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CULTURAL PARADIPLOMACY CAPACITIES; CINEMA AND FILM: A STRATEGIC PERSPECTIVE IN CULTURAL RELATION AND CONVERGENCE; A CASE STUDY OF IRAN AND SERBIA

Abstract

One of the most prominent features in recent decades is the more obvious and widespread activity of non-governmental activists. Culture is a clear example that the para-diplomatic activists create suitable fields for the dissemination of culture and cultural communication with their audiences across the borders in line with the government's goals. This activity, which is called paradiplomacy, is very effective in the cultural field. One of the most important elements and cultural tools is film and cinema. Today, cinema, television, and the media in general have undertaken several missions that have left a special impact in the political, economic, cultural, etc. fields. After globalization, this diplomatic or paradiplomatic actor can be more effective in the field of convergence. Due to the importance of this issue, in the present research, a case study of the impact of the para-diplomatic capacities of film and cinema between Iran and Serbia will be discussed.

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The importance of this activity is so great that today some rivals of the societies of the two countries use this tool and method to destroy culture, civilization and cultural discourse or to strengthen it between the countries. For this reason, the basic issue is how cinema and film can help to strengthen the cultural relations between the people of Iran and Serbia.

In response to the new mission of industrialization and the acculturation of cinema and film, it should be stated that this important effect has numerous and concrete effects on the mutual recognition of more nations in various fields of culture, art, architecture, identity and value. Cultural activities of two nations are essential, especially in the field of tourism and promoting convergence.

Keywords: *Cultural Paradplomacy, non-governmental activists, cinema and film, Iran and Serbia.*

INTRODUCTION

According to McLuhan in his book titled *Understanding the Media*, “Maybe if Archimedes was in today’s world, he would have chosen the media because he said: “Show me a fulcrum in the world so that I can shake the world with it.””

Considering the speed with which we are faced with new media as a democratic means of communication, the prospect of media becoming the most essential part of our lives is not very far away. New media, which are considered soft cultural power, have created changes in intra-individual, interpersonal, group and collective processes and content.

In an age where a billion users are connected to each other through media such as movies, cinema, and Cyberspace such as Instagram, Facebook, etc., the ability of the media to be placed as an Archimedes’ fulcrum is not far from the mind. Social media, especially film and cinema, refers to the means of interaction between people in which they create, share and exchange information and ideas. Their long-term psychological impact should be given a lot of attention from the point of view of the cultural managers of a society, because the media has the potential

to create communities, establish relationships with relatives in distant places, create jobs, and even influence the selection of managers such as presidents and the expansion of the convergence of nations or destruction. They have the relations of nations. In this way, it can act in the field of matching, agreement, or vice versa in the field of subtraction and opposition. According to Schiller, media operators can create and refine the message and shape behaviors and can easily reach the final stage of persuasion. Therefore, without a doubt, the success and power of the media, especially film and cinema, is a powerful tool in soft power.

Nowadays, the young generation can easily have their thoughts and behavior shaped through dealing with various media tools such as film, cinema, and the Internet, and even in various political and cultural fields, we strongly observe that groups opposing a government or system are able to shape their needs in the direction of their goals, which is against the relevant system and government. Perhaps it is because of this power of the media that the opponents of governments in the field of soft power have turned to the media, especially cinema and film, and on the other hand, in diplomatic relations in the field of soft power, one of the first results of diplomatic relations is to carry out joint media activities such as cinematic productions or film production.

The media, especially cinema and film productions, may have given the seal of approval to some aspects of Marcuse's book, *One-Dimensional Man*, with the reference that the media has gone so far as to be able to determine human entertainment and according to the consumption of certain goods or following a certain behavior to give us dignity and value. In the meantime, these actors, whether governmental or non-governmental media actors such as home television networks have performed very well. Sometimes countries make joint products such as documentaries and cultural films from other countries to strengthen relations and get to know each other better. This is a very suitable capacity for Iran and Serbia to benefit from the capacities of these non-governmental and paradiplomatic activists in the field of making documentaries from both countries or making competitions and even joint films.

For this reason, in this research, we intend to focus on the importance of strengthening joint media products between the two countries of Iran and Serbia in order to strengthen the convergence of nations. The method of conducting this research is descriptive and analytical.

THE THEORETICAL FRAMEWORK OF PARADIPLOMACY

One of the characteristics of the contemporary era is extensive changes, the complexity of the concept of power, and ways to increase it. In this context, diplomacy has transformed into the thoughtful brain of national power in a way that has been combined with dozens of prefixes and suffixes. For example, one can refer to cases such as energy diplomacy, coercion diplomacy, scientific diplomacy, cultural diplomacy, techno-diplomacy, modern public diplomacy,¹ and environmental diplomacy, which indicate the expansion and development of this concept to keep up with the changes in the international arena. The creation of the term 'paradiplomacy' is also analyzable from this perspective Pour Hassan, and Khaleghinezhad,² The prefix 'para' has different meanings, and when combined with other words, it imposes a different meaning on them. Therefore, by adding this prefix to the word diplomacy, a new meaning has been attributed to the term diplomacy.

Paradiplomacy was initially introduced into the international system through the British Dominions (Canada, South Africa, and Australia), and the term 'paradiplomacy' was first coined by Canadian scholar Panayiotis Soldatos in the 1980s. The rise and prominence of paradiplomacy in academic and political circles, particularly in foreign policy, is owed to the phenomenon of globalization, which has led to the emergence of new actors in the international arena.³

The concept of paradiplomacy has been defined using various terms, including formal diplomacy, regional diplomacy, micro-diplomacy, multi-layered diplomacy, post-diplomacy, and others. The most comprehensive definition, perhaps, is provided by Grydlog, who sees paradiplomacy as a transnational institutional activity that involves foreign political entities. However, the revival and development of the concept of paradiplomacy is attributed to Duchacek, who used the term in his article "The International Face" to introduce formal diplomacy at the global and regional levels.⁴ Alexander Kuznetsov's theory suggests that paradiplomacy refers to the ability of formal, local, regional, and

¹ Nasser Pour Hasan (2011), "New Public Diplomacy and Comprehensive Defense", *Defense Strategy Quarterly*, Vol. 9, No. 33, 6.

² Nasser Pour Hasan and Maryam Khalighinejad (2016), *Paradiplomacy*, Sokhoran: Tehran, 20-22.

³ Alexander Kuznetsov (2015), *Theory and Practice of Paradiplomacy: Subnational Governments in International Affairs*, New York: Routledge, 26-27.

⁴ Maryam Khaleghinejad (2022), *Cross-border Paradiplomacy, Paradiplomatic Regionalism of the Countries in Iran's sphere Farhangif*, Qoumis Publications, Tehran, 12-14.

transnational entities to act as international actors. Kuznetsov argues that new actors seek to establish connections with other units outside their national borders, which can be achieved through individuals (ministers), institutions such as provinces and municipalities, and sometimes through actors such as multinational corporations. Paradiplomacy can be pursued in two ways: parallel to the goals of the central government or in contrast to the goals of the government, seeking political independence and separatism. The expansion of new units, especially in the field of regional trade, has blurred the distinction between domestic and foreign affairs, leading to a division of responsibilities between the government and local units. The role-playing of formal identities leads to an increase in national power, as their participation is aimed at pursuing specific international interests.⁵ The government grants a series of powers to formal authorities in accordance with the constitution, which serves to deepen the diplomacy of the central government.

Paradiplomacy has consequences such as solving common and public problems, including communication, environmental, economic, job shortages, population, cultural prevalence, and so on. On the other hand, it has a significant impact on achieving democratic goals and is a positive trend for democracy. From this perspective, it can be defined at three levels:

1. In the economic sphere, the formal governments aim to develop international relations to attract foreign investment, international companies to the region, and gain new markets for exports. For example, the US and Australian governments pursue their economic interests through paradiplomacy.
2. The second level of paradiplomacy involves cultural, educational, technical, technological, and other dimensions. This level is broader and more extensive. The European Union Parliament's meetings for cooperation between North and South or Canada's cooperation with countries such as Senegal, Lebanon, and Vietnam are examples of the second layer of paradiplomacy.
3. The third level includes political interests and concerns. In this layer, paradiplomacy is inclined towards the apparent characteristics of the identity, ethics, and distinct behavioral traits of formal governments and central government projects at the international level. Here, formal

⁵ Lecours Andre (2008), *Political Issue Of Para Diplomacy Lessons From The Developed World*, Netherlands Institute Of International Relation Cling Deal, 11-12.

governments seek to develop certain relationships based on their national identity, norms, and national values.

One of the important issues regarding paradiplomacy is the combination of formal and informal elements. Robert Kaiser presents different types of paradiplomacy in this regard: 1) Cross-border regional paradiplomacy, which includes formal and informal communications between neighboring regions across national borders; 2) Extra-regional paradiplomacy, which involves cooperation with regions in foreign countries; 3) Global paradiplomacy, which includes political-functional relations with foreign central governments, international organizations, private sector, and other groups. Paradiplomacy means that in addition to the official diplomacy of the government, cities can also have a parallel and complementary diplomacy, which can be a diplomacy of exchange, discussions related to tourism, discussions related to business cooperation, and from the perspective of sisterhood, interaction between cities can take place. These interactions that exist with sister cities can be important and can provide a platform for economic development, attracting foreign investment, and even marketing tourism.⁶

The participation of formal identities in the international arena does not mean that autonomous entities can pursue policies independent of the broader constitutional framework of which they are a part, without regard for the territorial integrity of the existing state. This requires a commitment from both parties to maintain the territorial integrity of the existing government. For example, in the mid-1990s, the German state of Bavaria established an extensive foreign network in 22 countries, including China, India, Japan, the United States, South Africa, and Brazil, to facilitate easier communication between domestic industries and those located in these countries.⁷

Considering the fact that foreign relations are part of the jurisdiction of the central government, the participation of formal identities in the international arena is not problematic as long as the central government has the authority and control over the entire path of autonomous participation in the international arena. Autonomous entities have limited capacity to strengthen their policies in the international arena because the fundamental authority to make independent decisions in foreign policy

⁶ Alexander Kuznetsov (2015), *Theory and Practice of Paradiplomacy: Subnational Governments in International Affairs*, New York: Routledge, 108.

⁷ Samuel McMillan Lucas (2008), "Subnational Foreign Policy Actors: How and Why Governors Participate in U.S. Foreign Policy", *Foreign Policy Analysis* 4, 227-253.

lies within the framework of the constitutional law of countries in the jurisdiction of the central government.⁸

SOFT POWER, CINEMA AND TELEVISION AND STRENGTHENING RELATIONSHIPS

The discussion regarding national soft power strategies and their relationship with global media points to a kind of need for new approaches in media studies and global communication, which can be called post-globalization. In this soft power, post-globalization has the ability to address the strengths and weaknesses of different approaches. The most influential definition of soft power is that provided by Harvard International Relations theorist Joseph S. Nye, who defined soft power as “the ability to get what you want through attraction rather than coercion or payment” and as the ability of “shaping the preferences of others”.⁹ In his first book on the subject, Nye argued that a country’s soft power rests on three pillars:

- 1 – Culture (in places that are attractive to others)
- 2 – Political values (when these values match inside and outside the country)
- 3 – Foreign policies (when others consider this to be legitimate and have moral authority)

From the above three components, we find that soft power is related to cultural diplomacy. Cultural diplomacy means the policy of a country to facilitate the export of a sample of its culture and cultural communication. In this way, there are various tools, one of which is the media, especially cinema and television. In other words, one of the newest functions of the media, especially cinema and television, in the era of post-globalization, is to take audio and visual media more than in the past, which will lead to some kind of communication and political action. The most widespread form of political communication is political advertising, which is carried out by the media, especially television and cinema. The history of political propaganda originates from ancient Roman peddlers and reaches thousands of modern mass media tools.

⁸ Deshiri Mohammadreza (2013), “Paradiplomacy in the era of globalization: a case study of urban diplomacy”, *Globalization Strategic Studies Quarterly*, Vol. 4, No. 13, 17.

⁹ Joseph S. Nye (2015), *Soft Power: The Means to Success in World Politics*, Public Affairs Books.

By passing through globalization and entering the post-globalization era, media have become a part of citizens' lives, and politics penetrates into their lives through mass media, which means that media has a clear diplomatic and political role both internally and externally. Mass media act as a means of transmitting information that affects them on an emotional or intellectual level. In this regard, with the emergence of non-governmental actors in cinema and film, its effects have increased. Cinema and film are the most widespread means of modern culture. Because of these opportunities and features, it becomes a suitable and useful tool among political technologies. Really, all movies have a set of ideas that affect people, but not all of them do so intentionally. Some of them implement the governmental order and promote the characters, values and behavior that is desirable for the government, and some of them are more independent and do not deal with such issues. As a symbol of culture and entertainment, film has an effect on the viewer, regardless of whether or not it is primarily intended as such.¹⁰

In summary, in different periods, different media have been used as different means of conveying messages and informing, and one of their fields of activity has been political in the service of governments, something that has been witnessed after globalization with a series of extensive and formidable changes. We are the function and political performance of cinemas, especially cinemas like Hollywood So, in the era of post-globalization, we can use the word political cinema for political purposes and state with certainty that cinema is used as a tool for diplomacy and politics, and in addition to state activists, cinema and film are used for the new tools and technologies of activists. Cinematic paradiplomacy has sometimes been more successful than cinema and film government actors in some countries.

HOW PARADIPLOMATIC CAPACITIES AFFECT THE CULTURAL RELATION BETWEEN IRAN AND SERBIA

Today, both Iran and Serbia are trying to deepen the relations between the two countries and their nations. So as to include the majority of national and international interests. In the meantime, one of the most important parts of it in the cultural field is to increase relations in the field of soft power. This axis has very wide dimensions, which is one of

¹⁰ Siamak Ghazipour et al. (2013), "Analyzing the critical dimensions of the postmodern city in world cinema", *Media and Culture Quarterly*, No. 2, 157-129.

the available and efficient tools of cinema. It has not been many decades that cinema has added a political message to its face. Of course, this does not mean that cinema did not have political goals and missions in the past, but in the era of globalization and post-globalization, this function has become much more prominent than in the past. That is why it is easy to call cinema political. From the distant past until now, cinema has at times been a strong arm for cultural and economic export policies, which became more obvious and colorful with the expansion of globalization and the facilitation of communication. Since now all countries emphasize soft power and its efficiency as much as they emphasize hard power, the importance of cinema in the political arena has increased.

Meanwhile, the Islamic Republic of Iran, which has a fundamental history in the field of cinema, has special abilities in this field. For example, we can see that in international and regional festivals, Iranian films have always been able to win the highest and best awards, or around the world some Iranian films have a special name and reputation. For example, in Serbia, some Iranian films are present in festivals or broadcast on Serbian television network and are welcomed by the people. Apart from the national and state cinema, there are some private institutions and private television channels in every country, the audience of which is sometimes larger than that of national televisions. This will help the two countries cooperate in the direction of cultural film through non-governmental thinkers.

As mentioned, Iran and Serbia have had cultural commonalities and common cultural values from the past, which are respected by both nations, which will be discussed below.

THE CULTURAL AND CIVILIZATIONAL COMMONALITIES OF IRAN AND SERBIA: THE BASIS FOR FURTHER STRENGTHENING OF RELATIONS

Culture is a familiar term that today has led to the influence of all aspects of human life, and we witness that various tools resulting from the age of information and communication have led to the introduction of different cultures miles away from the land of a nation. In this direction, what is important is the use of audio-visual tools to introduce and identify a culture, export new cultures and civilizations. Audio-visual communication tools such as television, radio, internet network have the ability to attract nations to different cultures and civilizations by

introducing cultural attractions to other nations. This is how it is said that culture can complement economic progress because by introducing culture, cultural dimensions are also spread, the most important of which are the capacities of tourism, handicrafts, etc. After the economic issue, another important issue is that in the current world, where the media has become a tool for the cultural destruction of a particular culture or civilization; therefore, the country of Iran, which is exposed to such challenges, can use this element as a way to counter some fake representations and present the real face of the Islamic Republic and Iranian civilization as well as deepening the relations between governments and nations with our friends like Serbia.

Between Iran and Serbia, the need is understood that in order to be culturally effective, culture, civilization, and cultural commonalities should be portrayed and expressed to the people of both lands.

From the point of view of political geography, Serbia has its own importance due to the sensitive and geopolitical conditions of the Balkan Peninsula: it is known as the connecting belt of Europe, Asia and Africa, the position of Serbia has been sensitive and complicated for a long time. Some historians, including Trajan Stojanović from Serbian historians, believe that the word Balkan has Persian roots and means house and high or high mountain, and entered the Turkish language from the Persian language and entered the Serbian language through the Turkish language. According to the theories presented by Mackinder and Mahan, two famous international theorists, from a historical point of view, due to the East-West communication route, this region has actually been one of the important central regions of historical events and events of the past three centuries, and Serbia, which is also the heart of the Balkans has been called the gateway to Europe and plays an important role. The Middle Ages is the era of the establishment of the national government in Serbia, and most of their culture is related to this period. During the 13th and 14th centuries, Serbia was considered among the most advanced regions and countries in Europe in terms of culture and industry.

During the rule of the Ottomans, a part of the people and residents of this country accepted Islam, and its effects are still visible in their culture, industry, social life, language, and their racial structure. Demographically, the majority of the population of Serbia is of Serbian descent, and important minorities such as Albanians, Hungarians, Bosniaks, Sigani, Croats, Slovaks, Bulgarians, Romanians, etc. also live there. Serbian culture has been greatly influenced by art, music and

architecture. On the other hand, the location of Serbia throughout history between powerful empires and countries such as Austria, Hungary, Ottoman, and before that, Rome and Byzantium has caused a great influence in the cultural sector.

The modern Serbian language is based on the foundations of the South Slavic languages. With the conquest of Serbia by the Ottoman Empire, many Turkish, Arabic and Persian words entered this language. In terms of religion, according to the Constitution of Serbia, freedom of religion and religion is recognized in this country. In Serbia, according to the latest statistics, about 86% of the population has the Orthodox religion, and the rest are Catholic Christians, Protestants, Jews, and Muslims. This country is a multi-religious country, and due to its strategic location, it is the meeting place of the great religions of Christianity and Islam, and the majority of people in the Senjak region are Muslims. There are different opinions about the history of Islam entering the Balkans and Serbia. The majority of Muslim settlements are in Senjak and Kosovo, followed by Belgrade, Niš, and Novi Sad. This region has been a meeting place of different peoples, religions and religions of the world, and this feature has had a direct impact on its social and ethnic structure. The Republic of Serbia is a heterogeneous and multi-ethnic country where many ethnic groups live. Culturally, there is ethnic and cultural diversity in this country, just like Iran. Since Serbia was under the rule of the Turks for about four centuries during the Ottoman Empire, a series of cultural values have been institutionalized in this country, and their traditions have been influenced by them, which are very important for the people there. As cultural norms and values Serbians like to spend time with their families and friends, and the view of individualism is not seen among them. They attach special importance to hospitality.¹¹

Another cultural characteristic is interest in art: Serbs are very interested in art, hence there is a huge wave of painters, sculptors, composers and actors in this country. The language of this country is Serbian, which has dialectal similarities in some neighboring countries such as Croatia, Romania, Hungary, etc. They use two Serbian alphabets, Cyrillic and Latin for writing.

Before recent years, the people of this country used to wear traditional clothes a lot, which unfortunately is less common today, but still there are special trends for their traditional clothes. Serbs are also very

¹¹ Azami Arezoo (2017), "The culture and manners of the witty people of Serbia", *Eavar*, Pazandeh Ardibehesht.

different from other European countries in terms of food and nutrition, their traditional food is very similar to that of Greece and they make many foods such as jelly, jam, sausage and pickles at home. In terms of food, baklava is one of the famous desserts of this region. Therefore, according to the things that have been said briefly about the cultural components of Serbians, firstly, they are very respectful towards their traditions, and secondly, they have still preserved the manners and customs of the past.¹²

In general, the most important cultural characteristics are the following: adherence to the family, having two official writing methods, a sense of humor, hospitality, friendly entertainment, importance of one's nationality, annual celebrations and special holidays based on cultural and religious tradition and etiquette, such as the Serbian National Theater, which was founded in 1861. The Belgrade International Theater Festival is the oldest theater festival in the world and is considered one of the five most important theater festivals in Europe. Serbs also use the New Year tree to celebrate the New Year and the birth of Christ.

The relations between Tehran and Belgrade were established in 1945 after World War II, which has had ups and downs and can be divided into four periods after the revolution: the first period from 1979 to 1987, in which we do not see any noticeable movement due to the view of Yugoslavia being communist and its military support for Baghdad during the Iran-Iraq war.

The second period from 1987 to 1992: this period is the period of growth and expansion of the relations between the two countries, especially in the form of the non-aligned movement, and the visit of the supreme leader in 1988 (February) is the peak of the relations between the two countries; at the same time, economic cooperation between Tehran and Belgrade and the development of political relations increased. During this period, trade relations were based on the exchange of oil for industrial and technical goods and services, and every year a joint economic commission was held in the capital of the two countries, planning for the future.

The third period lasted from 1992 to 2000. During this time, due to the beginning of the crisis in Bosnia and Herzegovina until the democrats came to power in Serbia, the relations declined to the business level, and as a result, the economic and cultural relations also declined.

¹² *Ibid.*

The fourth period started in 2000, which led to further expansion of relations with Iran's declaration of support for democratic developments, and in 2001, these relations were strengthened by unilaterally sending an ambassador to Belgrade; finally, in 2002, Belgrade also sent its ambassador to Tehran.

Referring to the history of relations and cultural characteristics mentioned above, it is possible to mention the codification of some similar values between Iran and Serbia, which can have a similar temperament in the people. Perhaps this is the reason why the people of Serbia have an attitude towards Iran that is different from other European countries.

Undoubtedly, having specific cultural values and codes is considered a factor in strengthening relations and a sense of friendship towards each other, which needs to be portrayed by films and cinema for the people of both countries. People need a special place to revere their cultural norms. For example, adherence to the family is particularly important in Serbia, while in Iran it is considered one of the most important cultural values and even religious principles. And the hospitality that spreads throughout the territory of Islamic Iran is also one of the most important and respected cases in Serbia.

Another cultural commonality between this country and Iran is the ethnic diversity, which has caused the reconciliation of ethnicities alongside each other, while Iran has been mentioned as a country with a lot of ethnic diversity. Another factor is the role of religion and respect for religion, which exists in both countries, and even the rights of religious minorities have been respected, although the majority of Serbia is Orthodox and the majority of Iran is Shia. But the role and position of religion in society is another effective factor in bringing countries towards convergence.

Another example that is prominent in both countries is the interest in traditional clothes and traditional handicrafts, which are one of the most important sources of income and exports in Serbia and Iran. Therefore, in terms of handicrafts and the importance of handicrafts and traditional crafts, they have commonalities. Another common feature of these two countries is food and the way it is prepared. For example, some shared desserts such as baklava or other dishes such as dolme have many fans in both countries.

In general, according to statistics and observations, Serbia, especially southern Serbia, has more in common with Iran in terms of various cultural commonalities such as cooking, hospitality, type of clothing, etc., but this does not mean that other regions do not have commonalities.

In the course of the evolution of Iranian Islamic art in the Balkans, there are things worth thinking about. Dr. Boyana Radilovich, one of the employees of the Museum of Applied Arts, writes about this in an article titled "2500 years of Iranian art and culture": "Iranian art has been living in the eastern lands for thousands of years."

Of course, it should be known that Iranian art has penetrated Western Europe in military communications and commercial exchanges since the time of Cyrus, Seljuks and Sassanids, until the 19th century, and it has maintained its presence in the Balkans for a thousand years. Iranian art in the form of ceramics, metal objects, and carpets has been popular in these regions for a long time, and many handicrafts have been transferred to Europe in the past through Armenians and Turkish merchants. The Balkans also witnessed the peak of Iranian Islamic culture in the Middle Ages until the 19th century. In line with the cultural activities of the Friendship Association, books have been published under the following titles:

1. *Iran, light from Alborz*, in Serbian language in Belgrade;
2. *Persian words in the languages of former Yugoslav nations*, in Serbian language;
3. *Dictionary of Islam*, in Serbian language.

According to the mentioned cases regarding the culture of both countries, it was revealed that culturally, a series of macro-cultural codes and specific fundamental cultural values in both countries are valuable and respected in the daily life of people, which causes reactions in communication to be shown more gently by both countries. And this is an important factor for establishing commercial and economic relations, and one of the most important means of showing this is media, cinema and film. It is because of these features that Serbia can be considered as a bridge to establish economic relations with both Serbia itself and some other countries in this situation.¹³

In contrast to the existence of such trends, despite the great potential of the cinema of both countries, especially Iran, there is a lot of free space for productions with the intention and purpose of exporting culture and civilization between the two countries. One of these axes that has remained empty and suffered a vacuum is the representation of the culture of both countries for the youth, which has caused the youth to be alienated from each other's cultures due to their lack of familiarity

¹³ Anahita Jamshid Nejaad (2015), "Work and business culture in Serbia", *Economic World*.

with the models and celebrities and cultural and civilizational names of the countries, and their opponents' efforts to destroy the relations between the two countries. And in this context, paradiplomatic actors are very suitable actors to achieve this issue, which requires that the governments of both countries provide facilities and benefits to cinema and television, so that they can strengthen the cultural soft power and cultural relations of the two countries and create more convergence. In this way, the culture and cultural values of the two countries were shown to both nations more than in the past.

CONCLUSION

Due to the facilities and tools available in all fields of human life, non-governmental actors have become effective. For this reason, it is unjustifiable to hide their effects because cinema and film are one of the most obvious actors who have the ability to influence cultural communication and even governmental policies. One of the countries that can lead to a turning point in the cultural interaction with Iran is Serbia.

Referring to some tendencies of the people of the two countries and the announcement of the authorities of the two countries to have more cultural interaction with each other, we also see the requests of the ambassadors of Serbia and Iran for more cultural and economic interaction. Therefore, it is also obvious that this be done in the form of films, documentaries and joint cultural series to identify the civilization and culture of Iran and Serbia, including all cultural issues in social, religious, family, music, introversion, tourism, etc. The goal should be that the people and the civil society of the two countries develop a stronger interaction with each other and gain awareness about each other, which results in greater convergence and interaction, especially in the field of tourism and then economy.

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