

Public Diplomacy in Poland's Re-Branding Effort by Institute of Adam Mickiewicz (IAM) Through *Polska Brand*

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Abstract: *The article provides an overview of national image, national brand and national branding, then presents selected campaigns promoting Poland in the international arena. Promotion, brand, image and public opinion are the most important notions in the Polish approach to the use of soft power means in international relations. It is only in recent years that public diplomacy gained more attention and became the most important tool for managing Polish soft assets through coordinating cultural diplomacy and international branding and by frequently pairing with economic diplomacy. This qualitative research analyzed by using Constructivism perspective by Stefano Guzzini on International Relations and supported by Public Diplomacy theory by Joseph Nye. This study showed the year 2004 was significant for Polish efforts in rebranding the country. A coherent message about Poland and their influence on the current strategy for promoting the Polska brand through cultural diplomacy. The critical analysis places the Institute's activities in the context of the priorities of Polish foreign policy and puts forward a thesis on the growing influence of the Institute on the development of Polish culture, Polish cultural diplomacy, and nation branding in Poland.*

Keywords: *Polska brand, nation branding, Institute of Adam Mickiewicz (IAM), public diplomacy*

I. INTRODUCTION

The image of a country has an important meaning for every international actor, both state and non-state actors in building foreign relations and maintaining a domestic reputation that affects the attitude of a country. The image of a country includes geographic, historical, demographic, economic, and cultural factors of a particular country as well as historically and culturally strong stereotypes relating to the population of a particular country¹.

Poland is a country that adheres to the communist system as a nation and state ideology. Thus, the image of the Polish state cannot be separated from the general stereotype of communist countries. However, the defeat and decline of communism in the aftermath of the second world war made Poland make a transition, from a communist state to a capitalist economic system and liberal democracy. This transitional process resulted in the formation of the modern Polish state, the Republic of Poland².

The image of Poland is in fact incoherent between the state and its people, thus reflecting the difficulty of the modernization process in Poland. On the one hand Poland is a country that is proud of its history and as such is often more focused on the past than the future. At the same time, the country has had problems with information reaching the public about what role it actually played during the second world war, which to this day causes some tension in bilateral relations, especially with Germany and Russia³.

A similar problem relates to the stereotype that Poland is a strongly anti-Semitic country, especially the idea of "Polish concentration camps" during World War two. Even though these concentration camps belonged to Nazi Germany located in occupied Poland during the second world war, the international press still continued to label Poland that it was Poland's responsibility, not Germany's. This has become one of Poland's agenda to carry out cultural diplomacy with the aim of changing the country's image by conducting campaigns and calling on the people of Europe and the United States about the inappropriateness of defining Nazi concentration camps in Poland as "Polish concentration camps". However, according to some Polish international relations academics, an interpretation of history that will be accepted by the international public

will be difficult to materialize, because the international public sticks to the term "Polish concentration camps" no matter how hard Poland tries to distinguish between the two. Instead, as part of a broader strategy, international relations academics suggest disseminating information about Polish heritage and contemporary contributions to art, music, film, literature, brands, theatre, and so on⁴.

Today, many countries see the importance of a strong national brand because it translates into a better international position and development. Poland's position is still as a country that has a national brand that lags behind other countries compared to countries that have joined the G-20, given that Poland's ambition is to join the G-20 organization. Building a strong nation branding is a complex process that involves various institutions and organizations. Nation branding is expanded to include cultural, political and social perspectives so that the process can be adapted to a comprehensive organizational structure i.e., the state. Nation branding is a strategic process. It aims to improve the country's image and reputation through stakeholder engagement. This process takes place at three levels, namely public institutions; international opinion among the public, investors, tourists and consumers; and society.

The process of accession to the European Union to which Poland became formally a part in 2004, forced the new member states to reshape their image abroad and at the same time convince their own people to coherently support overseas decisions taken in an effort to improve country image. Joining the European Union membership allows Poland to also take advantage of the historical memory of the war, and in particular its fate in the second world war, to present itself as a reliable future partner in the European integration process⁵.

In 2009 amendments to the Polish law introduced public diplomacy as one of the duties of the Polish Ministry of Foreign Affairs. These changes reflect developments in Polish foreign policy that resulted from the need to reposition and rebrand the European country that lies between Russia and Germany in the international community⁶.

Poland is a newcomer country category in the field of public diplomacy. The first definition of public diplomacy adopted by the Polish Ministry of Foreign Affairs only appeared in 2000, and is focused on influencing public opinion with insight into Poland in order to build dialogue relations with the public abroad. The basic document on the promotion of Poland from 2009 defines public diplomacy as *"systematic communication and dialogue with people and opinion leaders in other countries, attracting their attention, winning their hearts and minds to understand Polish interests, Polish issues, Polish points of view, values the main Polish community, and the Polish language. Public diplomacy makes for an excellent method to improve Poland's image abroad, to exercise soft power over institutions and decision makers (...)"*⁷.

According to the results of a survey of public institutions in Poland, Poland is an unknown country and has a dominant negative image of "Polish concentration camps", especially in the media. The survey results also indicate the need for a 'branding' campaign for Poland. The main emphasis is placed on providing information about Poland in order to establish a rational basis for the formation of the country's image. Promotion, national brands, image and public opinion are the most important ideas in Poland's approach to the use of soft power in international relations. It is only in recent years that public diplomacy has received more attention and has become the most important tool for managing Polish soft power through the coordination of cultural diplomacy and international branding and is often associated with economic diplomacy⁸.

The level of national brand management is tailored to the various stakeholder groups of the national brand. Each level has its own functions and tasks, which in the end work together. The first tier, the public agency, coordinates the activities responsible for the most important functions of national brands, such as public diplomacy, tourism, foreign direct investment and exports. The second level, planning communicating with and shaping messages for the international public, investors, tourists and consumers must be coordinated. Communications should include elements of national identity relevant to the target group and the value they will derive from contact with the state. The final level involves two elements; a society in which the process of creating national brands on a local scale must be carried out and, secondly, individuals involved in promoting their ideas by making them identify with national brands.

The creation of the Polska brand by Poland was a difficult and complex mission. In many countries of the world, it is judged that Poland is still not associated with anything specific, and its reputation and image abroad is still undervalued than it should be even after 25 years of transformation. The development and global strengthening of the Polska brand through culture is today the most strategic and significant goal of Polish cultural diplomacy. This is a

long-term goal that requires many years of coordinated promotional programs abroad and consistent internal activities to support the development of culture and cultural institutions, with a particular focus on the creative industries, which are currently experiencing dynamic growth in Poland. Therefore, the task of the institutions that create the Polska brand through culture should be to identify and then popularize that cultural phenomenon globally which has great positive potential for Poland. This is related to the selection of strategic means and partners, which must be preceded by the identification of the right needs and objectives⁹.

Currently there are a number of government agencies and agendas tasked with creating a positive image of Poland through culture in the world. In the Polish legal system, there are two ministries responsible for the policy of promoting Poland through culture, namely the Ministry of Foreign Affairs with its subordinate diplomatic infrastructure and 24 Polish Cultural Institutes, and the Ministry of Culture and National Heritage¹⁰.

The Adam Mickiewicz Institute (IAM) is a Polish government institution founded in 2000 as part of the Ministry of Culture and National Heritage and is responsible for promoting Polish culture abroad in accordance with the basic principles of foreign policy and foreign cultural policy of the Republic of Poland. The special nature of the IAM is that as a body established for the purpose of carrying out international promotional activities and creating a positive image of Poland through culture, the Institute also has a multi-sectoral structure and can therefore carry out interdisciplinary projects and coordinate promotional actions in various cultural areas. IAM is a state cultural institution established to promote Polish culture in the world, following the style of European institutions in the field of promotion and culture such as the British Council, InstitutFrançais, Cervantes Instituto or the Swedish Institute. The Adam Mickiewicz Institute is currently the most influential government agency responsible for promoting Poland in the world through culture¹¹.

As a medium-sized post-communist country in the process of transitioning to democracy between Germany and Russia, Poland must redefine its role as an actor in international relations. During this time until 1989, Poland had problems, namely international invisibility and negative or neutral perceptions based on the lack of knowledge of the international community towards Poland. Thus, Polish public diplomacy was developed within the framework provided by the accession process to the European Union (EU), and became the most important task for Poland's foreign policy after joining NATO. Accession to the EU triggered the first campaign of economic diplomacy and nation branding strategy. Its initial task was to attract investors and tourists. In the late 1990s the first strategy of country promotion was launched and continued until 2004 when Poland became a member of the EU. After that, the role that Poland was fighting for was defined as a middle power in European politics.

Although Poland is categorized as a newcomer country in public diplomacy, it is not the same as cultural diplomacy. Poland established its first cultural institute in Budapest in 1939, and from 1994 many institutes operated as a network of Polish Institutes under the umbrella of the Ministry of Foreign Affairs. Since the establishment of the Department of Public and Cultural Diplomacy, the integration of cultural and public diplomacy has taken place.

Poland is slowly starting to recognize the growing need to carry out a coordinated foreign promotion policy in the cultural field and create institutional tools to implement it. In the history of Poland's foreign cultural policy and the promotion of Poland through culture, 2000 and 2001 were pivotal moments in developing a strategy, establishing an implementing agency, and elaborating the first project to implement this strategy. Polish foreign policy began to emphasize culture and institutions that would carry out their duties in accordance with the priorities of the country. Therefore the Polish government strengthened Polish cultural diplomacy, including the financial aspect, developed a worldwide network of Polish Cultural Institutes, and established the Adam Mickiewicz Institute. The Institute was founded in 2000 under the regulations of the Ministry of Culture and Arts.

Based on the explanation of the problem formulation above, the writer takes the research question, *how is public diplomacy in the Polish re-branding effort by the Institute of Adam Mickiewicz (IAM) through Polska Brand?*

II. LITERATURE REVIEW

Theoretical framework is one part that is very useful for researchers. According to MochtarMas'oe'd, theory is "concepts that are interconnected according to the rules of logic in order to form a statement so that it can explain a phenomenon scientifically." Theory can also be defined as the most general form of explanation that can give us information about why and when something happened. Theory is used to combine and connect concepts in research so that they can be examined in depth¹². Theoretical framework is needed to assist in creating the goals and directions of a

research and has the right concept for the formation of hypotheses. Before discussing the theory, it will be discussed about the perspective and level of analysis required in the research.

2.1 Constructivist Perspective

This paper is discussed with the explanatory writing of constructivism, in which constructivism focuses on ideas. Constructivism assumes that shared ideas and values form an identity (ideational identity) which in turn affects interests. It is this ideational identity interest that ultimately determines political action¹³. Constructivism pays attention to the interests and public discourse that exists in society because discourse reflects and shapes beliefs and interests, and maintains the norms that are the basis for community action.

The author chooses the constructivism perspective as the basis of the approach, because constructivists explain how the patterns and behavior of an actor in international relations. As an approach, constructivists focus on human consciousness and its place in international relations. According to Stefano Guzzini, in constructivist, structure and agency will influence each other. Agents create structures and structures create individual interpretations of social reality¹⁴. Unlike the realist approach which focuses on material things, where the distribution of material power such as military and economic power establishes a balance of power between states and explains the behavior of states. Another constructivist explanation is more concerned with immaterial factors than material.

Ontologically, constructivists explain that the structure of international relations is a social construction that is not determined by material aspects, but by interpretation. Interpretation or ideas give birth to a process of giving meaning to the interactions of actors within a certain time and situation, which ultimately forms the interests and identities of actors¹⁵. Constructivists themselves argue that the most important aspect of international relations is social construction, which sees that the international system does not actually arise by itself, but is an intersubjective consciousness among humans, where the international system is shaped by intersubjective ideas, not just material forces¹⁶. This is reinforced by two main constructivist principles, firstly the structure of human associations is determined by shared ideas among actors and not by mere material forces, and secondly that the identities and interests of actors whose goals are built by these ideas are not created by themselves¹⁷.

In his article entitled *Anarchy is What States Make of it: The Social Construction of Power Politics*, Wendt stated that in an anarchic international system, where there is no political authority over the state, the behavior of actors towards objects, including other actors, is based on the actor's understanding of the state. object. A country will behave differently towards its enemies than its friends, because the enemy will be understood by a country as threatening while friends are not. This conception of understanding relies on intersubjective understanding in what is known as the distribution of knowledge¹⁸. An actor's understanding in terms of the actions he takes is formed through a process of interaction, which then forms his identity¹⁹.

Constructivists hold that identity is the basis for an interest. Where non-material conditions shape the identity of the actor, the identity then shapes the interests of the actor, and in the next stage influences the behavior of the actor²⁰. Actors will define their importance in the process of understanding the situation. Norms and ideas are assumed to have a constitutive effect in the formation of actor identities. Identity is said to have three functions. First, to tell other actors and actors who I am and who the other actors are. Second, in telling who I am, identity expresses a set of interests or preferences by looking at options for action in a particular area, and by looking at other actors. And third, the identity of a state expresses the preferences and actions of actors²¹.

According to Wendt, these identities and interests are formed through the daily interactions of actors. Where the identity is formed by structures that are external and internal. Externally, identity is formed through interactions with other actors in the international environment. Where international ideational and normative structures are seen to shape the identities, interests and behavior of social actors. The social environment in which we find ourselves shapes our identity as social beings, and at the same time human agency creates, reproduces, and changes culture through everyday practice²². Identity and interests are learned and sustained through practice based on intersubjectivity, where the state thinks and works is what the state does to anarchy. Thus, the state understands other actors through their identities, and at other times simultaneously reproduces their own identities through their daily practices.

Besides being shaped by social processes between countries in the international environment. The identity of the state is produced through interactions among its domestic society. Where the question of who is friend and who is foe is formed from domestic society²³. Where without domestic society there will be no foreign policy of a country.

Domestic identity shapes the identity, interests, and actions of a country in its foreign policy. Domestic identity can be a key determinant in explaining how states perceive the international situation and in defining their national interests. Domestic identity is the basis of social cognitive structures that make threats, opportunities, enemies and allies understandable. And this domestic identity is then expressed through policy makers within the state²⁴.

In looking at the policies taken by the state, Constructivists try to build relationships between agents and structures, agents are entities that have the ability to make decisions and take action in every context. While structure is a set of factors that create the environment in which agents operate, and can shape choices. Constructivists see that agents and structures are mutually constitutive, where the behavior of agents can shape the structure, and structures can influence the behavior of agents, where foreign policy can be understood both in general and context-specific²⁵.

The identity of a country which is formed through social processes both at the international level and in its domestic politics, can then affect the form of the country's relations with other countries. Wendt stated that in an anarchic international structure, where there is no authority over the state, relations between states can take three forms, namely seeing other countries as enemies, seeing other countries as rivals, and seeing other countries as friends.

2.2 Public Diplomacy Theory

The theory used in this paper is the theory of Public Diplomacy. Public Diplomacy is one of the important instruments in soft power. Joseph Nye defines soft power as "the ability to get what you want through attraction rather than by coercion or paying." In practice, public diplomacy serves to promote national interests through understanding, informing, and influencing the public abroad. Therefore, public diplomacy is an instrument of soft power.

Public diplomacy is interpreted as a process of government communication to the foreign public which aims to provide an understanding of the country, attitudes, institutions, culture, national interests, and policies taken by the country²⁶. Jay Wang sees public diplomacy as an attempt to enhance the quality of communication between the state and society. The impacts include the political, economic, social fields, and in practice it is no longer monopolized by the government²⁷. Meanwhile, Jan Mellisen defines public diplomacy as an attempt to influence other people or organizations outside their country in a positive way so as to change the way that person views a country²⁸. Based on all these definitions, it can be said that public diplomacy serves to promote national interests through understanding, informing, and influencing the public abroad.

When compared, there are three differences between public diplomacy and diplomacy that are official (traditional). First, public diplomacy is transparent and broad in scope, whereas traditional diplomacy tends to be closed and has a limited reach. Second, public diplomacy is transmitted from one government to another. Third, the themes and issues raised by official diplomacy are in the behavior and policies of the government, while the themes and issues raised by public diplomacy are more towards public attitudes and behavior.

In public diplomacy, it is necessary to understand that the diplomatic process is not only abroad but also domestically. Evan Potter said that the issue of public diplomacy is not only a challenge to foreign policy, but also a national challenge. The essence of public diplomacy is to get other people on your side, while the problem in public diplomacy is how to influence the opinions and behavior of others. In this case, what people mean is not only policy makers, but also audiences or the public²⁹.

The development of public diplomacy is quite rapid. This happens because public diplomacy is characterized as a non-government group, its informal form is effective in reducing tensions, eliminating fear, and increasing interdependence between the parties. Public diplomacy does not necessarily replace official diplomacy, but complements the efforts made by governments in traditional diplomacy. Ideally, public diplomacy should pave the way for negotiations between governments, provide input through important information, and provide different perspectives on an issue. For this reason, cooperation between state and non-state actors is needed aimed at increasing the bargaining value of the government. These non-state actors, for example, can interact with their partners in influencing, providing input, and implementing foreign policy.

Public diplomacy as a concept that is multi-dimensional in nature and includes three main objectives, namely: promoting the goals and policies of the state, forms of communication of values and attitudes, and as a means to increase mutual understanding and mutual trust between the state and society. It is said that the development of public diplomacy is influenced by three things, namely changes in international issues and agendas, the development of non-

state actors, and the development of communication and information media. The essence of public diplomacy has not changed from its inception after World War I. But at the level of objectives, instruments, and actors, its scope has become wider. Public diplomacy then entered the instrument of foreign policy and became one of the government's priorities in international politics³⁰.

There are several components of understanding in public diplomacy. First, in public diplomacy, various types of actors can interact with each other. Not only the state, non-state actors also have a place. Second, public diplomacy is aimed at foreign publics, and strategies for dealing with such publics must be distinguished from the socialization of domestic diplomacy. Third, public diplomacy is often described as a one-way flow of information, and at best one of two directions, but in essence it aims to convey positive aspects of a country to foreign publics. The press and media play an important role in disseminating information. Because the target group for public diplomacy is very broad and diverse, all existing communication channels need to be utilized.

Public diplomacy requires communication skills because it is related to changes in people's attitudes, mutual understanding in viewing foreign policy issues. In the information age, public opinion can effectively influence government action. The characteristics of this world require information management to unify domestic and foreign problems. Thus, public diplomacy includes optimizing communication activities, namely collecting, processing, and disseminating information for the benefit of the state.

Given that there is no standard form of public diplomacy, public diplomacy is known as tailor made diplomacy. For this reason, there are several things that need to be considered in implementing the communication strategy³¹, (1) In its formation and implementation, public diplomacy is always adapted to local conditions and certain cases. Sometimes what is considered reasonable in one country is not necessarily reasonable in another. (2) Public diplomacy can be used as a bridge to fill the gap between radical cultures, but it must be noted that its application can only apply when economic interdependence exists or between societies that are in some degree interrelated, for example the European Union. (3) Public diplomacy can run on a two-way communication system. In a one-way system, public diplomacy is difficult. To bridge this information, steps such as informing the country through brochures, magazines, films, DVDs, and CDs can be done.

The relationship between diplomacy and foreign policy is closely related. Foreign policy undergoes two stages in the process, namely at the level of policy making and implementation. Diplomacy is one of the instruments by which decisions or policies are implemented³². In a broad sense, diplomacy does not only concern the implementation level, but also the policy-making process. This is related to the function of diplomacy itself which involves gathering information, providing advice on policies, representation, negotiations, and consular services.

Then, in public diplomacy, the making of foreign policy is dominated by elites, but in gathering information and considerations, the making is much influenced by factors outside the state, such as the private sector and NGOs. Non-state actors as the public are then not only involved in the implementation process, but also in terms of policy formulation.

2.3 Analysis Level

The level of nation-state analysis, according to MohtarMas'oe'd, is an analysis that emphasizes that all decision makers, wherever they are, basically behave the same when facing the same situation. Therefore, an analysis that emphasizes variables or differences between the behavior of a group of decision makers in one country and a group of other countries in another country is considered futile. The analysis of scientists should emphasize the behavior of the nation-state unit, because international relations are basically dominated by the behavior of the nation-state. In this case, the behavior of individuals, groups, organizations, institutions and their political processes will only be considered insofar as their behavior is related to the international actions of the country concerned. In other words, the decision-making process on international relations, namely foreign policy by a nation-state as a unified unit, is a key factor in the research discipline of International Relations³³.

III. RESEARCH METHODOLOGY

This study uses a descriptive qualitative research method, which is a study that seeks to explain the causes and effects of various phenomena³⁴. Descriptive research is a research that explains problems, circumstances, symptoms, and policies and actions. Explanatory research describes in detail a phenomenon with facts, which strengthens the data and

research analysis. The technique used is to link theory with data obtained by library research. These data are obtained from books, journals, magazines, newspapers, and other sources (document analysis). The use of source of data is an easy way for researchers to find data to collect.

IV. RESULT AND DISCUSSION

Poland Manage to Promote the Name 'Polska' In the World

The Polish cultural season in the United Kingdom was promoted by the slogan: 'Polska!Year - A Year of Contemporary Everything from Polska', the elaboration of which was the result of the co-operation between the IAM and Wally Olins, a prominent expert in nation and corporate branding, within the framework of the Season's promotional strategy. This strategy was based on a survey conducted by Olins in Poland in 2003-2004. The aim of the 'Brand for Poland' project was to develop the guiding idea for the Polska brand, upon which a long-term nation branding program was to be based³⁵. Although the very idea of 'Creative Tension', developed at that time as the leitmotif for the promotion of Poland in the world, has not been strongly reflected in governmental promotion projects (with the exception of the campaign of the Polish Agency for Foreign Investment of 2005: 'Poland - Heart of Europe'), the findings made by the Olins's team were partially used in the planning strategy for the Polish Season in the United Kingdom. The sole name Polska!Year, with the intentional use of the word Polska, was designed to attract interest and indicate the originality and dynamics of the country and its modern culture.

The word Polska was also incorporated into the openwork design of the wall of the Polish Pavilion for the Shanghai Expo in 2010, and Polska Music is the title of the IAM's programme and a website promoting Polish classical music. In June 2011, the Ministry of Foreign Affairs started a project called Do you know Polska? - with the website doyouknowpolska.pl, which is a peculiar, non-standard multimedia Polish-English dictionary of modern Polish as used by youth, aimed at stimulating interest in contemporary Poland as a modern European country emanating youth and energy.

At first, the IAM and the Polish cultural diplomatic service used the name of the country - Polska - in its native wording instead of its foreign language equivalents as an experiment. However, it has since been used in an increasing number of projects realised in the world, and thus it has changed from an experiment to one of the flagship solutions of Poland's rebranding strategy, to be implemented by Polish institutions responsible for Poland's promotion in the world. The concept of using the word Polska as an integral (verbal and visual) element of Poland's promotional message was addressed in December 2009 by the Council for the Promotion of Poland in a document titled *KierunkipromocjiPolski do 2015 roku* (The Directions of Poland's Promotion until 2015)³⁶. This document also included a critical analysis of the system of promoting Poland after 1989 and a diagnosis of Poland's promotional potential (economy, culture, science, education, youth, sports, peace missions, development assistance), and identified the priorities of the state promotion policy in terms of content and target regions until 2015. The document was meant to become the starting point for further detailed work on improving the effectiveness and coherence of the strategy of promoting Poland.

The result of this work was the issuance of the Rules for Communicating the 'POLSKA' Brand, adopted and published by the Council in October 2013. It is a set of recommendations and detailed guidelines for the institutions, companies and other entities that promote Poland and Polish products in the world. It has been developed by a team of experts in marketing, communication and public relations. The starting point for their work was the vision of the Polska brand proposed by Olins, as well as government papers, analyses and reports. The document comprises a series of recommendations concerning the development of a coherent image of Poland and Poles, which - according to its authors - constitute the most important promotional advantage of Poland in the world. It was the intention of the Council for the Promotion of Poland and the Ministry of Foreign Affairs to give the Rules the status of an official set of guidelines setting the standards for the promotion of Poland abroad for the coming years.³⁷

The document explicitly recommends the consistent use of the name 'Polska'. 'Regardless of the language we speak, we shall always write and say POLSKA. POLSKA is the official international name of our brand [...]. We wish for our native designation to function globally'.⁵¹ Promoting the name 'Polska' in the world is meant to intrigue and attract the attention of foreign recipients. Poland - Polska, is supposed to be easy to memorise, and combined with the word 'brand' - Polska brand - it is supposed to have positive associations with uniqueness and innovation.

V. CONCLUSION

Over 14 years, the IAM has significantly extended the catalogue of the activities it manages. It is not just focused on the Seasons and other programmes for promoting Polish culture and Polish artists abroad. It is also focused on the MIDEM trade fair and the international EXPO. The Institute also coordinates two European Union programmes in Poland, financing cultural projects under the new budget perspective 2014-2020: 'Creative Europe' and 'Europe for

Citizens'. It seems that the IAM is aspiring to capture all the more important global promotional strongholds that open the opportunity to present Polish culture through large interdisciplinary projects.

The strategic areas of the IAM's activity also include the promotion of Polish design as an important element of promoting the *Polska brand* in the world. The IAM supports the participation of Polish designers in the major events dedicated to design all over the world. Projects promoting Polish design have become a permanent element of the calendar of Polish Cultural Seasons. The IAM has published two referential books: *PolishDesign: Uncut*, dedicated to crucial achievements of Polish design after 2000, and *Print Control*, on contemporary Polish graphic arts. The thrust of Polish design, as described by the IAM, aims at building the awareness of existence of strong Polish brands and dynamic young designers and ranks among the IAM's most valuable and interesting activities over recent years.

The Adam Mickiewicz Institute has gained a powerful position among other institutions in the country through its consistent reinforcement of its own brand among international and domestic culture creators, promoters and managers. In 2009, the IAM prepared a report for the Polish Ministry of Culture and National Heritage on the state and prospects of the promotion of Polish culture in the world, which was then discussed at the Congress of Polish Culture, the most important forum for discussing culture after 1989. In 2013, the report was invoked by the authors of the *Rules for Communicating the Polska Brand*, the most important strategic document in the field of Polish national branding at present, and the IAM's vision of '*Poland as a creative enclave of Europe*', cited in the *Rules*, has become the strategic framework and point of reference for the directions of promotion of the *Polska brand* in the world.

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