global cultural festivals (e.g. Edinburgh Festival)
Japan	4th	Japan Foundation: 25 offices in 24 countries; plus cultural centers via embassies	Japan Foundation (language & arts exchange); “Cool Japan” branding campaign (anime, J-pop, cuisine export); Japanese gardens and cultural events worldwide
South Korea	12th	Korean Cultural Centers: 37 centers in 30 countries; King Sejong Institutes (Korean language)	Korean Wave (Hallyu) promotion (K-pop, K-drama exports); KOCIS and cultural centers organizing K-culture events; government-funded cultural content (film, music) subsidies
Kazakhstan	80th	Kazakh cultural centers in at least 5 countries (USA, China, UK, Belarus, Argentina, etc.)	Cultural days and festivals abroad; Abai Centers (language & culture) in universities; UNESCO heritage nominations; “Rukhani Zhangyru” modernization programs (e.g. translating Kazakh literature)
Sources: [8]			

As Table 1 indicates, the UK, Japan, and South Korea all maintain extensive networks of cultural institutes abroad, supported at the government or semi-government level, which serve as hubs for disseminating culture and language. The British Council operates in over 100 countries and is a cornerstone of the UK’s cultural diplomacy, arranging everything from English classes to arts collaborations. Japan’s Japan Foundation, with offices on every continent, similarly funds language education (e.g. Japanese Language Proficiency Test) and cultural events to enhance Japan’s appeal. South Korea, despite a smaller size, rapidly expanded its global cultural reach by establishing dozens of Korean Cultural Centers worldwide since 2009. These centers host exhibitions, film screenings, K-pop concerts, and language classes, cultivating an international fan base for Korean culture. In comparison, Kazakhstan’s dedicated cultural diplomacy infrastructure is nascent – as of 2025, Kazakhstan has opened cultural centers in a handful of countries (with plans for more, such as a large new center in Beijing). Many of these are recent initiatives, often named after the poet Abai Qunanbaiuly (e.g. Abai Center in Washington, DC) and focus on language courses and cultural showcases.

Despite differences in global reach, the United Kingdom, Japan, South Korea, and Kazakhstan all use cultural diplomacy to foreground distinct identity markers. Language and education are central. The United Kingdom benefits from the global role of English, and British Council programs promote language learning while transmitting cultural references that reinforce a sense of Britishness. Japan and South Korea have expanded networks of language institutes through the Japan Foundation and King Sejong Institutes. By 2022 the latter counted nearly one thousand three hundred branches as global interest in Korean language rose alongside K pop. Kazakhstan likewise treats language as a core sign of identity. Abai Centers teach Kazakh language and culture in foreign universities, for example at Belarusian National Technical University in Minsk. The transition from Cyrillic to a Latin script under the Rukhani Zhangyru agenda is presented as a step toward international accessibility and standardization. Outreach to diaspora communities through language programs elevates the status of Kazakh as a unifying national marker [9].

Arts, music, and popular culture function as mobile ambassadors. South Korea explicitly branded the Korean Wave as a soft power asset and supported the international circulation of idol music, television dramas, and film. Successes such as the global fame of BTS and the Academy Award for *Parasite* increased foreign familiarity with Korean history and values and raised domestic pride. Japan's exports of animation, video games, and fashion are supported by the Cool Japan Fund launched in 2013 with substantial capital for overseas promotion. This strategy projects an image of creativity and innovation while at home encouraging a synthesis of tradition and modern culture. The United Kingdom relies on established strengths in theater, music, and sport. Institutions such as the BBC and the British Council sustain touring programs that communicate a narrative of cultural excellence. Kazakhstan has intensified cultural programming abroad. In 2024 it presented a national pavilion at the Venice Art Biennale for the first time and mounted the exhibition *Kazakhstan Treasures of the Great Steppe* in Paris. These initiatives validated nomadic heritage in international forums and reinforced citizen pride in a distinctive cultural lineage [10].

Heritage and traditions provide durable content for exchange. Japan highlights practices such as the tea ceremony, martial arts, and Zen aesthetics in museums and cultural weeks. South Korea promotes cuisine, traditional dress, and royal history in tourism and festivals. The United Kingdom references canonical figures and national institutions as recognizable symbols. Kazakhstan now foregrounds nomadic life, dombra music, eagle hunting, yurt craftsmanship, and the spring festival of Nauryz. The inscription of the art of dombra kui on the UNESCO Intangible Cultural Heritage list preserves a key tradition and supplies a credible reference point for presentations abroad. International recognition raises the visibility of these practices and affirms their value at home [11].

Values and identity narratives travel through these channels. The United

Kingdom communicates democracy, fairness, and multicultural inclusion. Japan projects harmony and resilience and often links cultural outreach to sustainability goals. South Korea's creative industries voice themes of youth empowerment and social reflection, which align with a forward-looking national narrative. Kazakhstan emphasizes unity in diversity and a bridging role between East and West, supported domestically by the Assembly of People of Kazakhstan. Cultural events abroad deliberately include performers from many of the country's ethnic communities and exhibits that acknowledge their contributions to national history. The Kazakh Cultural Center in London exemplifies this dual mandate. It introduces local audiences to Kazakh arts while helping new generations of Kazakhstanis maintain contact with their roots as they integrate into a global environment. This approach strengthens identity outwardly through attraction and inwardly through inclusion, which is essential for a cohesive multiethnic society.

South Korea: the "Hallyu" model and national identity

South Korea's cultural diplomacy over the past two decades offers a vivid example of identity-building through soft power. Following the 1997 Asian financial crisis, South Korea's government pivoted to culture as a new engine for growth and global influence. President Kim Dae-jung's administration famously increased the cultural budget nearly six-fold (from \$14 million in 1998 to \$84 million by 2001) to support the content industry. This investment, coupled with policies like the Basic Law for Promotion of Cultural Industries (1999), laid the groundwork for what is now termed the Korean Wave or *Hallyu*. The Korean Wave encompasses K-pop music, television dramas, cinema, fashion, and cuisine – a comprehensive cultural branding of South Korea [12].

By the 2010s, Hallyu became a central pillar of South Korea's public diplomacy. The state established and expanded networks such as the Korean Cultural Centers (KCC) abroad – reaching 37 centers in 30 countries by 2024 – to provide venues for Korean language classes, K-pop fan events, K-film screenings, and K-food tasting. These centers work in tandem with South Korean embassies and agencies like KOCIS to ensure a coordinated cultural message. One striking outcome is that global familiarity with Korean culture skyrocketed; for example, the share of Americans who reported being unfamiliar with Korea dropped from 13% in 2001 to just 2% by 2018. In parallel, international favorability towards South Korea climbed – a Gallup poll recorded 77% of Americans having a positive view of South Korea in 2018, reflecting a dramatic improvement in the nation's image. We created a bar chart (Figure 1) illustrating the Soft Power Index scores of the four countries, to visualize the gap and room for growth for Kazakhstan.

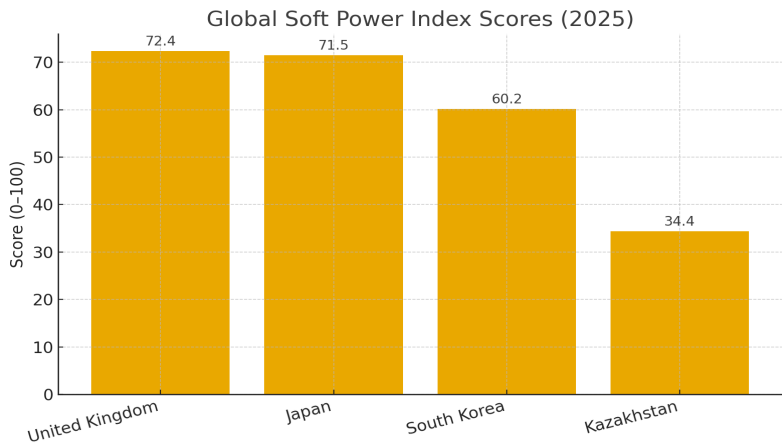


Figure 1 - Soft Power Index Scores (2025) for UK, Japan, South Korea, and Kazakhstan
Source: [8]

South Korea’s rise (60.2/100) in global soft power is attributed in large part to Hallyu’s cultural appeal, whereas Kazakhstan (score 36/100) lags significantly, indicating substantial room to grow its cultural influence.

Critically, this global success feeds back into national identity. Korean commentators often credit Hallyu with boosting young Koreans’ sense of cultural pride and global confidence. The government explicitly links these efforts with nation-building; President Moon Jae-in even appointed members of K-pop group BTS as special envoys for public diplomacy in 2021, symbolically merging pop culture stardom with the national interest. Domestically, the elevation of traditional Korean culture alongside pop culture (e.g. incorporating folklore in blockbuster K-dramas, or global popularity of Korean cuisine like kimchi) has reinforced public appreciation for Korea’s heritage. This is important in a once-colonized nation where asserting a unique identity was historically challenged – seeing global audiences celebrate aspects of Korean identity (language, fashion, etc.) validates and strengthens Koreans’ own attachment to those identity markers [11].

Another aspect is South Korea’s multiethnic awareness. Traditionally a homogenous society, South Korea is slowly acknowledging its growing diversity (with immigrant communities, ethnic Koreans abroad, etc.). Hallyu has sometimes been used to promote a vision of Korea as a dynamic, inclusive society – for instance, K-pop groups are praised for members who speak multiple languages and engage with international social causes, projecting an image of a “global Korea”. The Diplomatic White Paper of 2010 even described South Korea’s national identity as “future-oriented, multicultural and visionary”. Such framing shows an intent to address internal social issues (like youth cultural needs or multiethnic acceptance) through an external cultural narrative. While challenges

remain (e.g. treatment of migrant workers, ethnic minorities in Korea), cultural diplomacy has opened space for re-imagining South Korean identity beyond ethnic purity, toward a more universal cultural brand that citizens can rally behind.

In summary, South Korea's case demonstrates: (a) strong state support for cultural industries can yield significant soft power gains; (b) global cultural success can enhance citizens' national pride; (c) cultural diplomacy can evolve national identity narratives (e.g. from insular to global-minded). For Kazakhstan, lessons include the importance of investing in cultural sectors (film, music, art) and facilitating public-private partnerships to internationalize cultural content. Kazakhstan might not replicate K-pop, but it can identify niches of cultural appeal – for instance, nomadic sports, Turkic folklore, or contemporary Eurasian art – and package them for global audiences, thereby boosting its soft power while instilling pride in Kazakhstani people about their unique cultural contributions.

Japan: Nation Branding through “Cool Japan” and Heritage

Japan's cultural diplomacy has long been characterized by a blend of traditional culture promotion and savvy nation branding of pop culture. The post-World War II era saw Japan engage in cultural diplomacy as a form of peaceful outreach, given its constitutional renunciation of military force. Institutions like the Japan Foundation (established 1972) have spearheaded these efforts, organizing Japanese language education in 142 countries and cultural exchanges (from tea ceremony demonstrations to martial arts workshops). By the 1980s–1990s, Japanese pop culture began to gain a global cult following (e.g. animation films from Studio Ghibli, video games like Nintendo's franchises). Recognizing this, the Japanese government initiated the “Cool Japan” strategy in the 2000s to deliberately leverage contemporary cultural products as soft power. Officially launched in 2013, Cool Japan dedicated substantial funds (¥50 billion, approximately \$500 million over 20 years) to promote anime, manga, fashion, design, and cuisine overseas. This included financing international anime fairs, supporting Japanese designers in global shows, and opening cultural showcase stores and restaurants abroad. The aim was to “instill a fondness for Japanese culture” globally and enhance Japan's national brand [12].

The results have been notable in shaping perceptions: Japan consistently ranks extremely high in global reputation measures – in 2025, it was 2nd in the world for overall reputation, reflecting global admiration for its culture, governance, and contributions. In terms of soft power, Japan has maintained a top-five position worldwide (4th in 2025). Crucially, the Japanese government and scholars believe that cultural diplomacy has helped *fortify Japan's national identity* in a changing global landscape. One research work argued that through initiatives like Cool Japan, Japan not only improved its international image but also “*achieves national cohesion*” and significant economic benefits. This points to a synergy between external and internal identity: as Japan projects an image of a cool, innovative, yet culturally rich nation, it reinforces domestically the idea that being Japanese means belonging to a culture that the world finds attractive. For a

society that has faced an identity crisis in the past (post-war occupation, then the “Lost Decade” economic stagnation in the 1990s), this boost is psychologically important [13].

Japan’s cultural diplomacy toolbox also heavily features heritage diplomacy. The country has 25 UNESCO World Heritage Sites and often organizes global tours of Japanese art (from samurai armor exhibits to contemporary art installations). By sharing heritage, Japan reinforces a narrative of being an ancient, sophisticated civilization. Domestically, celebrating this heritage as appreciated abroad can heighten citizens’ pride in their history and traditions. For instance, when Japanese cuisine (*Washoku*) was added to UNESCO’s Intangible Cultural Heritage list, it spurred a revival of interest among Japanese youth in traditional food culture, partly because it was seen as globally valued. Similarly, the government’s sponsorship of international tea ceremony conventions or Zen meditation workshops not only serves foreign interest but reminds Japanese of the uniqueness of their cultural practices [14].

An interesting facet is how Japan’s identity narrative has been managed. After WWII, Japan embraced a pacifist, economic-focused identity. Cultural diplomacy in the late 20th century often highlighted Japan as a peaceful, tech-driven country (think of the popularity of Japanese electronics alongside cultural icons like Hello Kitty). In recent years, with geopolitical shifts, Japan uses cultural outreach to maintain a friendly image even as it becomes more assertive diplomatically. The emphasis on pop culture and youth trends in Cool Japan was partly to address a demographic concern – to ensure younger generations remain connected to national culture in an era of globalization. By making traditional culture “cool” and blending it with modern pop elements, Japan aimed to keep its youth engaged with national identity. This has parallels to Kazakhstan’s situation: how to modernize national identity for a new generation. Japan’s example suggests that investing in creative industries and merging old and new can rejuvenate patriotism.

For Kazakhstan, applicable strategies from Japan include creating a dedicated cultural diplomacy fund or agency that supports cultural industries (perhaps a “Cool Kazakh” initiative focusing on film, music, fashion with national motifs). Emulating the Japan Foundation model, Kazakhstan could expand its Kazakh cultural centers network and systematically offer Kazakh language and culture classes to foreigners – this both raises Kazakhstan’s profile and solidifies the central place of the Kazakh language in national identity. Additionally, branding elements of nomadic and Turkic culture in a modern, “trendy” way (analogous to how Japan branded anime) could attract global youth interest. For instance, Kazakhstan might promote its nomadic games (like *kokpar*, a horseback sport) internationally with a modern twist, or push Kazakh contemporary music that fuses traditional instruments with modern genres. The key lesson is strategic packaging and government support: Japan showed that cultural diplomacy can be a national project with economic, political, and identity dividends.

United Kingdom: institutional cultural diplomacy and identity projection

The United Kingdom has a long history of cultural diplomacy, often intertwined with its colonial and post-colonial legacy. The British Council, founded in 1934, is one of the earliest examples of an organized cultural diplomacy institution. It was originally established to spread British culture and English language as a means to foster friendly knowledge and understanding – a mission that conveniently also supported Britain’s international influence. Today, the British Council operates in over 100 countries, running programs in arts, education, and society. For example, it sponsors touring exhibitions of British art, facilitates British film and literature festivals abroad, and partners with local institutions to teach English and connect academics. Through these activities, British culture (from Shakespeare to contemporary music) is continually presented to global audiences. This has reinforced an image of the UK as a cultural powerhouse and guardian of quality education. Notably, the UK consistently ranks at or near the top of global soft power indices; it was 2nd in 2024 and 3rd in 2025 in the Brand Finance Soft Power Index, frequently cited as benefiting from its cultural appeal, diplomatic network, and education exports [15].

Culturally, the UK’s national identity has been projected as one of a modern, diverse nation built on strong traditions. The role of the BBC World Service has been significant in this projection – during the Cold War it carried British democratic values via radio worldwide, and in the 21st century through BBC News online and TV it continues to be a voice associated with British fair play and transparency (despite recent challenges). Meanwhile, institutions like the Victoria & Albert Museum’s international exhibitions or the British Library’s outreach share British heritage globally, from monarchic history to scientific achievements. This extensive cultural reach has a domestic mirror: Britons often take pride in the fact that their language and culture have global resonance. Events like royal weddings or the UK’s hosting of global sports (e.g. London Olympics 2012, which was accompanied by a “Cultural Olympiad”) are embraced as moments showcasing British identity to the world. That international appreciation feeds national self-esteem – for instance, the success of British music or literature abroad bolsters the British public’s pride in their cultural icons (like The Beatles, Harry Potter, etc.).

Importantly, the UK has increasingly woven multiculturalism into its cultural diplomacy narrative. As a multiethnic society (especially post-WWII with immigration from the Commonwealth), the UK uses cultural diplomacy to highlight its diversity as a strength. British Council programs often include artists and writers from Britain’s minority communities (Afro-Caribbean, South Asian, etc.), thereby presenting Britain as a vibrant mosaic of cultures united by common values. This inclusive image can help diffuse internal ethnic tensions by promoting a broader, pluralistic national identity. One concrete initiative was the UK’s “Britain is GREAT” campaign in the 2010s, a government-backed global marketing push which featured Britain’s multicultural cities and innovators from

diverse backgrounds, sending a message that British identity is not monolithic but rather open and evolving. By celebrating Diwali in London or Chinese New Year as national events and broadcasting these internationally, the UK frames diversity as part of “Britishness.” For Kazakhstan – itself home to many ethnic groups – the UK’s example suggests that cultural diplomacy can be an avenue to highlight domestic diversity in a positive light, portraying it as integral to national identity rather than a challenge to it [16].

On the flip side, British cultural diplomacy also serves as a form of “reassurance” of national identity in times of change. After Brexit (the UK’s exit from the European Union in 2020), there were concerted efforts by British institutions to re-engage globally and reassert that the UK remained outward-facing. The British Council, for instance, launched new exchange programs and the government increased funding to the BBC World Service to expand broadcasts in various languages. These were not just foreign policy moves but also aimed at domestic audiences – to reinforce the narrative that Britain still “punches above its weight” in global influence thanks to its culture and values, an important aspect of British national self-conception. In essence, whenever the UK’s political identity shifts, it leans on cultural diplomacy to maintain continuity of its image and to unify the population around a proud international role.

For Kazakhstan, an analogous strategy could be to use cultural diplomacy to bolster national confidence during internal transitions. For example, following the 2019 presidential change and recent reforms, Kazakhstan can amplify cultural achievements abroad (such as Kazakh films winning awards, or Kazakh musicians performing on international stages) to strengthen public morale and unity at home. Additionally, establishing a *Kazakh-British* or *Kazakh-Japanese cultural exchange year* could simultaneously expose foreign publics to Kazakh culture and give Kazakhstanis a sense of their culture’s value on the world stage.

Kazakhstan: Current Cultural Diplomacy Efforts and Identity Markers

Kazakhstan’s cultural diplomacy is still developing, but recent years have seen a clear uptick in efforts to use culture as a bridge to the world. A notable development is the creation of Kazakh cultural centers abroad, often supported by the *Otandastar* (Compatriots) Foundation which aims to connect with the Kazakh diaspora. As mentioned, centers have opened in key cities – Washington D.C. (Abai Center at GWU), London (Kazakh Centre UK), Minsk (Belarus), with a major one in Beijing set to open, among others. These centers serve multiple functions: teaching Kazakh language, hosting cultural exhibitions and concerts, celebrating Kazakh festivals like Nauryz, and engaging local Kazakh diaspora communities. The stated mission is both to “*preserve the identity of Kazakhs abroad*” and to generate foreign interest in Kazakhstan’s culture. This dual mission reflects how cultural diplomacy ties to national identity – by keeping diaspora Kazakhs culturally linked to their homeland, Kazakhstan reinforces a global Kazakh identity, and by showcasing culture to foreigners, it enhances the national brand which citizens at home can take pride in [2].

Kazakhstan also increasingly participates in high-profile international cultural events. In addition to the Venice Biennale art participation, Kazakhstan has sent its nomadic-themed shows to expos (the “Spirit of Tengri” ethnomusic festival toured internationally), and supported talented individuals as cultural ambassadors. A prominent example is the young Kazakh singer Dimash Kudaibergen, who gained a worldwide fan following; the Kazakh government has embraced Dimash’s popularity as a soft power asset, unofficially referring to it as the “Dimash phenomenon” in promoting national culture. By supporting such figures and tours, Kazakhstan signals the emergence of its “cultural brand” internationally. Internally, the success of Kazakh artists on global stages has a unifying effect – it creates national heroes that transcend ethnic divisions (Dimash, for instance, sings in multiple languages and is celebrated by all Kazakhstan’s communities). The government has highlighted these successes in state media, framing them as proof of Kazakhstan’s growing prestige and as outcomes of the country’s policy of openness [3].

Another realm of cultural diplomacy is interfaith and intercultural dialogue, an area where Kazakhstan has tried to lead (e.g. hosting the Congress of Leaders of World and Traditional Religions triennially). While not cultural in the narrow sense, these efforts underscore a Kazakhstani identity as a meeting point of civilizations – leveraging its heritage of religious tolerance (Muslim, Christian, etc. coexisting) as part of national identity. This aligns with President Tokayev’s narrative of Kazakhstan as “*a bridge between East and West*”, a point he emphasizes in diplomatic outreach. By promoting this image abroad, it implicitly strengthens the idea internally that Kazakhstan’s identity is one of pluralism and mediator status, which can foster national unity around being a peaceful, inclusive society.

From the research findings, some key markers of Kazakhstan’s national identity that are being promoted through cultural diplomacy include:

1. Nomadic heritage and the Great Steppe

Kazakhstan positions itself as the heir to the Great Steppe civilization. Cultural diplomacy projects like the “Seven Facets of the Great Steppe” (a series of museum exhibitions and publications launched by Nazarbayev) highlight Kazakhstan’s contributions to world history (domestication of the horse, the Silk Road, etc.). These projects, when taken abroad, instill pride in Kazakhs about their ancient roots and educate foreigners that Kazakhstan’s identity is deeply historical. The Paris exhibition “Treasures of the Great Steppe” in 2024 is one example, displaying Scythian gold and other artifacts to international audiences. For Kazakhstanis, seeing their heritage in the Louvre or Guimet Museum affirms the value of their culture on the world stage.

2. Kazakh language and literature

The 100 New Textbooks and Contemporary Kazakh Culture in 6 Languages projects under Rukhani Zhangyru involved translating Kazakh literature and scholarship into UN languages and vice versa. As these translated works circulate

globally (some Kazakh novels and poetry have been presented at international book fairs), they reinforce the Kazakh language's status. Cultural diplomacy has helped get Kazakh literature into foreign libraries and universities. Domestically, this effort is positioned as safeguarding and elevating the Kazakh language – a central marker of national identity – by ensuring it contributes to global knowledge. Similarly, Abai, the 19th-century Kazakh poet-philosopher, has been heavily promoted as a symbol of Kazakh identity; 2020 was declared the “Year of Abai” with events worldwide. The establishment of Abai Centers abroad is directly aimed at cementing his legacy as a figurehead of Kazakh culture globally, thus enhancing national pride in this literary heritage.

3. Multiethnic harmony and Eurasian identity

Kazakhstan's cultural diplomacy often emphasizes that Kazakh identity is civic and inclusive. For instance, at international expos or cultural festivals, Kazakhstan will feature performances by its Russian, Uyghur, Korean minority ensembles alongside ethnic Kazakh performances. This deliberate showcasing sends a message externally that Kazakhstan is home to many cultures living together. Internally, it reinforces the idea that all these cultures belong under the Kazakhstani identity. The Assembly of People of Kazakhstan, while a domestic institution, sometimes sends delegations or exhibits abroad (e.g. showcasing ethnic costumes, weddings, etc. in cultural expos) to demonstrate Kazakhstan's model of interethnic unity. Such portrayals on the world stage can strengthen domestic commitment to that unity, as it becomes a point of national pride. In short, Kazakhstan uses cultural diplomacy to brand itself as a Eurasian melting pot, which in turn encourages citizens to view their diversity as a treasured part of national identity rather than a weakness.

4. Modern innovation blended with culture

As Kazakhstan strives to appear modern, it has also started using cultural diplomacy to highlight contemporary creative achievements – for example, Kazakh filmmakers winning awards at Cannes or Berlin, young Kazakh designers in European fashion shows, Kazakh chefs fusing local cuisine with haute cuisine abroad. These stories are promoted in Kazakh media as well, to inspire a modern national identity that Kazakhs are not just proud of the past, but also of present innovation. The “Creative Kazakhstan” initiative, tied to developing creative industries, is often mentioned in tandem with soft power. According to a 2024 report, creative industries accounted for 2.7% of Kazakhstan's GDP and were identified as a soft power resource. Showcasing these industries abroad (film, design, tech) not only improves Kazakhstan's image as an innovative nation but reinforces at home that the nation's identity includes creativity and future-oriented development.

It is evident from our results that while Kazakhstan is still far from the soft power level of the UK, Japan, or South Korea, it has recognized the value of cultural diplomacy and begun aligning it with identity-building. The Global Soft Power Index trends show Kazakhstan improving (moving up to 79th out of 121 by 2023, and 80th out of 121 in 2024 with a score around the mid-30s),

outperforming its Central Asian peers. Kazakh policymakers attribute these gains partly to cultural and human capital factors – for example, Deputy Foreign Minister Roman Vassilenko cited the success of Kazakh athletes, artists and youth on international stages as contributors to strengthening the country's reputation. This acknowledgment reinforces our finding that cultural achievements (a facet of cultural diplomacy) are linked to national image and pride. In essence, every cultural diplomacy success abroad is also an investment in domestic national identity: when a Kazakh opera garners a standing ovation at Moscow's Bolshoi Theatre or a Kazakh film earns applause at an international festival, it not only wins hearts abroad but also becomes a news story at home that can inspire unity and patriotism.

Finally, it's worth noting a mechanism unique to Kazakhstan's cultural diplomacy: diaspora engagement through culture. Kazakhstan reaches out not only to ethnic Kazakh diaspora (in Uzbekistan, China, Russia, Europe, North America) but also to the wider Turkic world and Islamic world as cultural brethren. Cultural diplomacy initiatives like Turkic cultural festivals or participation in the TURKSOY (International Organization of Turkic Culture) serve to strengthen an identity dimension that situates Kazakhstan within a larger Turkic civilization. This external cultural kinship can reinforce internally the idea of Kazakhstan as both a sovereign nation and part of a broader cultural lineage. Similarly, by engaging with the Muslim world via cultural and religious heritage (e.g. exhibitions on Al-Farabi, a famed philosopher born in what is now Kazakhstan), Kazakhstan bolsters the Islamic facet of its national identity in a way that promotes inter-cultural understanding rather than division.

Discussion

The comparative results indicate that cultural diplomacy can function as a powerful instrument for nation building and for managing the complexities of a multiethnic society. This discussion integrates lessons from the United Kingdom, Japan, and South Korea and outlines how Kazakhstan can refine its strategy to strengthen identity and interethnic harmony while expanding international influence. The argument proceeds from one premise. Lasting impact arises when a clear narrative is coupled with sustained investment, capable institutions, visible outreach infrastructure, rigorous measurement, inclusive programming, regional collaboration, and committed leadership.

A coherent narrative about identity and values is the foundation of effective cultural outreach. South Korea presents an image of a dynamic and creative society, with Hallyu acting as a widely recognized emblem that links language, music, cinema, fashion, and food. Japan projects a culture that is rich and inventive while maintaining respect for tradition, which positions the country as both modern and rooted. The United Kingdom emphasizes diversity, historical depth, and openness, and that combination supports a broad appeal. Kazakhstan should continue to articulate a narrative that resonates both internally

and externally. A concise formulation may be the Land of the Great Steppe where ancient nomadic heritage meets modern innovation and where diverse peoples live in cultural harmony. This message contains historical pride, contemporary progress, and the value of diversity. Cultural initiatives should return to this story in exhibitions, festivals, films, tourism campaigns, public diplomacy, and education. Consistency across channels helps foreign audiences recognize the country and helps citizens internalize a shared sense of who they are.

Investment and institutions convert narrative into sustained outcomes. The case studies show that spending on cultural infrastructure produces long term returns in soft power and social cohesion. South Korea maintained significant cultural budgets in the 2000s and created agencies such as the Korea Creative Content Agency to train, finance, and export creative content. The United Kingdom built durable capacity through the British Council and through a broad ecosystem of schools, public funds, and media that operate across electoral cycles. Japan advanced a policy bundle that links creative industries, public diplomacy, and education under a recognizable label. Kazakhstan has modernized museums and opened several centers abroad, which is a valuable start. A larger and more predictable budget line for cultural diplomacy would treat this field as an investment in social stability and in international partnership. South Korea's cultural spending in that period approached about 1.5 percent of the state budget, and the returns were visible in both image and industry. Kazakhstan can add a dedicated grant program for export ready cultural productions to support filmmakers, writers, designers, and musicians who engage themes of Kazakh history and contemporary life. Stronger arts education and intercultural literacy in schools would help the next generation carry the identity with confidence and with nuance.

Outreach infrastructure provides the physical and symbolic presence that turns policy into contact. Cultural centers abroad function as visible nodes that introduce foreign audiences to Kazakh culture and that serve diaspora communities as hubs of connection and pride. Expansion to countries of strategic interest such as Turkey, Russia, Germany, South Korea, and Japan would widen reach and diversify partnerships. Each center should combine language courses, film screenings, exhibitions, concerts, and academic seminars, ideally in partnership with universities and libraries. Where a full center is not feasible, Kazakhstan Corners in public libraries or campuses can offer books, media, and a regular calendar of events. Staff should include trained cultural diplomats or cultural managers with international experience. Programming can rotate through the diversity of Kazakh culture. A touring series titled Voices of the Steppe could present musical traditions alongside contemporary genres and could pair performances with talks on history and crafts. Feedback from successful events often travels back to families and media at home and sustains domestic valuation of culture.

Measurement clarifies progress and helps allocate resources. The Global

Soft Power Index provides a structured benchmark with pillars such as Culture and Heritage and International Relations. Kazakhstan moved from rank 88 to rank 79 in 2023 and then to rank 80 in 2024. The direction suggests momentum while also revealing gaps with leaders in cultural diplomacy. Authorities can set a public target, for example entry into the top 60 by 2030. Advancement toward that goal requires higher familiarity among foreign publics, greater perceived influence, and a steady pipeline of cultural exports. Domestic surveys can track cultural pride and interethnic attitudes. Researchers can test whether milestones such as a national pavilion at a world event or a major film award correlate with shifts in those indicators. When a specific program precedes measurable gains, replication and scaling follow as evidence based choices. Progress in such rankings also creates a narrative of achievement that can be shared at home, similar to the way citizens celebrate sporting victories.

Inclusion is central to the domestic payoff of cultural diplomacy. The United Kingdom offers a practical model of how a multicultural national story can support social cohesion and international appeal. Kazakhstan can adapt this lesson by showcasing minority cultures as integral to the national brand. A cultural festival abroad might include a Russian language theater piece from Kazakhstan or a performance by a Korean minority ensemble from Almaty. Such programming signals pluralism to foreign audiences and affirms to citizens that every community belongs in the national story. Authorities can sponsor collaborative projects that bring artists from different backgrounds together to prepare joint exhibitions or touring ensembles. Youth exchanges that send diverse student troupes abroad encourage cross ethnic bonds through shared representation of Kazakhstan. Inclusion of this type reduces feelings of exclusion and lowers the risk of ethnic tension because it enlarges the definition of what it means to be Kazakhstani.

Regional collaboration multiplies reach and deepens identity. Joint initiatives with Central Asian and Turkic partners can place nomadic heritage and Silk Road culture on the global agenda. Participation in the World Nomad Games positions Kazakhstan within a larger family of cultures while elevating a core identity marker in front of international audiences. A Silk Road Cultural Belt that coordinates festivals, museum exchanges, and research residencies would present the country as a regional convenor. These projects also acknowledge the transborder ties of many communities inside Kazakhstan and therefore support inclusion at home. By leading or co hosting such initiatives, Kazakhstan gains visibility and provides contexts where its own narrative fits naturally within a broader regional story.

Leadership and coordination sustain execution. In South Korea and Japan senior leaders publicly supported cultural campaigns and helped align ministries, funds, and media. Kazakh leaders have also emphasized the power of culture in speeches and policy documents. The challenge is to translate rhetoric into mandates, budgets, and timelines. A well funded Kazakh Cultural Institute with

offices abroad can provide continuity, professional standards, and data collection. Interministerial coordination across culture, education, foreign affairs, and trade can align policy, funding, and metrics. Partnerships with the creative sector and with academia can keep programming fresh, credible, and responsive to audience feedback.

Conclusion

This study shows that cultural diplomacy strengthens national identity in Kazakhstan while supporting dialogue in a multiethnic society. Positive reception abroad tends to raise pride at home. Korea's Hallyu and Japan's Cool Japan demonstrate this effect, and the British Council and the BBC illustrate how stable institutions transform cultural assets into durable influence. A focused strategy begins with clear identity markers. For Kazakhstan these include the legacy of the Great Steppe, the Kazakh language and literature with Abai as a symbolic figure, traditions of interethnic harmony, and a bridging role in Eurasia. These themes can anchor a recurring Great Steppe festival, an international Abai prize, and touring exhibitions of nomadic art. Consistent messaging shapes how foreign publics perceive the country and how citizens see themselves.

Institutional design is decisive. Kazakhstan could establish a well funded Cultural Institute with overseas offices and invest in creative industries. Contemporary forms that appeal to youth, including popular music, cinema, and digital media, broaden reach and renew cultural pride.

Diaspora and youth amplify impact. Supported communities abroad become cultural ambassadors. Exchanges, diverse ensembles, and digital diplomacy bring Kazakh content to global platforms. Monitoring closes the loop. Regular surveys and external benchmarks such as the Global Soft Power Index help link initiatives to measurable gains and guide scaling. Cultural diplomacy is therefore a core pathway for nation building. By investing in heritage and creative potential, Kazakhstan can reinforce an inclusive identity at home and project a respected voice abroad. The experiences of Korea, Japan, and the United Kingdom confirm that this goal is realistic and yields tangible benefits.

REFERENCES

- [1] Ang I., Isar Y.R., Mar P. Cultural diplomacy: beyond the national interest? // *International Journal of Cultural Policy*. – 2015. – Vol. 21, No 4. – P. 365–381.
- [2] Grincheva N. The past and future of cultural diplomacy // *International Journal of Cultural Policy*. – 2024.- Vol.30 (2). – P. 172-191.
- [3] Fan Y. Soft power: power of attraction or confusion? // *Place Branding and Public Diplomacy*. – 2008. – Vol. 4, No 2. – P. 147–158.
- [4] Pajtinka E. Cultural diplomacy in theory and practice of contemporary international relations // *Politické vedy*. – 2014. – Vol. 17, No 4. – P. 95–108.
- [5] Valaskivi K. A brand new future? Cool Japan and the social imaginary of the branded nation // *Japan Forum*. – 2013. – Vol. 25, No 4. – P. 485–504.

[6] Lam P.E. Japan's quest for "soft power": Attraction and limitation // East Asia. – 2007. – Vol. 24. – P. 349–363.

[7] Otmazgin N.K. Geopolitics and soft power: Japan's cultural policy and cultural diplomacy in Asia // Asia-Pacific Review. – 2012. – Vol. 19, No 1. – P. 37–61.

[8] Lee S.T. Film as cultural diplomacy: South Korea's nation branding through Parasite (2019) // Place Branding and Public Diplomacy. – 2021. – Vol. 18, No 2. – P. 93–104.

[9] Kim T.Y., Jin D.Y. Cultural policy in the Korean Wave: An analysis of cultural diplomacy embedded in presidential speeches // International Journal of Communication. – 2016. – Vol. 10. – P. 5514–5534.

[10] Jin D.Y. The rise of digital platforms as a soft power apparatus in the New Korean Wave era // Communication and the Public. – 2024. – Vol. 9, No 4.

[11] Byrne A. A 'Sound Investment'? British cultural diplomacy and overseas students: The British Council's Students Committee, 1935–1939 // Contemporary European History. – 2021. – Vol. 30, No 2. – P. 265–283.

[12] Byrne A. The British Council and British cultural diplomacy 1934–1959: a new form of diplomacy? // Contemporary British History. – 2023. – Vol. 37, No 4. – P. 489–504.

[13] Collins N., Bekenova K. European cultural diplomacy: diaspora relations with Kazakhstan // International Journal of Cultural Policy. – 2017. – Vol. 23, No 6. – P. 732–750.

[14] Marat E. Nation branding in Central Asia: A new campaign to present ideas about the state and the nation // Europe-Asia Studies. – 2009. – Vol. 61, No 7. – P. 1123–1136.

[15] Hudson V. The impact of Russian soft power in Kazakhstan: creating an enabling environment for cooperation between Nur-Sultan and Moscow // Journal of Political Power. – 2022. – Vol. 15, No 3. – P. 469–494.

Global Soft Power Index 2025 / Brand Finance. – London: Brand Finance, 2025. https://www.ucg.ac.me/skladiste/blog_45671/objava_195259/fajlovi/Global%20Soft%20Power%20Index%202025.pdf. - Date of access: 18.09.2025.

ҚАЗАҚСТАННЫҢ МӘДЕНИ ДИПЛОМАТИЯСЫ ҰЛТТЫҚ БІРЕГЕЙЛІКТІ НЫҒАЙТУДА: САЛЫСТЫРМАЛЫ ТАЛДАУ

*Қоныршин Қ.Ф.¹, Сыдықназаров М.-А.К.²

^{*1,2} Л.Н. Гумилев атындағы Еуразия ұлттық университеті,
Астана, Қазақстан

Аңдатпа. Қазақстанның мәдени дипломатиясы көпэтносты қоғамда ұлттық бірегейлікті нығайтудың құралы ретінде қарастырылады. Мәдени дипломатия мәдени құндылықтарды алмасу мен ілгерілетуге негізделген «жұмсақ күш» формасы ретінде тіл, мұра және ортақ құндылықтар секілді бірегейлік маркерлерін қалай күшейтетінін талдаймыз. Салыстырмалы

кейстік зерттеу Оңтүстік Корея, Жапония және Біріккен Корольдік бойынша екіншілік деректерге сүйеніп, Қазақстанға бейімдеуге болатын тәжірибелерді айқындайды. Зерттеу саяси құжаттар, мәдени алмасу бағдарламалары және жұмсақ күш индекстеріне сапалық талдауды, сондай-ақ Global Soft Power Index ұпайлары мен мәдени институттар желілері сияқты сандық көрсеткіштерді біріктіреді. Кейстер мәдени дипломатияның шетелде ұлттық мұраны танытып, ел ішінде мақтаныш сезімін күшейтетінін көрсетеді. Оңтүстік Кореяның Халлю феномені (К-рор, кино, ұлттық асхана) ұлттық имиджді және азаматтық мақтанышты арттырды. Жапонияның «Cool Japan» стратегиясы танымал мәдениет пен дәстүрлі өнерді пайдаланып, халықаралық тартымдылық пен ішкі бірегейлікті қалыптастырады. Біріккен Корольдік ағылшын тілін және ұлттық мәдениетті ілгерілететін British Council мен BBC арқылы ықпалын сақтап отыр. Қазақстан әртүрлі қырлы бірегейлікті шетелдік мәдени орталықтар, диаспорамен өзара іс-қимыл және тұтас мәдени бренд арқылы насихаттай алады. Нәтижелер мәдени дипломатияны инклюзивті бірегейлікті нығайту және этносаралық шиеленісті азайту үшін пайдалану жөнінде тұжырымдамалық шеңбер ұсынады.

Тірек сөздер: мәдени дипломатия, ұлттық бірегейлік, жұмсақ күш, Қазақстан, мультикультурализм, мәдени саясат, жұмсақ күш индексі

КУЛЬТУРНАЯ ДИПЛОМАТИЯ КАЗАХСТАНА В УКРЕПЛЕНИИ НАЦИОНАЛЬНОЙ ИДЕНТИЧНОСТИ: СРАВНИТЕЛЬНЫЙ АНАЛИЗ

*Коныршин К.Ф.¹, Сыдыкназаров М.-А.К.²

*^{1,2} Евразийский национальный университет имени Л.Н. Гумилёва,
Астана, Казахстан

Аннотация. Культурная дипломатия Казахстана рассматривается как инструмент укрепления национальной идентичности в многоэтническом обществе. Анализируется, каким образом культурная дипломатия - форма «мягкой силы», основанная на обмене и продвижении культурных ценностей, - способна укреплять маркеры идентичности, такие как язык, наследие и разделяемые ценности. Сравнительное исследование кейсов опирается на вторичные данные по Южной Корее, Японии и Соединённому Королевству с целью выявления практик, переносимых в казахстанский контекст. Мы комбинируем качественный анализ политических документов, программ культурного обмена и индексов мягкой силы с количественными показателями, включая баллы Global Soft Power Index и сети культурных институтов. Кейсы показывают, что культурная дипломатия транслирует наследие за рубеж и укрепляет чувство гордости внутри страны. Халлю Южной Кореи - включая К-рор, кино и кухню - повысила национальный имидж и гражданскую гордость. Стратегия Японии «Cool Japan» использует популярную культуру и традиционные

искусства для формирования международной привлекательности и укрепления внутренней идентичности. Соединённое Королевство поддерживает влияние через British Council и BBC, продвигающие английский язык и национальную культуру. Казахстан может продвигать многосоставную идентичность через культурные центры за рубежом, работу с диаспорой и целостный культурный бренд. Полученные результаты предлагают рамочную модель использования культурной дипломатии для укрепления инклюзивной идентичности и снижения межэтнической напряжённости.

Ключевые слова: культурная дипломатия, национальная идентичность, мягкая сила, Казахстан, мультикультурализм, культурная политика, индекс мягкой силы

Received: September 20, 2025

Accepted: November 10, 2025

Information about authors:

Konyrshin K.F. – PhD candidate, L.N. Gumilyov Eurasian National University (ENU), Astana, Kazakhstan, e-mail: jldbk92@gmail.com

Sydyknazarov M.-A.K. – Doctor of Political Science, Professor, Director, Institute of Contemporary Studies, L.N. Gumilyov Eurasian National University (ENU), Astana, Kazakhstan; ORCID: <https://orcid.org/0000-0003-3343-5660>, e-mail: mukhit.ardager@gmail.com

Авторлар туралы мәлімет:

Қоңыршин Қ.Ф. – PhD докторанты, Л.Н. Гумилев атындағы Еуразия ұлттық университеті (ЕҰУ), Астана, Қазақстан, e-mail: jldbk92@gmail.com

Сыдықназаров М.-А.К. – саясаттану ғылымдарының докторы, профессор, Қазіргі заманғы зерттеулер институтының директоры, Л.Н. Гумилев атындағы ЕҰУ, Астана, Қазақстан; ORCID: <https://orcid.org/0000-0003-3343-5660>, e-mail: mukhit.ardager@gmail.com

Информация об авторах:

Коныршин К.Ф. – докторант, Евразийский национальный университет им. Л.Н. Гумилёва (ЕНУ), Астана, Казахстан, e-mail: jldbk92@gmail.com

Сыдыкназаров М.-А.К. – доктор политических наук, профессор, директор Института современных исследований, ЕНУ им. Л.Н. Гумилёва, Астана, Казахстан; ORCID: <https://orcid.org/0000-0003-3343-5660>, e-mail: mukhit.ardager@gmail.com