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## Role of Art in International Relations : Analysis of the key operational patterns on the example of French cultural cluster

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Role of art in international relations: analysis of the key operational patterns on the  
example of French cultural cluster

by

Maria Meshcherskaya

A thesis submitted in conformity with the requirements for the

Master's Degree for Contemporary Art

Sotheby's Institute of Art

2020

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## Foreword

Reflecting on the role of art in the socio-cultural context would be unfair not to notice its unconventional nature of the transformation, definition, and understanding, depending on the time, place, and society, which would start the dispute. Yet, there is still no one answer or guide on how does art work as a singular system, using multiple mediums for translating, spreading, and sharing values from one culture to the another, without destroying origins of the message, but organically adopting it for the new environment. Luckily there is a set of tendencies kept by centuries, analysis of which might bring a clear understanding of the key patterns, which allowed art to thrive to its full potential or at least release the conceived mission, depending on the circumstances.

Nowadays, France is one of the few if not the only country which often associates with the “cradle of culture”, fine arts, and aesthetics, whether it happened due to the changes throughout the 17 - 18th centuries or was it forming along the way, followed by the nature of origins of art - would be the matter to explore.

By analyzing the nature of the appearance of the first art institutions and representative agents in France, this thesis will study the evolution of the cultural cluster and its expansion throughout the borders, which afterward greatly contributed to the political image of modern France, influenced its growth, expansion and multiplying investment potential for the foreign partners.

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## **Introduction**

This paper is dedicated to the analysis of the key operational patterns of the French cultural cluster and the nature of its appearance with the purpose of identifying principles of its modern functioning.

Beginning with the overview of the first art agents and institutions, following the art history timeline and found analogies, the work is meant to become the guide of how does the art function as the “singular system” with and within the country, contributing to its political image, international relations and raising investment potential.

The second chapter will explore on how the instrumental value of art could be released through the various spectrum of external channels from the event industry to the in brand collaborations, partnerships and institutional stimulation.

The concluding part will be focused on summing up key tendencies and analogies, which would be found through the research with the regard of putting it into chronological order (recipe), which might be used afterword as the instruction for various regions of how usage of the dynamic nature of art could become the solution for appearing challenges.

## **Chapter 1. The instrumental value of art and path of its formation: historical context**

### **1.1 Origins of the first art agents and institutions**

“Art has no end but its own perfection<sup>1</sup>”

There would be hard to find a more precise definition of art functioning rather than Plato's, as for decades there were continuing disputes around the art itself and its various roles, yet we rarely appeal to the nature of the substance, meanwhile, it could've provided a greater image of its potential and perspectives.

Thus, looking to the Paleolithic age and first rock paintings would be fair to assume that despite all missions, it was also a way of communication and specific exchange. Moving further through decades art was transforming and adapting to every environment it was meant to thrive in and even though the spectrum of its journey was merely wide, it was released to its fullest potential only in a few regions.

Which raised the question about the unique combination of factors, contributing or accelerating its growth, identifying which might help to have a clearer understanding of the needed components for its further evolvement. Analyzing the timeline of the French art history would be unfair to highlight only some of the periods, movements, or tendencies, each of which became vital for the formation of the whole cultural ecosystem

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<sup>1</sup> Plato (2013). “Delphi Complete Works of Plato (Illustrated)”, p.6231, Adelphi Classica



in the end, but what could've been assuming that some of those in the percentage comparison could be brought more external mechanisms (institutions, social formations, and governmental implementations), which allowed art sphere to spread on various layers of the socio-cultural context and expand later.

Thus, considering art as a combination of various mediums with multiple functions or as “an arrangement of conditions intended to be capable of affording an experience with the marked aesthetic character”<sup>2</sup>, it could be transformed into a “rationale” on what to look for in the circuits of history, so to classify it later as the “key moment” of the art path, which changed the perspective of its further development.

As the main focus of this chapter is to find specific changes, which were implemented regarding art and afterward contributed to the image of the region, the system of analysis of events was split into 4 main sections (1- cause, 2 - event, 3 - impact, 4 - circumstances) and reflected in the chart (image 1). The selected strategy of the analysis allowed us to see the set of tendencies and connections in correlation with a certain period, thus provided the architecture of the progression of the art in the historical context.

*Note: The chart wasn't meant to provide a full description of French history. Reflected events were chosen by the author to find analogies of the appearance of certain cultural patterns, to identify causes for its formation. Signs of the first replicas of the cultural*

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<sup>2</sup> Monroe C. Beardsley.,The Aesthetic Point of View: Selected Essays.,Cornell University Press (1982) p.299

*diplomacy marked in green, so to clarify the chronological order of the formation of the cultural cluster.*

***Cause and effect: following historical timeline***

Thus, throughout the 11th century as the result of the “inability of the western Frankish Carolingian kings to keep order”<sup>3</sup>, the art sector started to thrive through the patronage of the “wealthy abbeys, placed in Normandy, Burgundy, Provence, Languedoc, Saintonge, and Poitou”<sup>4</sup>.

Distinctive for that period Romanesque style soon evolved into a single pattern of constantly transforming color pallets and narratives. Every region was adopting basics with regard to the preferences of its communities and the location. Thus, “in Burgundy the second abbey church at Cluny had an east end with apses in echelon, while at Tournus, St Philibert, vaulting experiments were combined with the stylistic vocabulary of First Romanesque, in Champagne, St Remi at Reims was built with an 11-bay nave

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<sup>3</sup> Grove Art Online / France, Republic of [République Française]Web: <https://www-oxfordartonline-com.ezproxy.sothebysinstitute.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000029314?rskey=a9FbVg#oao-9781884446054-e-7000029314-div1-7000029349>

<sup>4</sup> Grove Art Online / France, Republic of [République Française]Web: <https://www-oxfordartonline-com.ezproxy.sothebysinstitute.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000029314?rskey=a9FbVg#oao-9781884446054-e-7000029314-div1-7000029349>

with galleries and a projecting, while in Normandy churches remained wooden-roofed until the beginning of the 12th century”<sup>5</sup>.

Therefore, started within the walls of churches and cathedrals the inter-communal polemic through the wide range of interpretations soon evolved into a Gothic style, which is fairly considered as one of the first international styles, which transformed from Romanesque in 4 phases (1 - formation, 2 - adaptation, 3 - evolution, 4 - transformation) and showed one of the key functions of the art industry - *to unite without destruction, but through the adaptation, creating attraction among people - nation within the replication of the familiar features.*

### **Ambiguous nature of the sector: correlations in implementations**

Reflecting on the origins of circumstances it won't be a novel thought to state that using wide range of instruments of art for strengthening the ideology was also one of the historically formed tendencies, yet its integration with different social movements was rather the consequence of this event.

Therefore, the history of the Louvre, which started around 1190 as the decision of Philippe Auguste “to erect a fortified enclosure to protect Paris<sup>6</sup>” before he was leaving the region for the war in the Crusades was meant to establish strength and unity through

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<sup>5</sup> Grove Art Online / France , Republic of [République Française]/Architecture |Web:<https://www-oxfordartonline-com.ezproxy.sothebysinstitute.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000029314?rskey=a9FbVg#oao-9781884446054-e-7000029314-div1-7000029317>

<sup>6</sup> History of the Louvre “From château to museum”/Web: <https://www.louvre.fr/en/histoirelouvres/history-louvre/periode-2>

the fundamental urban structure, closing its center of power on the capital and bringing the focus back to the capital;

- “extensive architectural programs” started in 1100 were focused on the creation of a single style and aesthetic character within the country, which “nourished” its idea of unification through the relief of the static graceful character;
- the foundation of the University of Paris between 1150 and 1170 was meant to support scholar and academic communities, so as to establish France as the “the leading center in Europe for the study of theology and the liberal arts”<sup>8</sup>.

Constant usage of “fusing nature” of art through the unification in various sectors led to the creation of multiple social groups formed on the frontiers of these unions, thus the tendency of the patronage, which seemed priority at the beginning just for the religious institutions spread among civilians and reached its peak at the end of 12th century.

Here appears another essential function of art - *the creation of value based on formed recognition*. If before most religious institutions were supporting arts intending to strengthen the loyalty towards the ideology, by the 12th century (after popularization among various local groups) it started a new wave of “integration” through civic patronage, which occurred from feudal links between lords, communities, and appeared preferences.

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<sup>7</sup> Heilbrunn Timeline of Art History/Web:<https://www.metmuseum.org/toah/chronology/#!?time=07&geo=eu>

<sup>8</sup> Heilbrunn Timeline of Art History/Web:<https://www.metmuseum.org/toah/chronology/#!?time=07&geo=eu>

Specifically, in the context of guilds, which were dominating in the selected social circle, varying on the location - establishing of the locally centralized patronage despite all - was also the way of setting specific visual and aesthetic recognition and acceptance as the consequence of the new norms and canons, which afterward could be used as an instrument for manipulation. “Over time the civic bodies gained great autonomy that was often linked to regional parliamentary power. Private patronage emanated from aristocratic wealth derived from feudal dues and lands, and later from association with the Court and venal offices”<sup>9</sup>. Here identifying another functional option of art - *engagement based on the shared interest*.

So, if at the beginning (between 12 - 14th centuries) it was primarily groups based on the shared religious interest with the inclusive involvement, throughout the 15th century it evolved into the appearance of the first local mansions, hotels, and institutions, which became the foundation for the appearance of new (expanded) movements and social formations.

### **First institutions and patrons**

Credits for establishing one of the first museums (1694) in France usually given to the Jean-Baptiste Boisot (abbot of St Vincent in Besançon)<sup>10</sup>, who left his collection of

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<sup>9</sup> Grove Art Online / France / XII. Patronage.<https://www-oxfordartonline-com.ezproxy.sothebysinstitute.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000029314?rskey=a9FbVg#oao-9781884446054-e-7000029314-div1-7000029529>

<sup>10</sup> XIV. Museums/Web:<https://www-oxfordartonline-com.ezproxy.sothebysinstitute.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000029314?rskey=a9FbVg#oao-9781884446054-e-7000029314-div1-7000029529>

books, coins, medals and art pieces (from the collection of Cardinal Antoine Perrenot de Granvelle (1530–86)) as a personal estate to the Benedictine Order in St Vincent.

One of the conditions was that the place would be provided twice a week for everyone, who'd be willing to study there despite its primary mission - to provide scholarships and being a new version of the “ cabinets of curiosities”.

Such a matter of appearance bringing thoughts about the internal connection between fine arts and education from the very first steps of its integration. Thus, establishing the argument about the value of the cultural heritage not only in its direct representations released in the architecture, masterpieces, and poetry, but also in the way of its understanding by the younger generation, which gives it potential for further evolvement.

As Gramsci noted in the context of education: “It is a process of adaptation, a habit acquired with effort, tedium and even suffering”<sup>11</sup>. Mentioned “adaptation” in the process of studying and absorbing new art representations led to its symbiosis with various sectors, therefore opened new channels for the realization.

The described “formation” (of museum and space for studying) didn't yet lead to the rise of academies or art institutions but set the tendency for *the potential of such symbiosis*, which thrived later (under the reign of Louis XIV (1643–1715)).

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<sup>11</sup> Gramsci, Antonio. Prison Notebooks, chapter II—“Education.”

## **Key Findings**

Thus, summing up the key tendencies, that were formed historically throughout the formation of the cultural cluster, could be noted further:

1 - in the response to the need for the "unification", the flexible nature of the art language was used to connect groups/communities through the function of "adoption" of narratives (visuals) for creating recognition, followed by the guaranteed acceptance;

2 - in the response to the need for the centralization and strengthening the power - architecture (as one of the reflections of art) was used as "aesthetic unification" through its fundamental constructions and spread replicas of it (in the form of the sculpture) throughout the region;

3 - formation of the social groups through the shared interest on the frontier of industries (art - education) was used for strengthening the influence of the established tendencies and its further popularization among other groups.

### **1.2 Development of the cultural infrastructure: key formations**

Notable features of the occurred art system despite the nature of the appearance of certain formations were also in the setup structures that were strengthening developing tendencies and became the basis for the modern functioning cluster.

Thus, this part of the research will provide an "overview of the key formations", which allowed the art sphere to expand beyond its borders and opened to the region new paths for international connections.

Pursuing the idea of the centralization and unity on a par with organizing the king's administration, raising funds and loyalty to the monarch ("L'état, c'est Moi"), Louis XIV started with the transformation of the existing social structures, which before him lost its potential in constant reparation and absence of specified course of evolvement.

The idea of the "cultural hegemony", later described by Antonio Gramsci in his "Prison Notebooks", revealed the potential of the creative industries, bringing it to a completely new level. As Gramsci noted: "If the relationship between intellectuals and people – nation ... is provided by an organic cohesion in which feeling-passion becomes understanding and thence knowledge, then and only then is the relationship one of representation. Only then can there take place an exchange of individual elements between the rulers and ruled, and then can the shared life be realized which alone is a social force - with the creation of the "historical bloc"<sup>12</sup>.

Even though through the reign of Luis XIV his relations with the nation were quite controversial and still stays as the historic matter to explore, some of the formations that were created largely contributed to the development of the modern sector.

### **Formation 1: Creation of sources for financing the industry**

Release of mentioned structures (set up institutions, academies, events, achieved loyalty from the aristocracy, which accelerated the popularization of the cultural sector itself) - was meant to happen only after setting up sources for financing the sector, which was

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<sup>12</sup> Gramsci, Antonio, 1891-1937. Selections From the Prison Notebooks of Antonio Gramsci. New York :International Publishers, 1971. p.768



reached through the economical reform, released by Jean-Baptiste Colbert from 1661 to 1683.

Reform happened in three stages and included changes in the taxation system, industrial policy, and foreign trade. The central principle of the newly established policy of “Colbertism” was that: “the wealth of the state should serve it and governmental intervention was unavoidable and needed for securing key parts of limited resources”<sup>13</sup>.

In a relation to the cultural sector were also made a row of key implementations. Thus, Louis XIV with Colbert started to work on the external relations by establishing new industries (Lyon silk manufacture, Gobelins manufacture, etc) in the country and inviting for collaboration (as external forces) masters from the neighboring countries including “Murano glassmakers, Swedish ironworkers, and Dutch shipbuilders”<sup>14</sup>. The aim was to increase French export<sup>15</sup> by creating an integration of popular foreign tendencies based on French products released in the form of aesthetic goods, which was a “guarantee” of the further spread and “demand”.

The policy succeeded and just in 5 years “the deficit of 1661 turned into a surplus in 1666; the interest on the debt was reduced from 52 million to 24 million livres; the revenue from indirect taxation progressed from 26 million to 55 million”<sup>16</sup>. Now the state

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<sup>13</sup> The changing face of Colbertism by Jean-Pierre Dormois, Université de Strasbourg II (Sciences Humaines); Cambridge University Press; pp 43-62

<sup>14</sup> The Economic Policy of Colbert by Arthur John Sargent; Batoche Books, Kitchener 2004

<sup>15</sup> Louis XIV., Web: [https://en.wikipedia.org/wiki/Louis\\_XIV](https://en.wikipedia.org/wiki/Louis_XIV)

<sup>16</sup> The changing face of Colbertism by Jean-Pierre Dormois, Université de Strasbourg II (Sciences Humaines); Cambridge University Press; pp 43-62

had resources for supporting creative industries on multiple layers, spreading new tendencies throughout the country.

## **Formation 2: Creation of social engagement - popularization**

Despite necessary for every industry - financing, popularization also comes as the essential factor for the evolvement as it creates the desire and “demand”, required for the circulation of every industry.

Thus, starting by moving the center of the court life from the tumult of Paris to the Versailles in 1682, Louis XIV reached the following: 1 – an increase of the engagement of the local aristocracies to the court’s life (Versailles was known for its larger spaces and developing infrastructures nearby the palace, which provided higher volume of the engagement );

2 - popularization of the established lifestyle and court’s tradition through the spread of stories about prestigious events (spectacles, operas, and performances), but avoiding public irritation, which might occur due to luxurious character of the event (events were happening outside Paris),

3 – creation of the cultural epicenter, which started to set tendencies for the whole region and was followed and supported by local aristocracies in the other regions upon their return from held in Versailles events.

Following described by Gramsci idea of “organic cohesion” and active engagement, the monarch starred himself in various spectacles, operas, and court’s celebrations, “dancing

four parts in three of Molière's comédies-ballets”<sup>17</sup>, playing an Egyptian in *Le Mariage forcé* in 1664, a Moorish gentleman in *Le Sicilien* in 1667, etc. Each of these implementations reinvented the art sector (to a certain degree), making participation and engagement in the process – prestigious social attribute.

### **Formation 3: Development of Institutions and Academies**

On a par with the regional popularization, there was also the need to set up local centers, so to: 1 - support established by the court tendencies, 2 - strengthen French artistic (aesthetic) tradition by increasing the volume of the professional artists.

Thus, in 1648 was founded the “Académie Royale de Peinture et de sculpture”, which was located in Paris and became one of the first centralized art institutions, uniting artists, sculptors, academics, and a younger generation of amateurs in one place.

Often criticized by contemporaries due to establishing a monopoly over the whole art sector, the institution provided “indispensable training for artists through both hands-on instruction and lectures, access to prestigious commissions, and the opportunity to exhibit their work”<sup>18</sup> and impacted the industry to a certain degree by prevailing one subjects, movements, traditions over another. With regard to the nature of art - which is meant to thrive in all of its reflections, the created structure was far from perfect, but as the

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<sup>17</sup> Prest, Julia (2001). "Dancing King: Louis XIV's Roles in Molière's Comedies-ballets, from Court to Town". *Seventeenth Century*. (2): 283–298

<sup>18</sup> The Formation of a French School: the Royal Academy of Painting and Sculpture by Daniella Berman/Web:<https://www.khanacademy.org/humanities/renaissance-reformation/rococo-neoclassicism/rococo/a/the-formation-of-a-french-school-the-royal-academy-of-painting-and-sculpture>

designed system of production of the visual narratives with the purpose of internal unification (within the country) - it worked exactly as planned.

Another essential part, which became the basis for some of the modern functioning art structures was the culture of Hierarchies. Created as an operational part of the functioning sector, the cult of hierarchy became the first replicas of the modern ways for art ranking, where it could be valued based on its prestige and market relevance.

Within the group, the artist had to submit the work for evaluation and if it'd pass the check - it would have a place in the academy and the artist could be called as the "member" of the institute. Despite the evaluation art pieces were also "classified" by represented tradition: History Painting, Portraiture, Genre Painting, Landscapes, Still Life Painting. Each of the categories was a continuation of the tradition of the originals of the French painting.

A special addition to the newly formed academy was its annual salon, where members could showcase their work to the public eye. Starting from 1667 selected art pieces were judged by the public and critics, which brought a large volume of engagement to the artist's life and accelerated interests to the sector among different social groups.

Despite visual arts in 1661, Louis founded the "Académie Royale de Danse", which became the center of the performance art and formed tendencies. Also often called "the

first dance institution established in the Western world”<sup>19</sup>, the structure pursued the idea of creating new standards of performance for the art of dance. The decision had a tremendous impact on the popularization of performing art and the idea of the “genre” overall.

As the nature of the dance - based on imitation and replication of familiar narratives (set of movements) its popularization doesn't require any supplies, transportation, or any further expenses. Filled with replicas and a desire for exploring movements - the “cult of the dance” started to spread throughout the country and thrived not only in court life but also among civilians (in taverns, on the street, and new appearing theaters). It could also be considered as another form of unification and creation of cultural loyalty within the country by forming new traditions through the spread of evolving action.

#### **Formation 4: Creation of international engagement and recognition through the academic industries**

In 1666 as part of the “Académie Royale de Peinture et de sculpture” was founded the first “Académie de France” in Rome (located in the “Villa de Medici”), which came as a pivotal moment on the line of intercultural collaboration, yet the aesthetic exchange happened mostly through the trade, collectors, or through the chosen artists, invited to work in the region, but never - through the academic sector and educational experience.

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<sup>19</sup> L' Académie Royale de Danse (overview)/ Web:<https://www.oxfordreference.com/view/10.1093/oi/authority20110803095345655#:~:text=The%20first%20dance%20institution%20established,for%20the%20art%20of%20dance>.

In 1674 the Academy established a prestigious award, which was meant to allow young talents perfecting their craftsmanship by going to study abroad (in Rome). While being in Rome young talents often shared achieved progress by sending works back to France, thus the academy could curate made progress and correct new forming tendencies to keep it in the correlation with the established tradition.

The essential part of the education was a collaboration with the local masters and patrons as well as volunteer exploration of the local landscapes, scenes of peasants life, which brought a new wave of inspiration to the French painting and promising popularity among neighboring countries (through recognition of familiar locations, scenes by the population).

### **Key Findings**

In the discourse of every historical event there are always a set of tendencies which lead to one or another end, but what was remarkable in the described period and undoubtedly set the path for the evolvement of the French cultural system - *constant engagement of different “social structures” (institutional, entertaining and academic) with regard of popularizing the art on various layers.*

### **1.3 First integrations with the external sectors**

The overall development of art as the sector was largely influenced by its symbiosis with various types of organizations: industrial, urban, and social. Each of

which added external mechanisms for functioning and circulation, which spread interest to the region outside its borders: rather through manufactured “goods”, created environment (which brought recognition) or social formations, which welcomed international engagement.

### **Integration 1: art and industrial production**

Thus, the next following implementation to the cultural pattern was made by the influential patron of arts - Mme de Pompadour (1721 - 1764) - yet very controversial historical figure, who’s often described as “exquisitely tasteful and wondrously lavish”<sup>20</sup> and someone who has “exquisite taste and flawless grasp”<sup>21</sup>.

By far Marquise, who entered the court with the official title bought by the monarch in 1745 was one of the most influential art patrons of that time. Engaged in multiple variations of the cultural activities, she supported philosophers of the Enlightenment, was friends with many writers and artists, played in different plays, performances, so to entertain the king, and by 1759 took a leading role in the management of the porcelain factory at Sèvres by purchasing all shares.

Even though according to the French Porcelain Society<sup>22</sup> the factory, wasn’t the first in Europe - its accelerated expansion mostly happened because of the Pompadour’s

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<sup>20</sup> Posner, Donald., *Mme. de Pompadour as a Patron of the Visual Arts* (1990)/Web:<https://www.jstor.org/stable/3045718?origin=crossref&seq=1> (p.76)

<sup>21</sup> Lewis Tess., *Madame de Pompadour: Eminence without Honor.*, *The Hudson Review*; Vol. 56, No. 2 (Summer, 2003), pp. 303-314

<sup>22</sup> French factories\Web:<https://www.thefrenchporcelainsociety.com/about-us/>

approach. She was one of the first who implemented artistic prints and designs of that time, most of which were replicas of the Rococo movement to the production. Also invited many of her favorite artists, including Boucher and Clodion for the collaboration. At the same time with the group of chemistries Pompadour started to work on the creation of the special colors for porcelain goods called later “Rose Pompadour” and “Royal blue”<sup>23</sup>, which were remarkable by their eye-pleasing texture and created desire and attraction from the first look.

Novel notes of the porcelain reflection led to the increase of the popularity of the porcelain objects among locals and visitors from neighboring countries. In a few years the factory started to produce the finest table-sets, giant vases, and even porcelain plaques. To bring more attention to the increased manufactured production the king started to organize an annual fair, where were presented the most recent creations of the fabric. Money collected through these events were used to support local artists and masters, who later might be invited to work on the factory.

Thus, the passion for porcelain, amiable prints, and exclusive colors lead to the set-up of origins for the modern “creative industries”, where within one sector “exist a range of economic activities that are concerned with the generation and commercialization of creativity, ideas, and knowledge”<sup>24</sup>.

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<sup>23</sup> The Sèvres porcelain|Web: [http://www.madamedepompadour.com/\\_eng\\_pomp/galleria/design/arredam/ceram1.html](http://www.madamedepompadour.com/_eng_pomp/galleria/design/arredam/ceram1.html)

<sup>24</sup> Creative Industries (definition) by David Parrish.,|Web: <https://www.davidparrish.com/creative-industries-definitions/#:~:text=Broadly%20speaking%2C%20the%20term%20'creative,%2C%20ideas%2C%20knowledge%20and%20information.>



Despite made contribution to the integration of art and the industrial sector, marquise wisely used the potential of the aesthetic goods in building new relations with other rulers. Thus, between 1751 - 1756 years, according to Alden Gordon's research<sup>25</sup>, to secure her position in England - madame started a series of presents to the Duke of Newcastle in England, which became one of the first of her diplomatic gifts. Presents included everything from Chinese vases to French chefs and were sent in a few rounds. This move allowed marquise not only to build loyalty but also to create the desire for manufactured goods on a larger scope (as by sending gifts to the leading figure - she enlisted the other participants of the court to "desire" received aesthetic goods).

## **Integration 2 : art and urban landscape**

Despite direct support of the art sector through the patronage and popularization by the production, it also requires an amicable environment for thriving, which would become the foundation for the new formations and interactions.

Thus, starting from the (1853 -1870) was happening Haussmann's renovation, which was commissioned by Emperor Napoléon III and directed reinvention of most of the medieval neighborhoods, which were known at the time by the lack of space, light, and cleanliness around areas. By building large prospects and avenues, reconstructing suburbs, growing new circles of parks and facades, just in a few years Haussmann transformed Paris into a

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<sup>25</sup> Madame de Pompadour and the Porcelain Power of the Mistress (lecture by Professor Dame Rosalind Savill DBE, FBA, FSA) / Web: <https://www.youtube.com/watch?v=ApyBp-GvjyA&t=1566s>

prestigious destination, designed for various events, and filled with picturesque gardens, which were meant to be captured by artists.

Even though the process of “Haussmannization” still stays as a quite controversial historical event, some of its renovations undoubtedly brought rewarding changes to the city’s life.

Beginning from tearing down whole quarters of an old Paris, enlarging prospects and boulevards, pursuing the idea of creation of the singular architectural concept that would be reflected in every part of the city, Haussmann created an aesthetic singularity, which largely contributed to the international recognition of the city in the future, opened new perspectives for businesses and contributing to the economy formations:

- Enlarged boulevards started to fill with the luxury department stores, creating new jobs, and increasing the free flow of the capital;
- The network of boulevards (1859–1867) increased internal circulation among civilians, contributing to the potential of the local collaborations;
- Opening of the new cultural centers (The Palais Garnier, Châtelet, Théâtre Lyrique on the Place du Châtelet; the Gaîté, Vaudeville, and Panorama) brought the focus to Paris as the new epicenter of cultural trends and desirable destination for talents and tourists throughout Europe;
- Opened row of hotels, “maisons” and salons set the “new trend of traveling”, attracted more visitors;

- Opened luxurious destinations, the most famous of which - Grand Hôtel du Louvre increased the number of wealthy visitors in the capital, attracted potential patrons, collectors and admirers from high society (which are so vital for the international expansion of the art sector);
- The creation of parks and pictorial gardens became the “magnet” for creative souls from all around, obsessed with the idea to depict newborn beauty.

### **Integration 3: art and social formations**

Despite direct changes throughout the city, there were also a series of events with an accent on cultural connotation, which followed the reconstruction and contributed to the international recognition of France abroad even though were released on the social scope. By many points occurred changes resonated with Bourdieu’s concept of the “field”. According to which “fields may be thought of as structured spaces that organize around specific types of capitals or combinations of capital”<sup>26</sup> and in the context of urbanization, mentioned “capital” were new appeared places. As “players” of the field, Bourdieu considers participants of the social formation, who can enter the “field” and decipher cultural relations and artifacts.

Thus, most of the famous French salons, which flourished throughout 17 - 18th were happening not only in academies and new exhibition spaces (Grand-Palais and Petit-

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<sup>26</sup> “Bourdieu’s Concept of Field” by David Swartz (04/28/16)/Web: <https://www.oxfordbibliographies.com/view/document/obo-9780199756384/obo-9780199756384-0164.xml>

Palais) but also in the hotels and Maisons, often curated by influential women, who decided on topics, guest lists and the place for the occasion (thus, playing the role of the “agents”). Subjects variate depending on the main issues and with regard to the sphere of culture - among invites often were foreign philosophers, artists, and masters of thoughts. One of the most famous places were the Hôtel de Rambouillet often called as “cradle of polished society”<sup>27</sup>, the rival salon of “Mademoiselle De Scudery and the Samedis”, literary salon at Port Royal and salon Madame de La Fayette.

The thrive of the public sphere and intercultural dialogue was also accelerated by the Belle Époque (1871 - 1914), which is often characterized by regional expansion, economic prosperity, scientific and cultural innovations. The time came as a relief for the whole of Europe after wars in the 20th century, bringing new tendencies of “exuberance and frivolity”<sup>28</sup>, movements (Impressionism, Cubism, and Fauvism) and remarkable artists (James Whistler, John Singer Sargent, Jean Béraud, Paul César) and musicians (Ravel, Debussy, de Falla, Strauss)<sup>29</sup> from all around.

The raise of *aesthetic unification* and the demand for art of Belle Époque lead to the opening of new “spaces”. Thus, some of the dealers, such as Paul Durand-Ruel and

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<sup>27</sup> The Women of the French Salons by Amelia Gere Mason/Paperback – January 1, 1891 (p.38)

<sup>28</sup> Collecting guide: 7 questions about Belle Époque art by Deborah Coy., Web: <https://www.christies.com/features/Belle-Epoque-art-collecting-guide-9814-1.aspx#:~:text=Spanning%20the%20years%20between%20the,prosperous%20climate%2C%20the%20arts%20flourished.>

<sup>29</sup> Music of the Belle Époque | Web: <https://www.newberry.org/F16BelleEpoque#:~:text=The%20Belle%20%C3%89poque%20was%20a,Ten%20sessions.>

Adolphe Goupil opened new galleries in New York, so to satisfy appeared requests for French art abroad.

Later, in 1889 happened one of the first large international events in Paris - "Exposition Universelle", which showcased the capital in a new light, attracted more than thirty-two million visitors, and brought France one of its modern symbols - the Eiffel Tower.

Besides the main exposition, which took place on Champs de Mars and Ecole Militaire, the event was meant to become an important part of the scientific and technological international exchange. As an every fair it showed the latest achievements from multiple industries, presented by region and it's very best talents. Thus, the fair visited Thomas Edison, the American company Otis Elevator and many others. Even though comparing to the volume of modern fairs there weren't that many participants, yet it was an important symbiosis of various industries, stimulating collaboration and appearance of the new alliances.

Therefore, evolved urbanization and adaptation of the city to the general (more recognizable look), achieved through architectural reparation and unification, brought the region more visitors, international recognition, new cultural centers, and the image of the cultural capital, which would be strategically used further in the history - for uniting neighboring countries and promoting French culture.

## **1.4 Formation of cultural diplomacy: the phenomenon of the soft power**

### **“The Directorate - General of Cultural Relations”**

Cultural diplomacy as an institution was established right after World War II, while the world was amid destruction and lack of unification - the network of culture came as the new bridge for separated countries and regions. Initiated by the French Government “The Directorate - General of Cultural Relations” was centered in the Ministry of Foreign Affairs. It also draws on the support from other government departments, in particular - The Ministry of Education and non-governmental organizations. It subsidized the operations of the private sector and ensured the coordination of a variety of activities necessary to its plans through a network of specially established committees. It was one of the first moves on the way to establishing a centralized cultural sector functioning outside the country and contributing to its global recognitions and influence through wide spectrum of available “instruments”.

### **French Institutions and French lycées**

One of the first tasks of the organization was to bring “new life” into French Institutions of education abroad and reconsider its “methods of operation”<sup>30</sup>. Thus, before the reformation French lycées abroad were meant to provide education to the kids of French nationals, working outside the country, to preserve culture and tradition by educating the young generation on its origins and history. Soon, the system attracted pupils of the

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<sup>30</sup> Haigh Anthony “Cultural Diplomacy in Europe”, Council of Europe, 1974 (p.65 - 85)

country, it was situated in and after rebuilding the curriculum, so it would fit the national educational system, as the consequence - more locals started to choose lycées for their kids. The chosen policy paid off just in a few years: by 1951 the lycée in Brussels numbered more than 100 non - French pupils among 300 in total, in Rome 157 out of 353 and half of 1200 in London.

Thus, the newly formed tendency became part of the larger plan - not only “to encourage the teaching of French language and French civilization to non-French children”, but also to stimulate the teaching of French in foreign schools and universities.

#### **Association for the diffusion of French Thought: book industry**

Despite engagement through education, in 1945 “Directorate - General of Cultural Relations” set up a non-governmental Association for the Diffusion of French Thought. The committee ordered to print some French classics, so to distribute them in French institutions abroad. On a par with established masterpieces, with the selection made by cultural attaches were distributed monthly reviews, giving selected extracts from French literary and scientific works.

Thus, just in a few times has established a readership of 4000 and started to serve as a guide to foreign universities on what to purchase from the French books. During 1945 - 1948, “when transport was precarious and the book trade had yet to be reestablished,

200.000 volumes were despatched by the Directorate-General of Cultural Relations to French Diplomatic missions abroad to be passed on to libraries”<sup>31</sup> (French and foreign).

Around 1945 - 1946 was also organized several exhibitions of French books in numerous countries. From 1947 the book trade took over and became a commercial venture.

### **Courses and lectures**

At the same time was developing the despatch of lectures, which were resumed by “Alliance Francaise” after the war. Forwarding of distinguished lecturers by the Alliance allowed to see analogies among certain topics and location where were given lectures, so in case of it’s success - there could be sent professionals (related to the industry) to make an actual impact, set up new professional connections (as part of career exchange) and open other channels for the international collaboration.

### **Film industry**

After the inauguration of the Cannes film festival in 1946, was began the despatch of French cultural documentary films abroad: 700 of which were sent out in the first half of 1949, by 1950 the number reached 1400. Thus, was established cooperation between the Directorate-General and the film industry. Later the agency started to organize French film weeks abroad, which are held nowadays. Despite engagement of visual arts - the event also provided recognition for the region it was held in, building the prestige among

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<sup>31</sup> Haigh Anthony “Cultural Diplomacy in Europe”, Council of Europe, 1974 (p.65 - 85)



masters of the industry (as a fact of the participation), attracting a larger volume of visitors, press, and increased awareness about the place overall.

### **Association for Artistic Action Abroad**

From 1946 the Directorate-General of Cultural Relations established cooperation with the French Association for Artistic Action Abroad (est. 1922). As the result of the newly formed alliance - a number of French theatrical companies of the highest quality were sent on tours, interacting with foreign institutions from the same field and setting up intercultural exchange among artists, masters, and other workers of the sector.

### **New phase**

In 1956 “The Direction generale des relations culturelles” was transformed into “Direction generale des affaires culturelles et techniques”. The transition from the concept of technical assistance to the technical cooperation and concentration on this range of activities within the Directorate-General of the ministry of foreign affairs whose mission up to that time had been “coordination and invigoration” of French cultural diplomacy, was the administrative preparation for a new phase of the cultural policy.

By many points made transformations resonates with Nye’s vision on the role of informational revolution and shifts, which it made on mechanisms of “soft power”<sup>32</sup>.

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<sup>32</sup> Nye, Joseph S. 2014. The Information Revolution and Soft Power. *Current History* 113(759): 19-22

As when costs for spreading information were tremendously reduced and it almost became free, spread messages became main consisting parts of the “power house” of the soft power. In this terms - institutions specialized on the the coordination of the information - necessity for creating, managing image of the region and pursuing its interest.

In 1957 a committee of senior officials was given the task of drawing up a five-year program for the expansion and reconversion of French cultural and technical activities abroad. In 1964 was adopted the third phase of the plan and by 1969 the “Directorate - General for Cultural, Scientific, and Technical Relations” appeared.

### **Ministry of Culture**

In 1959 Charles de Gaulle established the first “Ministère des Affaires culturelles”, which became responsible for supporting cultural institutions and historic monuments, realization, and creation of new art-related projects, initiatives, curation a row of implementations related to the increase of the presence of French culture in different sectors within and outside the country.

By 1970 nearly 2/3 of the budget of the Ministry of Foreign Affairs was allocated to the Directorate-General for Cultural, Scientific and Technical Relations excluding the expense to the Ministry of Culture.

Therefore, from the beginning of its formation, the institution of cultural diplomacy merged with various industries, setting up “attraction” and desire towards French culture and heritage on multiple layers.

Selected strategy correlates with the concept of the “soft power”, firstly described by Joseph Nye. The center principle of which - to get desirable outcomes using multiple instruments of the “attraction”. As Nye noted: “Power is simply the ability to affect others to get the outcomes you want”<sup>33</sup>, it could be achieved in three ways: 1 - with threats of coercion (“sticks”), 2 - payments (“carrots”), or by getting others to want what you want (“soft power”). Nye encourages to think in the category of narratives, reflecting on whose story will win at the end. The role of empathy towards certain informational patterns is a highly effective instrument for activating one of the main principles of the “soft power”, which is “attraction”.

Thus, in relation to the cultural diplomacy and foreign affairs - constant presence in different sectors and integration of the new projects, depending on the region of the operation provides support of the desirable image and attract new partners for the cooperation.

### **Key Findings**

Concluding the first part of the research it could be noted that from the early days of its formation cultural cluster had a “uniting” character and with its first integration of the

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<sup>33</sup> Joseph S Nye, *Soft power : the means to success in world politics*; New York : Public Affairs, 2004

religious institutions or some local structures (abbeys) it was used as the visual language for interaction and establishment of the desired tendencies.

With the appearance of the first set up structures (academies and cultural institutions) and its integration with the sector of education - the cluster reached a new stage of expansion and operation, having centralized support in the face of the government.

After the implementation of the art sector to industrial production, the earlier described tendency of unity and communication was activated internationally through the “aesthetic exchange” and foreign trade.

Following merge with urbanization - accelerated appearance of the new social formations and events, which became the links for international cooperation.

Established institution and later system of cultural diplomacy - activated existed trends and structures abroad.

*\* Identified stages of the transformation were summed up in the pyramid of progression and depicted in image 2.*

## **Chapter 2. Formation of the intercultural dialogue: appearance of the regional brand and stimulating attributes**

Thinking about the role of “branding” in international relations would be fair to appeal to the nature of the brand itself - defined as “a class of goods identified by name as the product of a single firm or manufacturer”<sup>34</sup>.

In the context of the country/region the role of “class of goods” is played by symbols, which unconsciously associate with the particular place, the role of the manufacture - played by the external mechanisms (stimulating systems) built by the country, so to spread awareness about its “class of goods” among neighbors and create the desire and attraction.

Thus, in the context of cultural diplomacy and international relations - the event industry becomes one of the most powerful mechanisms on the path for building a regional brand and creating desire for further engagements.

### **2.1 Event industry as a form of communication and aesthetic exchange**

The definition of the “event industry” itself includes a wide range of social happenings, everything starting from performances and concert tours to the fairs and festivals could be categorized as so. Yet with regard to the symbols, which are crucial for the formation of the image - there are not so many. The leading sectors are Fairs and Festivals as for each of this event by meaning - attraction requires the creation of the symbols for the

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<sup>34</sup> Brand (definition) by Merriam - Webster/Web: <https://www.merriam-webster.com/dictionary/brander>

promotion, thus it leads to the formation of the certain visual narratives, which support happenings along the way.

Foremost, it stays in memory as an “association” with the event, place, and region. Since the definition of the symbol doesn’t require just one visual representation, but rather triggers for recreation the memory: it could be the name, the sign, the experience, or even the melody.

### **Architecture of fairs**

Active development of fairs begins in France through the presidency of Jacques Chirac (1995 - 2007), who “held the arts in high esteem”<sup>35</sup> and patronizing its various sectors. He was one of the initiators of the “Quai Branly” museum, first enriched the French state’s collection with African, Asian, Oceanic, and American exhibits, and brought Islamic arts into the Louvre. Chirac also signed off on the prestigious gallery's expansion to Lens in the north of France as well as its newest outpost in Abu Dhabi. Each of these implementations largely contributed to the cultural expansion of France outside its borders, increased interest in its heritage among foreigners.

The structure of every fair is different and variates, depending on the size, budget, location, main mission, and season. In the last few years, art fairs became drivers for the art market, which match collectors with buyers, artists, and dealers. It also a great

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<sup>35</sup> A champion of indigenous arts:A look back at Jacques Chirac’s cultural legacy by Olivia Salazar - Winspear/Web:<https://www.france24.com/en/20190927-encore-culture-jacques-chirac-indigenous-art-abu-dhabi-quai-branly-africa-oceania-asia>

opportunity for every region to show its diversity, potential, and cultural background through the visual narratives created by local artists.

*\*Provided selection of events was made based on its: 1 - variety, 2 - popularity, 3 - international recognition, 4 - impact. The overview of all fairs in France depicted on the table (image 3) on a par with its popularity among the global audience ((image 4)based on social media research).*

## **FIAC**

Even though the boom for fairs started at the beginning of the 2000s, one of the first and most famous French art fairs - FIAC [Foire Internationale d'Art Contemporain] firstly took place back in 1974 and was held in the old Bastille station in Paris (a year later it was moved to Porte de Versailles and at 2006 to the Grand Palais).

Two years after (1976) FIAC joined American galleries and it's officially became "the largest contemporary art fair in Paris".

In the middle of 1996, when the art market experienced a crisis, organizers of FIAC recognizing the importance of the new ideas and contributing role of the young talents to the developing path of art - encouraged their participation. Thus, the percentage of the international exhibitors in 1996 raised to 60%, which lead to the redefining role of fairs on the scope of the art market as from now on it was not only presentation and cultural exchange but also about creating the network, which would become the connection link between different societies and regions.

As Michael J. Waller noted: “the goal of cultural diplomacy is to influence a foreign audience and use that influence, which is built up over the long term, as a sort of goodwill reserve to win support for policies”<sup>36</sup>. And even though on the scope of international relations and foreign affairs, such events might be fairly considered as “micro” yet it often contributes to the pattern of intercultural relations by creating additional links for the perception and exchange.

In 2000 as part of the fair was launched “The Marcel Duchamp” prize, created by ADIAF (Association for the International Diffusion of French Art) in partnership with the Musée d’art moderne. Even though the participation of the foreign artists was highly encouraged from the beginning, the fair still was aimed to support local contemporary artists living in France and turn into defining every artist’s cultural destination.

Nowadays, FIAC welcomes around 55.000 visitors and hosts 209 galleries (from 27 countries) annually. Also as the essential part of the fair stays set of its programs, including “Parades” - the festival of performances, “Conversation room” (conferences), Cinephemere (artists films) and “Gallery night”.

Among official sponsors of the fair<sup>37</sup>: Galeries Lafayette group (“upmarket French department store chain”<sup>38</sup>), Mirabaud Group (private banking

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<sup>36</sup> "Cultural Diplomacy, Political Influence, and Integrated Strategy," in *Strategic Influence: Public Diplomacy, Counterpropaganda, and Political Warfare*, ed. Michael J. Waller (Washington, DC: Institute of World Politics Press, 2009), 77

<sup>37</sup> FIAC Prospect 2018.,//Web:<https://exhibitors.fiac.com/Data/ElFinder/s249/presse/FIAC-DOSSIERDEPRESSE-2018-ENG.pdf>

<sup>38</sup> Galeries Lafayette//Web:[https://en.wikipedia.org/wiki/Galeries\\_Lafayette](https://en.wikipedia.org/wiki/Galeries_Lafayette)



company), Clifford Chance (International law firm), The Fondation d'entreprise Ricard, Guerlain, Hiscox, Luma Foundation, Mutina for Art, Renault, Ruinart (champagne house), Manufacture de Sèvres (porcelain factory), Van Cleef & Arpels (High Jewelry Maison), and row of operational partners.

Notably that partners for every fair except its direct financial contribution also play a strengthening role for the industry in general, creating new intersectional alliances and fields for further collaboration. Every sector prior to entering the art field already has its niche and audience. So, when department stores, luxury brands, or automobile manufacturers engage in the collaboration - it creates a symbiosis of audiences, contributing to both sectors and expanding amount of people engaged in the process. Recent examples: “Lafayette Anticipations<sup>39</sup>” (art foundation) by Lafayette groupe, “Meeting of two worlds”<sup>40</sup> (art collection) by Renault Groupe, “Gaïa”<sup>41</sup> (exhibition) by Guerlain, famous LVMH collaborations (implementing artistic prints into manufacturing goods) (with Richard Prince, Yayoi Kusama, Artycapucines<sup>42</sup>), and many more.

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<sup>39</sup> Lafayette Anticipations//Web:<https://www.lafayetteanticipations.com/en>

<sup>40</sup> Meeting of two worlds: Renault and art  
Web: <https://group.renault.com/en/news-on-air/news/meeting-of-two-worlds-renault-and-art/>

<sup>41</sup> Gaïa, what are you becoming?, Web: <https://www.luxury-briefing.com/2019/10/guerlain-launches-art-exhibition/>

<sup>42</sup> Artycapucines collection, Web:<https://us.louisvuitton.com/eng-us/magazine/articles/artycapucines#>

## **Paris Photo**

The next remarkable event of the field - “Paris Photo”, created in 1997 by Rik Gadella, founder of the publishing company “Picaron Editions”<sup>43</sup>. In recent years the fair became one of the largest events dedicated to photography, starting just from the 60 galleries originated from 12 countries, nowadays it welcomes around 200 exhibitors annually from all around the globe, showcasing reach selection of authentic pieces from various collections.

In 2011 the fair moved from the “Carrousel du Louvre” to the Grand Palais, which accelerated its expansion, by adding extra space for the booths, therefore - new participants.

Besides, the fair launched series of talks dedicated to immersive topics and the latest updates in the industry.

In 2012 Paris Photo launched “the Paris Photo-Aperture Foundation Photobook Awards”, celebrating the photobook’s contribution to the transforming narrative of Photography. These days, the award is recognized internationally and respected by many masters of the industry.

In 2013 the fair was first moved to Paramount Pictures Studios (Los Angeles) for three editions (from 2013 to 2015), thus expanded internationally and increased the volume of foreign participants and visitors.

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<sup>43</sup> Paris Photo/Our story | Web: <https://www.parisphoto.com/en-gb/fair/history.html>

In 2015 organizers added more sections to the main exposition, so to give fair another perspective. Thus, was added, “Prismes”, which was meant to highlight large expositions and new formats, and “Curiosa”, which was introduced with thematic projects.

The addition of the new categories (projects) into the existing format of the fair often brings more external visitors and public attention as interpreted as a new release of the “existing action” and innovations are always welcomed by every industry. Besides, a wide range of variations allows fair to integrate with different sections of the art field, highlighting important global and cultural issues and honoring the Paris art scene, opened for new collaborations.

### **Art Paris Art Fair**

The next key fair of the annual cultural parade is “Art Paris Art Fair”, which was founded in 1998 and continuing the tendency of contemporary showings by the FIAC. According to Guillaume Piens (artistic director of the event) since 2012: the fair pursuing the idea of “cosmopolitan regionalism”<sup>44</sup>- the regional exploration of European artistic scenes from the post-war period to the present days, giving the spotlight to various creations from all around (Asia, Russia, Africa, Latin America or the Middle East).

Every year event hosts around 150 galleries and welcomes nearly 64.000 visitors from 50 countries.

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<sup>44</sup> Interview : Guillaume Piens, artistic director of the Art Paris Art Fair/ Web: <https://en.convention.parisinfo.com/latest-news/fresh-news/2019/interview-guillaume-piens-art-paris-art-fair>

The special feature of the event - its editions - dedicated to the main topics (issues) of the industry. In 2019 the focus was on female artists, “entrusted to Camille Morineau and her association “AWARE: Archives of Women Artists”<sup>45</sup> and “exploration of Latin American art from the 1960s to the present day”. Around 20 European, Asian, and Latin American galleries were presented, plus a group of 60 artists from Argentinean, Brazilian, Chilean, Colombian, Cuban, Mexican, Peruvian, and Venezuelan.

The program was accompanied by video narratives, a presentation of the private collections, and a series of talks at the “Maison de l'Amérique Latine”.

*The special feature of this particular fair comparing to the ones described - it's remarkable variability and engagement of many different formats, masters, and cultures into the main happening.*

### **Art Capital**

Another special place holds “Art Capital” founded in 2006 after the unification of “the Société des artistes indépendants [Independent Artists Society], the Salon Comparaisons [Comparisons Show] and the Salon du dessin et de la peinture à l'eau [Drawing and Watercolor Painting Show]”<sup>46</sup>.

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<sup>45</sup> Interview : Guillaume Piens, artistic director of the Art Paris Art Fair/ Web: <https://en.convention.parisinfo.com/latest-news/fresh-news/2019/interview-guillaume-piens-art-paris-art-fair>

<sup>46</sup> Art Capital show 2020 [Web: <https://www.sortiraparis.com/interests/salon/articles/30843-art-capital-show-2020-at-paris-grand-palais/lang/en>

Nowadays, the event welcomes around 2000 artists annually and is considered as “one of the biggest artist’s gatherings among other events”<sup>47</sup>, taking place at Grand Palais as many of its contemporaries. The main idea of the fair was to provide an exhibiting place for independent creators, to showcase their masterpieces without depending on the pressure from galleries (what to choose for the presentation).

For its 40th edition (in 2020) the fair became part of the DC Rare Book and Art Fair<sup>48</sup>, which welcomes 130 dealers and collectors from all around the globe, showcasing rare and vintage books, manuscripts, maps and prints.

Thus, in 2020 the event planned to give a spotlight to 20 selected art dealers from all across the US to demonstrate their drawings, prints, and other paper works.

### **Art3f**

Art3f - young fair (founded in 2016) and known for its fun contemporary gatherings throughout the 10,000 m<sup>2</sup> exhibition space. The event happens in three days on the territory of Paris expo Porte de Versailles and engages its visitors in all sort of activities, starting from the exploration of the young galleries and talents to the special zone for children, who might come with parents.

Firstly launched in 2016, now Art3f hosts around 250 exhibitors and welcomes 35.895 visitors from all around the world.

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<sup>47</sup> Art Capital show 2020 |Web: <https://www.sortiraparis.com/interests/salon/articles/30843-art-capital-show-2020-at-paris-grand-palais/lang/en>

<sup>48</sup> Capital Art Fair / 40th edition Web: <https://www.capitalartprintfair.com/#about>

According to the latest report<sup>49</sup>, the sales after the event reached 1202 pieces in total, which setting a good perspective for all young galleries, who are just starting and looking for the spotlight on the art arena. The price for the booth usually varies from € 970 up to € 2742 (excl. VAT)<sup>50</sup>. Despite of affordable (on the scale of fairs) exhibits space, Art3f is held in 11 French departments and communes (Mulhouse, Toulouse, Marseille, Lyon, Luxembourg, Nantes, etc.

Wide popularity across regions - is the unique feature of the fair, which contributes to the overall image of the country and its credibility. Even though it may seem an absurdity - to state that set of fairs might be an instrument, yet it built the “economy of trust” through the recognition of every separate “commune” and the region, making them independent from the center and potentially attractive for foreign investments.

### **Festivals and regional institutions**

Despite multiple fairs happening primarily in the capital and some of which expanded globally, France is also known for its festivals (Cannes Film Festival, Nice Carnival (international carnival), Festival Medieval de Sedan (entertainment inspired by Medieval Ages), La Fête de la Musique (global music festival), Festival d'Avignon (theater

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<sup>49</sup> Art3f International contemporary art fair 7th edition/Web: <https://www.art3f.fr/index.php/fr/infos-exposants-paris>

<sup>50</sup> Art3f“The black Friday month, a discount of -50% on all”/Web: <https://www.art3f.fr/index.php/item/download-brochure>

festival). Each of which attracts millions of foreign visitors to the region it is held in, bringing the attention of the press and recognition to the place.

Moreover, according to the latest updates<sup>51</sup>, every of the region in France (13) has on average 49 museums or art - related institutions (image 5), which undoubtedly contributes to the development of the local infrastructures and touristic flows.

As noted in the recent research, published in European Planning studies<sup>52</sup>, even though it's hard to clarify parameters to measure an actual impact of the built cultural structures to the local environment, there could be noted "contribution of cultural facilities and events to creating "creative" environments (Florida, 2005) and their effects on image, identity and social attributions of a space (Kunzmann, 2004) that give them an economic connotation that translates into city attractiveness and indirect value"<sup>53</sup>.

Basically, working as a cultural vehicle creation of any cultural institutes leads to the appearance of the social formations and group of followers, which creates the audience for the particular space/institution, which leads to the increase of the popularity of the certain space and afterward expands beyond borders, earning foreign recognition.

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<sup>51</sup> Google Search (throughout 13 regions accordingly)

<sup>52</sup> Renewal through culture? The Role of Museums in the Renewal of Industrial Regions in Europe By: Heidenreich, Martin; Plaza, Beatriz. European Planning Studies. Aug2015, Vol. 23 Issue 8, p1441-1455. 15p

<sup>53</sup> Renewal through culture? The Role of Museums in the Renewal of Industrial Regions in Europe By: Heidenreich, Martin; Plaza, Beatriz. European Planning Studies. Aug2015, Vol. 23 Issue 8, p1443

Thus, working as “bridging institutions”<sup>54</sup> museums and institutions connect different sectors within the region, giving it’s potential to expand internationally.

### **International programs&initiatives**

As well as fairs and festivals the region also participates in the row of European events, which annually create exchange between neighboring countries.

One of those - “European Heritage Days”<sup>55</sup>, created in 1984 as “La Journée Portes ouvertes dans les monuments historiques” and initiated by the Ministry of Culture (France), now the event curated by the “Council of Europe” and the “European Commission”, involving all 50 signatory states of the European Cultural Convention.

The main aims of the event: increase awareness among citizens about reaches and diversity of the common European heritage, design space welcoming for the thrive of innovations, "counter racism and xenophobia and encourage greater tolerance in Europe and beyond” and to inform public and political authorities about the importance of protection and preservation of the cultural heritage.

The event also includes “Young European Heritage Makers”<sup>56</sup> (YEHM) - the program created to engage the younger generation in the design of the creative solutions in

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<sup>54</sup> Renewal through culture? The Role of Museums in the Renewal of Industrial Regions in Europe By: Heidenreich, Martin; Plaza, Beatriz. European Planning Studies. Aug2015, Vol. 23 Issue 8, p1446

<sup>55</sup> European Heritage Days (EHD)/Story/Web:<https://www.europeanheritagedays.com/>

<sup>56</sup> Young European Heritage Makers/Web:<https://www.europeanheritagedays.com/European-Heritage-Makers-Week>



response to the occurring issues on a par with spreading awareness about current challenges for the common European Heritage.

YEHM ambassadors primarily writing stories about historical monuments, unique constructions, and preservations, which are in jeopardy of disseverance or destruction. Stories are published on the official website and disseminated through partnering websites.

*\*The initiative was meant to increase the volume of awareness about existing issues and include more parties in the search for the solution.*

## **2.2 Internal stimulation of the sector: sources, grants, programs**

### **Overview**

Described models wouldn't be released without structured governmental support, set up on multiple layers. According to the latest updates<sup>57</sup> in 2020 - the French government invested around EUR 5 billion in culture: EUR 2.9 billion of which went to the support mechanisms for media and culture, EUR 120 million - to the cultural institutions including national centers for music, cinema, book; around EUR 1 billion - for the increase of the national budget for culture and media in 2021; EUR 950 million were left on the preservation of the specific rights of temporary/occasional performing and audiovisual artists and technicians.

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<sup>57</sup> Country reports: France/Web:<https://www.culturalpolicies.net/covid-19/country-reports/fr/>

\*Before the pandemic (COVID 2019), the industry had a turnover of EUR 97 billion and a value-added of EUR 47 billion, the weight of the cultural sector was estimated at 2.3% of the economy, with a market sector consisted of 79,800 companies and 635,700 people directly employed in the industry<sup>58</sup>.

### **The architecture of the system**

Despite the direct financial support, there is also a system of affiliated institutions, which is a function from within the country and contribute to its international image by setting up new connections and platforms for interacting with foreign partners and visitors.

The first category - **cultural institutions** themselves (museums, libraries, and educational centers), which attract tourists, welcome international students, and distribute cultural heritage (in the case with libraries) through the availability of the information related to the region, its history, and origins. Within this category falls Louvre Museum, Musée d'Orsay, Pompidou National Centre of Art and Culture, Grand Palais, Petit Palais Museum of the Arab World, and the Museum of African and Oceanic Arts. Each of these platforms provides a showcase of the main attractions of the region, working also as a “symbol” for the place, contributing to its recognition.

The next category - **administrative bodies**, which are meant to support the successful circulation of the first category and contribute to its integration with the external sectors, promoting French culture and attracting new projects. In this category - ministries, local

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<sup>58</sup> Country reports: France/Web:<https://www.culturalpolicies.net/covid-19/country-reports/fr/>

authorities, and associations. Each of which has its own structure and strategic set of activities - build in correlation within the set mission.

*Representers:* Ministère de la Culture, Société des Artistes Français, The Cultural Services of the French Embassy etc.

The last category - **international organizations** is quite controversial in terms of its identification as it's balancing on the frontiers of the "internal" and "external circulation" (culture wise) as it usually founded by multiple countries, pursuing interests of globalization and common preservation of the cultural heritage through the unification of forces.

*Representers:* United Nations, UNESCO (The United Nations Educational, Scientific and Cultural Organization), OECD (Organisation for Economic Co-operation and Development), International Chamber of Commerce, International Council on Monuments and Sites (ICOMOS), etc.

## **Programs**

There are also in-state programs, designed to support cultural exchange and to create an amiable environment for creative souls from around the globe.

One of those is "Artist residency programs in France and abroad"<sup>59</sup>, the initiative meant to encourage native French and French-speaking artists, writers, and professionals to come to work in other countries and reverse. By many points, the program resonates with

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<sup>59</sup>Open Call: Artist Residency in Paris/Web:<https://www.paris.edu/open-call-artist-residency-in-paris/>

the one, described earlier (chapter 1.4), where French professionals would be sent to other countries with the intent to increase interest towards a certain field or topic, creating additional career paths for their colleagues. Through its existence, the program already welcomed over 350 artists from France and abroad as well as granted over 100 rewards towards exceptional specialists of the field.

Special place holds the program of “audiovisual attachés”<sup>60</sup>, which is meant to promote French creative talents abroad. The initiative function in various fields - from the film, media industry to video games, website content. As the main mission stated - to give access to the new projects (french origins) to the local markets, resources and facilitate their merge with other national agents. The most notable event of the program - “The Cannes International Film Festival”, which is partnering with The Ministry for Europe and Foreign Affairs of France almost from the day of its foundation and has a huge impact on the process of intercultural exchange and worldwide recognition of the region (every year the festival attracts nearly 200,000 visitors, generating over 200 million euros to the area).

In regard to the support of visual arts, the ministry hosts a series of the program within and outside the country. One of which - “Paris Calling”<sup>61</sup>, which originally was started in

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<sup>60</sup> Audiovisual attachés: a network promoting French creative talent and expertise abroad, web: <https://www.diplomatie.gouv.fr/en/french-foreign-policy/cultural-diplomacy/the-fields-of-action-for-cultural-diplomacy/article/audiovisual-attaches-a-network-promoting-french-creative-talent-and-expertise>

<sup>61</sup> French Embassy/London//Web:<https://graphicthoughtfacility.com/french-embassy-london-paris-calling-campaign/>

Paris, but soon became adopted by French Consulate in Los Angeles and the Institute Français in London and Berlin.

There is also a row of the public-private partnerships, created to accelerate cultural expansion through the corporate sector, the most common ways - private funding (ex. Étant Donnés<sup>62</sup>) or prizes/grants launched by private companies and arts organizations.

Another priority - french cultural and creative industries (CCI), which play a vital part in generating “substantial export revenue” for the economy, also contributing to the sector of tourism and increasing the attractiveness of the system of French universities. The region and sector of professionals joined common forces, so to support the export of cultural goods and services, primarily through the specialized agents - BIEF (Bureau International de l’Edition Française) - publishing fellowship; BEMF - broadcasting fellowship, Unifrance Films - an organization promoting French films outside France.

## **Grants**

Besides in-state programs, an essential part of the built support - multiple grants for different sectors of culture, starting from aid to museums and historical monuments to the support to the plastic and street arts. Each program varieties depending on the specifics needs of the industry and the amount of provided subsidies correlates depending on the economical validation of the whole sector.

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<sup>62</sup> Étant donnés Contemporary Art., Web:<https://face-foundation.org/artistic-funds/etant-donnes-contemporary-art/>

For the simplicity of use and interregional availability - description of all available source of the support provided on the website of the Ministry of culture, each sector has its categories and types of aids.

Thus, for “museums and cultural institutions” - available aid for the restoration and preventive conservation, support for the enrichment of the collections, subsidies for the development of special projects and enrichment of archives collections, and so forth.

For Architecture and historical monuments - aid for the development of architecture and heritage, support for studies protecting by historical monuments, aid for the dissemination of contemporary architecture, aid for the education and key supporting measures, etc.

Special attention paid to the regional development and support of the cultural systems set up within the country, thus - in the category of “territorial action” - measures to promote social cohesion with a territorial impact, aid for priority areas, a national outreach, and cultural education.

### **Navigation**

The process of applying is designed in 3 steps and after creating a profile on the website of the Ministry of Culture, every institution and organization can apply and request support from the government. Despite easiness in use it also provides the navigation for every sector on support measures, which would be provided - in case of declined application.

## **Outcomes**

As the result of active internal development of the cultural sector, according to the recent research<sup>63</sup>, France holds 2nd place in its “cultural influence”, right behind Italy (1). The ranking includes an "equally weighted average of scores from seven country attributes”, which are related to the country’s cultural impact, terms of entertainment, prestige, trends, and cultural flexibility. The capital (Paris) also in the top 10 cities in the Global Talent Competitiveness Index<sup>64</sup>, which is meant to measure the presence of talents in the city and the auspiciousness of the created environment for the thrive of bright minds. Besides Paris holds the top spot in the ranking<sup>65</sup> among the most creative cities, for its diverse art scene, various art spaces, institutions, and constant innovations within the sector.

### **2.3 External stimulation of the sector: programs, centers, organizations**

Despite the system, which is functioning inside the country, there is also a setup structure, which contributes to the expansion of the regional potential from abroad. Thus, despite described in the 1 chapter multiple cultural institutions and French centers abroad, on a par with festivals and weeks of the French culture, there are also set of programs, which are released on yearly basis and adapted to the region, county it released in.

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<sup>63</sup>Cultural Influence/ Web: <https://www.usnews.com/news/best-countries/influence-rankings>

<sup>64</sup> The Cities With The Most Talented People., Web: <https://www.adecogroup.com/futuhreinsight/the-cities-with-the-most-talented-people/>

<sup>65</sup> Creative cities., web:<https://inkifi.com/most-creative-cities/>

The major and probably the largest institutional coalition abroad - French lycée<sup>66</sup> and institutions, which were described earlier (chapter 1.4), the second place in terms of international attraction in its direct representation played by fairs and event industry overall about which was made earlier in this chapter, the third-place behind cultural institutions and exhibition spaces itself - as platforms for international exchange, the fourth stays on the frontier of previous one and the corporate sector, which pursues the idea of the foreign trade engage in the new activities, related to the different part of cultural sector (performance art, store and visual arts, digital and fashion industry).

The last but not the least place besides foreign programs and organizations, which are varieties depending on the country.

### **US & Canada**

Thus, in the United States and Canada was initiated “French Authors on Tour”<sup>67</sup>, which provides support to French authors, who are willing to release their books in the US, the program, includes lectures, readings, and symposia. It also collaborates with institutes and universities to engage the younger audience in the dialogue and with the publishing houses - to establish partnerships with local organizations.

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<sup>66</sup> Culture, Education and the French language., Web:<https://www.diplomatie.gouv.fr/en/the-ministry-and-its-network/implementing-agencies-of-the-ministry/article/culture-education-and-the-french-language>

<sup>67</sup> Authors on Tour., Web:<https://frenchculture.org/books-and-ideas/authors-on-tour>



The other remarkable initiative of the transatlantic collaboration - Oui Design<sup>68</sup> (initiated by the French Embassy and the FACE Foundation), which is meant to create exchange within the design industry and provide support (platform) to the new talents to expand abroad and share their techniques, vision, and projects with foreign partners. Based on the released collaborations - often appeared new unities which transition into real-life projects after, enriching the economy on both sides.

The next “moving initiative” - FUSED (French U.S. Exchange in Dance)<sup>69</sup> supporting the tradition started by Louis XIV of engaging cult of dance and its various spectrum of representation into cultural context - FUSED invited for the collaboration of international professionals, artists, creating the dialogue between new masters, troupes and platforms.

Special place undoubtedly behind organized fellowships and scholars, thus BIEF Fellowship<sup>70</sup> (organized by the Bureau international de l'édition française with the support of the Centre national du livre and the Société française des intérêts des auteurs de l'écrit) annually invites 14 representatives from international publishing houses for the collaboration to participate in “B to B” meetings with French publishers as well as visit publishing houses and bookstores.

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<sup>68</sup>Oui Design - Overview., Web: <https://face-foundation.org/programs-festivals/oui-design/>

<sup>69</sup> FUSED: French U.S. Exchange in Dance., Web:<https://face-foundation.org/artistic-funds/fused-french-us-exchange-in-dance/#:~:text=Created%20in%202004%2C%20FUSED%3A%20French,seen%20in%20the%20partner%20country.>

<sup>70</sup> Call for Applications: BIEF Fellowship., Web:<https://frenchculture.org/grants-and-programs/books-and-ideas/8981-call-applications-bief-fellowship>

One of the latest implementation of the project industry - "Le Créative Lab North America"<sup>71</sup>, initiated by Cultural Services of the French Embassy, Business France and in collaboration with the Consulate General of France in Quebec the program meant to support young businesses from France, which are starting to expand in North America. The spectrum of industries varieties from fashion and photography to VR and AI projects. Each sector set it's own competition line and panels of judges, which is meant to select startups with the exceptional potential for receiving additional governmental support.

Especially with the latest updates and happened pandemic - digital projects and IT initiatives are vital for the cultural sector, so it's nurturing and support - directly impact the future of the whole industry.

Despite programs, curated by the ministry of culture, there is also a subdivision of "creative industries" in almost every sector of the established governmental institution abroad (for example "Choose Paris Region"<sup>72</sup>), which is meant to curate foreign creative projects and new appeared startup, engaging it into the collaboration with the region and providing needed resources for the further expansion in France.

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<sup>71</sup> Le Créative Lab North America., Web:<https://frenchculture.org/grants-and-programs/film-tv-and-new-media/52-le-creative-lab-north-america>

<sup>72</sup> Choose Paris Region., Web:<https://chooseparisregion.org/>

## Europe

Most of the programs are region - oriented and if in the case with the US they are more distant and take more time to release, the ones, which take place in Europe is constantly evolving, interacting with a wide range of European institutions and companies.

Thus, through the Franco-German Fund<sup>73</sup>, founded in 2003 as the symbol of well - established relations between France and Germany and “to mark the 40th anniversary of the Treaty of the Elysée”, nowadays, set up inter - Europe cultural cooperation, released through series of visual arts projects, performance theater, broadcasting and the special edition of intellectual debates, lectures led by the brightest minds of the neighboring countries. It also contributes to the fundraising for the French culture as mutual funds of both countries can build a more stable platform for the cluster comparing to the sole investing.

Special place holds by EUNIC European cultural network<sup>74</sup>, which functions worldwide and represents a coalition of European national institutes for culture and its foreign partners. The network was founded at 2006 and these days has “29 members from 24 countries and over 80 clusters based in different locations around the globe”<sup>75</sup>.

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<sup>73</sup> The Franco-German Fund., Web: <https://www.diplomatie.gouv.fr/en/french-foreign-policy/cultural-diplomacy/the-fields-of-action-for-cultural-diplomacy/article/cultural-exchanges>

<sup>74</sup> EUNIC European cultural network worldwide., Web: <https://www.diplomatie.gouv.fr/en/french-foreign-policy/cultural-diplomacy/the-fields-of-action-for-cultural-diplomacy/article/cultural-exchanges>

<sup>75</sup> Ministry of Europe and Foreign Affairs/Cultural exchanges/Web: <https://www.diplomatie.gouv.fr/en/french-foreign-policy/cultural-diplomacy/the-fields-of-action-for-cultural-diplomacy/article/cultural-exchanges>

Representatives of the network work in nearly 150 with over 2,000 affiliates and thousands of local partners. Primer sphere of functioning includes education, arts, science, developing sectors, and programs for the younger generation.

EUINIC comes as an essential partner for intercultural cooperation as its origins in the systematic circulation and formation based on the existing clusters, meaning - for the further functioning it requires an increase of partners interregional links and funding, such strict KPI helps the structure to grow faster, constantly evolving and engaging into new collaborations. Thus in the next few years the organization set new priorities for the involvement with the focus on “The Middle East and the continuation of cultural dialogue with China”.

### **Outcomes**

As the result of pursuing the idea of international cooperation, growth of areas of the cultural recognition and functioning by 2020 “France reclaims the top spot in the Soft Power 30”<sup>76</sup> (an annual index published by Portland Communications and the USC Center on Public Diplomacy). The second place was held by the United Kingdom, 3 - by Germany and 4 - by Sweden.

The ranking happens by 7 indicators (digital, enterprise, education, culture, engagement, government) and meant to measure the effectiveness of the chosen by government strategies and models for each of the sectors on a par with it’s contribution to the successful release of the cultural mission and global influence. Among “strengths” of the

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<sup>76</sup> France/The Soft Power 30/ Web: <https://softpower30.com/country/france/>

Fifth Republic was noted its attractiveness to tourists from around the world (France is on top of all destinations among international tourists), policy chosen by President Emmanuel Macron on a par with some of his strategic decisions, impacted France's place on the international arena (Paris Climate agreement, implementations regarding French tech tax etc.), membership of the country in the leading international organizations (UN since 1945, NATO since the 1950s, EU since 1958, APEC, African UNION, IMF, ICC) and its international presence on the cultural field (there are 143 French institutions located outside France<sup>77</sup>, 2 of French museums are in top - 10 of the most admired art spaces in the world<sup>78</sup>, etc. ).

Among weaknesses was marked France's place in the Enterprise sub-index, which is meant to measure the function of the business environment, which before President Macron wasn't released to the full potential and wasn't that adaptive. Ever since many things were transformed and the region moved up with a row of implemented economic reforms that made France a "startup country", which evolves fast and supports domestic innovation and enterprise.

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<sup>77</sup> Institut Français/ Web: [https://en.wikipedia.org/wiki/Institut\\_Fran%C3%A7ais#:~:text=The%20143%20French%20institutions%20and,local%20traditional%20and%20contemporary%20art](https://en.wikipedia.org/wiki/Institut_Fran%C3%A7ais#:~:text=The%20143%20French%20institutions%20and,local%20traditional%20and%20contemporary%20art)

<sup>78</sup> Ranking The World's Most Admired Art Museums, And What Big Business Can Learn From Them, Web: <https://www.forbes.com/sites/rsmdiscovery/2017/10/30/ranking-the-worlds-most-admired-art-museums-and-what-big-business-can-learn-from-them/?sh=5eebf39c3b33>

## **Conclusion**

Therefore, with regard to the analyzed patterns of the French cultural cluster, including (institutional, regional, governmental, and corporate formations) it could be concluded that the most rewarding practices are the one which starts from the setup system of institutions and expands beyond borders.

Following the historical timeline of the French art history, it was identified that the first operational practices of the art cluster appeared within religious institutions and local abbeys, engaged civilians in the activities with the motivation to cultivate interest for the institution (organization) - so it worked as the instrument of the manipulation, moving further - with the development of first institutions and academies, created with the purpose of centralization - art sector started to integrate with the other industries and with the epoch of Industrialization started to work not only as an economic vehicle (used for selling aesthetic goods), but also as the form of intercultural communication and creation of the desire (recognition) towards forming a wave of the culture.

With the time of the first established institution of international relations - dedicated specifically to the cultural release abroad, all of the existed structures yet within the country were activated abroad and started to strengthen French tradition and aesthetic canons from foreign subjects.

What came essential for the created system - is its constant engagement with various institutional and social formations - as a highly adaptive and transformational language - art needed to be engaged in different industries and supported from the various

perspective - (corporate, governmental, and institutional) only in this case it could exist, evolve and contribute to the image of the country( region).

To the most effective practices of the cultural sector outside the country could be attributed - a system of institutes, engagement in international initiatives, membership in the leading world organizations, and series of events dedicated to the specified promotion of the chosen industry (education - lectures, courses; film industry - weeks of French films, festivals; art sector - fairs and its editions).

Inside the country: administrative bodies focused on the support of different layers of the cultural sector, various sources of financing, close connection with corporate sector and engagement in common projects, creation of the environment, accelerating thrive of talents (public spaces, academies, libraries, and clubs).

As the unique feature of the researched system could be highlighted it's adaptiveness to the regional resources and location on a par with the flexibility shown by governmental bodies and released in the form of a wide range of instruments, directed to the support cultural sector.

## *Illustrations*

*Image 1 (Historical timeline)*

Time period	Event	Consequences (impact)	Key movements
5th - 6th centuries	Franks established dominion over a large area west of the Rhine  The Church then created its own geography in northern Europe	Monastic scriptoria became increasingly involved with the production and decoration of books	<b>Merovingian art</b>
7th - 8th centuries	<b>Carolingians period</b>  751 Pépin the Short is elected king of the Franks by the noblemen of his kingdom, marking the beginning of the Carolingian dynasty.	795 Charlemagne commissions the scribe Dagulf to create a small Book of Psalms for Hadrian I, probably intended as part of a package of diplomatic gifts	<b>Carolingian art</b>
9th - 10th centuries	<b>Capetians period</b>  The Frankish nation became an empire comprising Germany, France, and north Italy	Charlemagne enthusiastically supported all the arts	<b>Carolingian art</b>
10th century	Centres of imperial power shifted to the Ottonians in the east	987 Initially the Capetians wield little authority beyond their capital at Paris, but in time their power grows and with it the importance of Paris as an administrative, ecclesiastical, and artistic center.	<b>Romanesque</b>
11th - 12th century	Arts flourished under the patronage of wealthy abbeys  Paris became the capital of strong centralized government	- Local and distant interests, encouraged the development of regional styles; - Churches and cathedrals were rebuilt; - from 1100 extensive programs of architectural sculpture are initiated throughout the country University of Paris founded (approx. 1150 - 1170)	<b>Gothic</b>
13th century	- In the second half of the 13th century Parisian illuminators developed a distinctive style for the Sainte-Chapelle - Cathedral school developed into university	Wealthy nobility, prosperous merchants, talented artisans, were all attracted to Paris for scholars  Illustrated Bibles moralisées produced for members of the royal court during the 13th century	<b>Medieval art</b>
14th century	- Valois Period - The Hundred Years' War (1337 - 1453) - Paris remained a major centre of manuscript production	Northern artists had become increasingly interested in creating the illusion of three dimensions: architectural settings constructed with geometric perspective and landscapes	<b>Illusionism</b>
15th century	Francis I (reg 1515-47) endeavoured to collect works by the greatest Italian painters and brought artists from Italy	Italian artists predominated, northern European art continued to influence French painting	<b>Mannerism French Renaissance</b>
16th century	Reigns of Louis XIII (1610-43) and Louis XIV (1643-1715) France became the most powerful nation in Europe, established a cultural hegemony	- Académie Royale (1648) - Académie de France in Rome - Renovation of buildings at the Sorbonne, Palais du Luxembourg	<b>Poussinisme Rubénisme</b>



Time period	Event	Consequences (impact)	Key movements
17th - 18th centuries	Thirty Years' War (1618 - 1648) - 1640 Louis XIII summons Nicolas Poussin to Paris as his principal painter -1760 Industrial Revolution - French Revolution (1789 - 1799)	Appearance of the art criticism, Development of the printmaking -1669 - the construction of a royal palace at Versailles Patronage of Madame de Pompadour, Golden Age of the French Furniture 1737 The Salon, an annual exhibition of paintings	<b>Baroque</b>  <b>Rococo</b>  <b>Neo-classicism</b>
	1792 <b>The 1st Republic</b>  1804 - 1814 - 1st Reign of the Napoleon Bonaparte	The Enlightenment The Paris Salon of 1824  Hausmann's renovation of Paris (1853 - 1870) Development of the Lithography	<b>Naturalism/Realism</b>  <b>Impressionism</b>
18-19th centuries	1848 <b>The 2nd Republic</b>  1871 <b>The 3rd Republic</b>  <b>1914 - 1918 World War I</b>  <b>1936-1945 Second World War</b>	Belle Époque (1871 - 1914) Exposition Universelle (approx. 1900) 1959 - established Ministère de la Culture	<b>Art Nouveau</b> <b>Neo - Impressionism</b> <b>Fauvism</b> <b>Cubism</b>
	1947 <b>The 4th Republic</b>  1959 <b>The 5th Republic</b>	-1922 - Association for Artistic Action abroad -1945- creation of "Direction générale des relations culturelles", "Association for the Diffusion of French Thought" -Entrance to the world's leading organizations	<b>Avant-garde</b>  <b>Modernism</b>  <b>Dada</b>
	20-21 centuries		

Image 2 (Stages of the transformation of the art sector)



*Image 3 (Overview of the French art fairs)*

Fair	Year Founded	Participants	Number of visitors
Art3f	2016	250 exhibitors	35 895
Art Capital	2006	2000 artists	56.931
Drawing Week	2007	400 artists	-
Art Paris Art Fair	1998	150 galleris	63.257
PAD Paris Art + Design	approx. 1996	100-500 exhibitors	20.000
Le Centquatre	2008	Varies	600.000 annually
Salon de Montrouge	1955	-	25.000
Révélations	2013	450 designers	37.000
European Heritage Days	approx. 1984	24.000 events	12 mil (.)
Paris Design Week	2010	250 galleries	100.000
The Nuit Blanche	2002	100 artists	80.000 spectators
FIAC	1974	209 galleries	55.000
Art Elysées	approx. 2006	75 galleries	40.000 annually
P/CAS	2010	200 artists	18.000
Outsider Art Fair	2013	36 galleries	5000 - 20.000 (PAR, NY)
Paris Photo	1997	200 exhibitors	60.000
Soon Paris	2014	30 galleries	-

*\*The table includes all the most famous fairs in France which are held to 2020 on a par with the number of visitors, invited and temper participants + founding date. In green marked fairs chosen for the expanded research and described in chapter 2.1.*

*Image 4 (Social Media)*

Fair	Year Founded	Facebook	Instagram
Art3f	2016	52 k	2.5 k
Art Capital	2006	4 k	-
Drawing Week	2007	-	-
Art Paris Art Fair	1998	25 k	19.1k
PAD Paris Art + Design	approx.1996	4.2 k	57.3 k
Le Centquatre	2008	141 k	-
Salon de Montrouge	1955	15 k	5.4 k
Révélations	2013	-	9.8 k
European Heritage Days	approx. 1984	6.3 k	1.7 k
Paris Design Week	2010	56 k	54.5 k
The Nuit Blanche	2002	27 k	-
FIAC	1974	114 k	166 k
Art Elysées	approx. 2006	3 k	4.3 k
P/CAS	2010	-	-
Outsider Art Fair	2013	19.8 k	51.7 k
Paris Photo	1997	132.2 k	189 k
Soon Paris	2014	1.7 k	248

*\*The research was made cross 2 platforms and included the amount of followers/likes/engagements with the chosen fair (event). In blue marked the most popular fairs among the global audience.*

*Image 5 (Correlation between regions and the amount of art institutions)*

Region	Art institutions
Hauts-de-France	52
Normandy	50
Brittany	52
Ile-de-France	51
Centre-Val de Loire	52
Pays de la Loire	51
Nouvelle-Aquitaine	52
Occtanie	51
Grand Est	52
Burgundy	52
Auvergne	52
Cote d'Azur	50
Corsica	32

\*according to google data

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