This article is focused on the conduct of French cultural diplomacy and its reliance on smooth functioning of governmental institutions. It is aimed to indicate rather clearly in what ways cultural diplomacy, often perceived as an intriguing phenomenon, might become of vital importance in spreading cultural values and gaining more political influence globally as well as locally. Willing to set proper limitations to the scope of the analysis, this article will be devoted to the practical appraisal of basic principles that have laid a sound foundation for the cultural diplomacy of France. In this context, special attention will also be paid to governmental institutions currently involved in the process of making strategic decisions and eager to ensure the effective implementation of French cultural diplomacy abroad.

Keywords: cultural diplomacy, culture, governmental institutions, influence

INTRODUCTION

France has traditionally been regarded as a country that possesses enough potential to propose effective strategies for the successful implementation of cultural diplomacy. Such a positive reputation stems from active endeavors of French diplomats and officials to display mostly the best examples of their national culture abroad, encourage the promotion and development of French art, cinema as well as music, finance timely translations of important pieces of French literature into foreign languages, support the widespread teaching and
usage of the French language, increase its popularity among foreigners via the global movement known as la Francophonie and develop a network of institutions which would set the consistent trend in the sphere of effective diplomatic action and stimulate strong cultural partnerships between French intellectuals as well as artists and their colleagues working in other states. Each of above-mentioned fields of activity often augments the political weight of France on the international stage. In addition to that, a deep awareness of its subtle cultural particularities sometimes serves as an impulse for a fruitful exchange of ideas which might be extremely significant when one aspires to reach important compromises and work out acceptable political solutions. As the researcher Elodie Gérôme correctly points out, the French political elite has been insightful enough to acknowledge the significance of cultural diplomacy as a means of the gentle empowerment that should be expected not only to open up “enormous influence possibilities” but explore every possible avenue in order to “to improve the world harmony by helping mutual understanding and by denouncing stereotypes, categorizations and prejudices”.

The main objective of the current article is to confirm the following research statements:

The members of the French political elite have attained much success in re-examining the strategic direction of cultural diplomacy of France at a suitable time so that the attractiveness of the country could be retained and its cultural values would be safeguarded in the contemporary world.

The governmental institutions (sometimes in partnership with influential non-governmental organizations) either operating in France or forming a specialized high-quality network active beyond its borders tend to play a major part in maintaining cultural relations with other states, including Lithuania.

To make the entire picture more vivid and comprehensible, essential principles quite typical of the existing model of French cultural diplomacy will be brought into focus. Besides, it is sought determine in what particular ways French diplomats strive to implement major priorities in the realm of cultural diplomacy through the Institut
**REMARKS ON LITERATURE REVIEW AND RESEARCH METHODS**

Cultural diplomacy has frequently been perceived by political leaders and officials as a rather delicate and vague sphere of diplomatic action that sometimes permits to exploit different manifestations of culture and art as subtle tools of influence meant either to facilitate the realization of foreign policy objectives of a particular state or to make its linguistic and cultural heritage more accessible to outsiders. However the diplomatic practice in the realm of culture appears to be far from being simplistic and benign. The complexity of the interaction between culture and diplomacy as two equally important factors is aptly grasped by the Professor of Political Science Leonidas Donskis who claims that culture should be cherished “as a flower which gives us beauty but certainly does not exist for our sake” but the biggest challenge usually derives from the obvious fact that ambassadors often find it difficult and unrewarding to act as merely faithful gardeners inspired by “a spontaneous sense of meaningfulness”².

Speaking about French experts examining the connection between diplomacy and culture, one should mention the analytical work carried out by the Professor of International Relations at Sciences Po University in Paris Bertand Badie. His volume *Le Diplomate et l’Intrus: L’entrée des sociétés dans l’arène internationale* (2008) [*The Diplomat and the Intruder: The Arrival of Societies to the International Arena*] is dedicated to the analysis of basic changes in the sphere of diplomacy in the aftermath of a more active involvement of the members of various societies. The scholar distinguishes two important versions of diplomacy: the anti-establishment diplomacy (*la diplomatie contestataire*) and the deviant diplomacy (*la diplomatie déviante*). According to Bertrand Badie, the former might be metaphorically characterized as “the powerlessness of the powerful faced with new conflicts, faced with deviances of all kinds” and it might be attractive to certain states that seem to be willing to distance themselves...
from “the hegemonic power” despite the risk of being punished either politically or economically and ready to exploit “the exaltation of cultural or religious references” for that particular purpose. One can easily discern some of these elements examining the postcolonial complex of France in its dealings with North African states. The other form of diplomacy could be explained as “the lack of respect for norms” or as a paradoxical behavior of the state when it seemingly “accepts the rule but refuses to apply it” unless some of the basic guiding principles are completely changed. Such diplomatic action is mostly typical of totalitarian and extremely isolated states like North Korea. In this dramatic situation cultural diplomacy usually experiences a deep stagnation due to the absence of unrestricted communication with foreign artists as well.

Philippe Lane’s book Présence française dans le monde: l’action culturelle et scientifique (2011) [The French Presence in the World: Cultural and Scientific Action] analyses the development of French cultural diplomacy starting from the historical perspective as well as recent institutional reforms and finishing with the examination of concrete examples of educational cooperation with other countries. The President of the Institut Français Xavier Darcos singled out this study as an extremely timely one and even wrote a special preface to it claiming that France should expand “the capacity of seduction through its ideas, its knowledge, its culture” as well as take a good care of “other factors of power”.

In addition to that, the current article has been developed on the basis of academic contributions done by other French scholars of international acclaim such as Anne Gazeau-Secret, Marie-Christine Kessler and Julia Kristeva-Joyaux whose articles appeared in various scientific publications. It should be mentioned, however, that French scholars have just recently started creating innovative visions of cultural diplomacy in order to provide a decent alternative to these proposed by their American counterparts who currently enjoy the top position of renowned experts in the field.

The original data necessary for the article was obtained by the researcher from semi-structured interviews performed with three
French officials, namely, the former General Secretary of the Institut Français in Paris Laurence Auer, the former Director of the Institut Français in Lithuania Pascal Hanse and the former Ambassador of France to Lithuania Philippe de Suremain. All of them have been actively involved in the practical application of cultural diplomacy for several decades. Importantly, those three informants have not only agreed to give extensive answers to approximately ten questions related to this particular sphere of diplomatic activity but they have successfully presented their personal viewpoints on the subject without excessive restraint. Two of them have been questioned during a four-month research visit financially supported by the French government at the Sorbonne Nouvelle University in 2011. One informant has been able to communicate while working in Vilnius, the capital of Lithuania. In the process of doing these interviews, the researcher has been eager to listen to personal opinions and evaluations of the informants which not only differ from the officially promoted view on the cultural diplomacy of France but also unveil unexpected complexities related to a variety of institutional aspects. In addition to that, much heed has been paid to public speeches of political leaders and ambassadors or official documents available on specialized governmental websites as well as public interviews accessible in academic journals and on-line news sites.

THE MODEL OF FRENCH CULTURAL DIPLOMACY

The model of French cultural diplomacy and its attractiveness in the 21st century can be explained as resulting from the willingness of governmental officials to set long-term cultural goals that sometimes seem to have a limited connection with rather temporary political tasks. One should also take into consideration their readiness to skillfully incorporate particular aims into political strategies, rapidly react to the changing international situation and draw great diplomatic benefits from a more efficient intercultural communication. Basic objectives of French cultural diplomacy have been discussed in a series of important political documents, including “Rapport pour le
président de la République sur la France et la mondialisation” (2007) by Hubert Védrine, “La France et l’Europe dans le monde: livre blanc sur la politique étrangère et européenne de la France, 2008-2020” (2008) by Alain Juppé and Louis Schweitzer, and the acting law “LOI n°. 2010-873 du 27 juillet 2010 relative à l’action extérieure de l’Etat”. On the basis of available governmental documents, it is possible to distinguish four important principles that are typical of the practical implementation of French cultural diplomacy and greatly contribute to the positive perception of the country beyond its borders.

<table>
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<tr>
<th>Four Essential Principles of French Cultural Diplomacy in the Context of Contemporary International Relations</th>
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<tbody>
<tr>
<td>Increasing the efficiency of French cultural and diplomatic activities with the assistance of governmental institutions, NGOs and private actors.</td>
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<tr>
<td>Arousing a strong interest in French political and cultural values in order to maintain their appeal to foreign audiences on the global scale.</td>
</tr>
<tr>
<td>Transforming the movement of the Francophonie into a more effective instrument to acquire influence on the international arena due to the promotion of the French language and educational initiatives.</td>
</tr>
<tr>
<td>Facilitating the access to information about France and its stance on important political and cultural issues on the Internet and via other possible channels.</td>
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This table was drawn by the author of this article Giedré Pranaitytė.

The best way to unveil and explain in what ways the model of French cultural diplomacy has been functioning taken into consideration the adoption of the new law is to pay attention to the most important realms of activity and place a special emphasis on the outcomes of an important institutional reform. According to the British scholar Philippe Lane, the current law not merely supports the establishment of new institutions such as the Institut Français meant to “contribute to the cultural and linguistic diversity abroad” but encourages the ambition to strengthen “the foundations for a strategy of influence of France”6. French diplomats currently strive to combine
traditional instruments of diplomatic action (the extensive support for the French language, the active spread of the scholarly thought and French cultural heritage abroad, the effective usage of available institutional networks to attract target audiences) and highly innovative measures (the application of digital tools to increase the global access to French informational resources, the organization of active cultural exchanges with other countries). There is no doubt that politicians and diplomats of the 21st century simply have no other option but to take an attentive look at the national culture as their “new political front of claim and struggles” but all on-going battles for a long-term influence should not overshadow “the principle of pluralism and that of negotiation which eventually permits to avoid confrontation”.

Analyzing the application of the first principle of French cultural diplomacy, it should be mentioned that the existing model sometimes attracts arrows of criticism and remains to be considered rather controversial because of its overt and unchallenged dependence on the smooth functioning of the state apparatus and the diplomatic service. According to the Director Emeritus of Research at the National Center for Scientific Research (*Le Centre National de la Recherche Scientifique*) Marie-Christine Kessler, major practitioners of French cultural diplomacy have always been encouraged to rely on strictly controlled procedures and aptly employ “a series of administrative instruments” instead of giving some space for unrestricted action to non-governmental organizations and independent funders. However, the situation has been gradually improving and the realm of cultural diplomacy has become more open to non-governmental organizations as well as private initiatives because the French government seems to be no longer capable to act completely on its own due to the lack of financial and human resources. As the philosopher Julia Kristeva-Joyaux insightfully puts it, there is an absolute obligation for the French political elite to pay heed to a “delicate mix between these two sides, public and private, which makes part of the cultural message of France that needs to be brought up to date in the context of globalization and the ongoing economic crisis.”
The activity of a private association *Culturespaces*, established in 1990 by its founder and president Bruno Monnier with the assistance of French businessmen as well as politicians, including the former Member of the Senate Louis de Broissia or the Former Minister of State for Defence and Veterans Jean-Marie Bockel, currently serves as one of the best examples of the cooperation between the French public sector and the private one in the realms of cultural heritage and cultural diplomacy. It is possible to distinguish three important spheres that make up the basis for the quotidian occupation of highly-skilled professionals working for the association *Culturespaces*: 1.) the collaboration with foreign artists in order to implement common large-scale exhibitions and other artistic projects which would create important ties among the French and the representatives of other states; 2.) the development of a flexible institutional network which would offer wider possibilities to public and private entities willing to make people better acquainted with different forms of art and take part in special programs meant to save the cultural heritage from destruction; 3.) the expansion of the limits of cultural life by making a variety of artistic initiatives more accessible to all people, including poor families, the elderly and the disabled. *Culturespaces* takes a proper care of important historical sites such as the Memorial of the Battle of Waterloo in Belgium or the medieval castle located in Les Baux-de-Provence to mention just a couple instances. According to the founder of *Culturespaces* Bruno Monnier, when a decision is made to support a concrete site such as the Musée Jacquemart-André located in Paris, the association usually assumes the responsibility for “absolutely all services [… such as] the ticket office, guided visits, security guards, the maintenance of the buildings, the library, the restaurant and cultural activities as well” 10. The representatives of the French government, in turn, need to play their active part while dealing with challenges related to professional restoration of particular pieces of art, cultural promotion abroad, and extensive scientific analysis that might be carried out only by high-skilled experts who traditionally receive financial assistance for their work from the state.
It should also be noted that the role of diplomats and governmen-
tal officials becomes especially important when it comes to organiz-
ing international exhibitions such as “Fra Angelico and the Masters
of Light” which took place at the Musée Jacquemart-André at the be-
inning of September, 2011. As stated by the General Commissioner
of Parma, Pacenza and Venice Museums Giovanna Damiani cho-
sen to represent the Italian government at the event, “the exposition
[… should be regarded as ] the fruit of positive exchanges between
France and Italy” taken into account many important aspects start-
ing from “a very long and difficult work of adjustment between com-
missionaires of the exposition and borrowing institutions” and fin-
ishing with transportation and security issues that had to be solved
without making any mistakes\textsuperscript{11}.

This event also required an intensive collaboration among dif-
ferent governmental institutions, including the Ministry of Cultural
Heritage and Activities of Italy and the Institut de France, an aca-
demic institution operating in Paris. Much additional assistance was
received from the association Culturespaces and private sponsors
who made the exhibition of fifty paintings by Fra Angelico and his
predecessors possible by working “in partnership with major Italian
museums – including the Uffizi Gallery – and internationally famous
collections.”\textsuperscript{12}

Looking at these developments from the point of view of cultural
diplomacy, one cannot deny the fact that artistic exchanges imple-
mented without the excessive governmental interference often pro-
vide an important stimulus for the revival of relations between dis-

tinct countries and their citizens at different levels. However, it would
also be rather shortsighted to ignore the existence of quite a strong
“tension between formal diplomatic practices and non-state actors”
which often ends up in creating rivalry among all entities involved\textsuperscript{13}.
On the one hand, French diplomats and politicians seem to be not
very well accustomed to putting the private and the public spheres
together in comparison to their American counterparts. On the other
hand, one can feel a growing awareness that the French system of cul-
tural diplomacy asks for changes in order to function effectively with
the least waste of time, money and effort. According to the Member of the French Senate Jean-Pierre Plancade, time has already come “to opt for a new philosophy of support to creation which, without sweeping all that has been done, allows new players to emerge and the ecosystem of contemporary art to work better” while leading roles in accelerating the process should be entrusted not only to the state which “operates through several levels of structures and policies” but to private art patrons who are expected to attain “two types of objectives: respond to the strong decay of the cultural patronage and democratize the art of today”14.

The second principle of French cultural diplomacy is tightly connected with the responsibility of diplomats and politicians to spread cultural values which would be attractive to the inhabitants of other countries and make an important contribution to the positive image of France as an influential country. Interestingly, the members of the current political elite of France tend to draw much inspiration from the famous motto of the French Revolution *Liberté, égalité, fraternité* [Liberty, equality, fraternity]. Despite all historical controversies, it is accepted as an essential element of the national identity in combination with the unquestionable duty “to display the French *tricolore* on Bastille Day and to learn the lyrics to the Marseillaise”15. Due to the challenges of the 21st century, the practical implementation of the above-mentioned principle on the international level frequently demands for a strong commitment of French political leaders to secure the right to freedom of thought, speech and religion, guarantee the access to education along with the equality of opportunity without making exclusions of any kind and promote active political participation as well as professional engagement. The French diplomatic service, in turn, is expected do its best in order to employ a variety of cultural means allowing foreign populaces to see French values in a positive light, imitate and adopt them as their own. The former president of France Nicolas Sarkozy has made some insightful remarks on this delicate subject: “France must carry universal values, and the only way to bear these values is to live in accordance to them. [...] If France wants to continue being a beacon for humanity, it must
continue talking. If it gets silent, the lighthouse will go out.”

Taken into account the fame of Paris as the center for culture in Europe, artistic initiatives often serve as the best way to increase the attractiveness of French ideals, bring up innovative political ideas and intensify the conduct of cultural diplomacy. It needs to be emphasized that all-embracing conceptions, no matter how significant, get a real chance to become an inseparable part of political processes and the social scenery only if they are transmitted in an emotional way which makes human hearts tremble and wonder. Looking from the perspective of cultural diplomacy, it might be useful to remember the inspiring personality of Marcel Marceau, a French mime of Jewish descent, who became an international star for his unique short and speechless performances seen worldwide in 1960s. Recognized globally as a sympathetic clown Bip who eagerly “tamed lions, chased butterflies, looked for a job, went to war and played a street musician”, Marcel Marceau undoubtedly became an iconic figure symbolically representing France to enchanted European and American audiences. In 2001 he was awarded the Raoul Wallenberg Medal for taking part in the French Resistance Movement and helping Jewish children as well as the French youth to escape to Switzerland by illegally crossing the border during World War II. In a special address made on this solemn occasion, Marcel Marceau unveiled the significance of the cultural heritage as a prerequisite for future achievements of all countries and placed a special emphasis on the inculcation of values into every human being:

We live today with great democracies and this is why there is hope for the future. But the main thing is education. Education for the young people. Love for their families. Respect for old age. We shall never destroy evil, unfortunately. But good exists also among the majority. […] We have to keep the traditions. We have to know that all nations have the right to live and carry on their legacy. This is why we have to pray for peace, so that our millennium now will be less cruel than the twentieth century. This is why with mime I create metaphors with the hands, a struggle between good and evil.
The symbolic interconnection between personal experiences of Marcel Marceau and the sacrifice of a Swedish diplomat Raoul Wallenberg who worked in Hungary during the nightmare of the Holocaust should be regarded as a powerful warning that brutal attempts to separate politics and diplomacy from values and the cultural sphere provoke catastrophes of terrifying proportion. It should be emphasized that Marcel Marceau lost his father and endured many sufferings because of the Nazi presence in France but he managed to put all these horrors behind and became a leading celebrity of his day.

As a consequence, the Festival of Mime in Périgueux (France) began in 1983. This initiative has been receiving much support from the French Ministry of Culture and Communication for thirty-one year as an acceptable form to commemorate the personality of Marcel Marceau and his political stance as well as invite gifted mimes from all over Europe to introduce their artistic achievements. (Each year one group of European mimes usually gets a special award and brings it back to their home country). In the summer of 2013 the political and diplomatic significance of this annual festival has been reminded by the current French President François Hollande who made a special visit to the city of Périgueux. Looking from the theoretical perspective, it should be acknowledged that these actions of the French head of state are related to the perception of the significance of soft power which often derives from “absolute moral imperatives” that cannot be sacrificed under any circumstances since their loss would eventually lead to the complete degradation of political and diplomatic realms19.

The eagerness of the French political leadership to generate more influence by giving much vigor to the movement of the Francophonie and advancing educational initiatives makes the third principle of French cultural diplomacy. The educational project Emile, for instance, clearly serves as one of the best examples of generating the cultural attraction via educational initiatives that bring teachers, students and the practitioners of cultural diplomacy closer together and eliminate linguistic barriers quite efficiently. The former director of the Institut Français operating in Vilnius Pascale Hanse gave a very informative explanation to the author of this article about one of the
most essential achievements related to the spread of the French language in Lithuania:

We have already started implementing quite an ambitious cooperation program called *Emile*. Working in accordance to the above-mentioned program, one not only experiences the reinforcement on teaching of the French language but other subjects, including history, geography and mathematics, are also being taught either in French or in both languages i.e. integrating the Lithuanian language as well. This program is currently being expanded a great deal and for this reason exigent training sessions for teachers are being organized in order to enable them to work in both languages. [...] In this particular case, our objective is to form a network of efficient institutions which would be actively involved in the process of teaching French and would simultaneously guarantee an adequate offer of high-level services in this particular sphere.20

The process of the practical realization of the project *Emile* in Lithuania started in 2002. At that time the Ministry of Education and Science of Lithuania gave an official permission to “Dzūkija” secondary school of Alytus to participate at an experimental project in partnership with the Embassy of France to Lithuania and the French Cultural Centre of Vilnius (later transformed into the branch of the *Institut Français*). In 2006 an official agreement of cooperation was finally made among these three major actors21. Besides, other important partners such as the Academy of Aix and Marseille accepted the challenge to help interested Lithuanian teachers to learn new pedagogical methodologies vital to foreign language teaching and adapt them to the local educational environment. Speaking about the students, the latter could acquire internationally acknowledged certificates upon the completion of studies, get very well acquainted with different aspects of French culture and eliminate the language barrier by mastering French. After experiencing the initial success, this project started to grow in two directions: firstly, the number of schools and colleges participating in the *Emile* program in Lithuania reached 23 institutions; secondly, the initiative also received massive financial support not only from the local authorities and the French diplomatic
service but from the Structural Funds of the European Union as well.
This might be interpreted as a strong impulse to accelerate the develop-
ment of the bilingual semi-francophone classrooms in Lithuania.
According to the attaché of French embassy for linguistics Luc Aubry,
the period from 2011 to 2013 has been of crucial importance in the
financial respect since “approximately 1 million Litas were allocated
to implement [educational] activities associated with the project and
the Institut Français of Lithuania became the major provider of ser-
VICES”\textsuperscript{22}. This particular instance of joint action of Lithuanian and
French officials in the realm of education demonstrates that cultural
diplomacy, political and educational objectives of states and govern-
mental institutions are frequently intertwined and extremely hard
to distinguish from one another. Importantly, the global network of
schools involved in the project Emile goes far beyond the borders of
Lithuania and reaches even the farthest corners of the Europe such
as Finland, Italy, Portugal, Bulgaria, Hungary and the Netherlands
among many others.

The fourth principle of French cultural diplomacy is related to
the aspirations of politicians and diplomats to provide the ability to
use the best examples of French culture on-line and get people living
around the globe better informed about the role of France on the in-
ternational arena through the World Wide Web and by other digital
means. It should be noted that the entire diplomatic arena has expe-
rienced a major transformation since the newest “technology […] in-
creases the size of the playing field by an almost exponential amount”
and the practitioners of cultural diplomacy have to “ensure that in-
formation is readily available and distributed speedily and widely, in
an attempt to inform the foreign policy debate.”\textsuperscript{23} To strengthen the
relations between artistic expression and diplomacy, a special atten-
tion has been devoted to the preservation of cultural artifacts and
political documents in the digital format. As indicated in the preface
of the National Program of Digitization of 2013 written by experts
working for the French Ministry of Culture and Communication,
digitization has become a valuable tool since it not only “multiplies
access to heritage and contemporary creation” but simultaneously
helps to “foster partnerships between government services, local authority services and private partners and incites the development of new cross-collaborations among institutions (archives, libraries, museums, heritage services ...)”24. Ideas about the undeniable benefits of digitization for culture have already been tested in practice. In fact, a special site France.fr was launched by the French Ministry of Culture and Communication in 2010. It has rapidly become the leading official portal to provide information about the culture of France to foreigners allowing to explore its economic prospects and discover business or tourism opportunities as well. Important pieces of information provided by the webpage have been divided into sixteen thematic sections that cover a variety of subjects: starting from famous museums and finishing with literature and the spread of the French language. There is a special database of videos and photos available so that visitors could freely download the material and discover the country by means of virtual visits and 360 degree panoramas of major places of interest. The administration of the webpage points out that “to satisfy its audiences, France.fr is now presented in six languages: French, English, German, Spanish, Italian and Portuguese”25.

French diplomats and functionaries working for the Ministry of Foreign and European Affairs of France endeavor to introduce the official position of their country in the realm of international politics to the traditional mass media, social media and a special website known as France Diplomatie. Different profiles of the Ministry of Foreign and European Affairs have recently been created on Twitter, Facebook, Google+ and they need to be constantly updated in order to spread the news about the political position of France on urgent issues quickly and efficiently. According to David J. Betz and Tim Stevens, it should be kept in mind that cyberpower has become an important instrument in conducting international relations and showcasing the national culture but the representatives of any state need to be extremely cautious while using it because “the effects of power in cyberspace may be as unintended as they are intended”26. Having all these subtleties in mind, it might be interesting to take an attentive look at the conduct of French cultural diplomacy in order to
distinguish which governmental institutions representing France are actively involved in the realm.

FRENCH CULTURAL DIPLOMACY AND ITS SIGNIFICANCE FOR THE MINISTRY OF FOREIGN AND EUROPEAN AFFAIRS OF FRANCE

The Ministry of Foreign and European Affairs of France undoubtedly stands at the forefront of industrious efforts to make the spread of French culture more efficient and noticeable on the international scale as well as attain important foreign policy objectives more easily due to the ability to exploit various mechanisms of the empowerment. Besides, there is a strong desire to extract maximum political benefits by means of a cultural and administrative cooperation with foreign countries.

Namely this ministry is traditionally held responsible for a series of basic diplomatic tasks. One of them has always been associated with analyzing, interpreting, collecting and spreading valuable pieces of information about urgent political issues and diplomatic challenges that either must be rapidly addressed on the governmental level or have to be thoroughly explained to the general public at home as well as abroad. The implementation of this task has been entrusted to the Directorate of Communication and Press that must ensure “external communication of the Ministry of Foreign Affairs concerning its missions or action […] as well as take a constant care of] internal communication”\textsuperscript{27}. Traditional means of making international audiences better informed have never been forgotten as well. For instance, there is an admirable initiative supported by the Ministry of the Foreign and European Affairs of France to publish a quarterly journal entitled “Mondes, les Cahiers du Quai d’Orsay” in collaboration with the leading French publishing house known as “The Grasset Editions”. As the editor of the above-mentioned journal Jacques Baudouin explains, the necessity for such a journal has been emphasized by the former Minister of Foreign Affairs Bernard Kouchner in order “to open up the Ministry to the outside world and make its intellectual wealth better known”\textsuperscript{28}. One part of this publication usually consists
of original articles and analytical reviews written by French diplomats, scholars and experts. Another part of the same journal provides professional translations of these articles into the English language in order to eliminate potential language barriers. There have been nine issues published since the autumn of 2009. Each of them is usually dedicated to the analysis of a particular topic which requires the attention of the international community such as the Franco-German relationship within the European Union, the dramatic outcomes of the Arab Spring or the perspectives of collaboration with China. Interestingly, this journal has never been created for a narrow audience of professional diplomats, only. Instead, “Mondes, les Cahiers du Quai d’Orsay” is often perceived as a means to excite curiosity and interest among those individuals who are eager to follow intellectual debates of the French elite. Besides, there are continuous attempts to ensure its widespread distribution to leading libraries all around the world so that students and researchers could get better acquainted with the development of the French foreign policy. However, the copies of this journal are still not available for unrestricted access in major Lithuanian libraries.

Looking from the administrative perspective, it should also be acknowledged that despite a growing availability of new forms of media, some important pieces of information about a particular foreign country are usually provided by professional diplomats and ambassadors who regularly draw up special reports on recent political developments while working at a concrete French embassy. The ministerial apparatus located in Paris, in turn, strive to acquire additional data on specific subjects through “a network of internal and external contacts that may be quickly questioned [...]: colleagues, experts, academics, business contacts, pressure or reflection groups”29. After the verification of all available documents and data obtained from other sources of information, the bureaucrats of the French Ministry of Foreign and European Affairs usually compose a special dossier dedicated to a situation within a particular country and make proposals concerning the prospects of co-operation in the nearest future. These insights might be particularly valuable to other governmental
institutions such as the Office of the President of France, the National Assembly and the Senate. According to François Chaubet, the Professor of History at Paris West University Nanterre, the realm of cultural diplomacy requires much vigilance because in times of economic and political hardship French officials seem to be inclined to yield to “the temptation to reduce the cultural actors and internal academic ones (whose vitality determines their ability to export) and external actors (the embassies) to anemia” without taking into consideration the fact that their shortsightedness might eventually result in great losses of influence and power on the international arena.

Another task entrusted to the French Ministry of Foreign and European Affairs is related to the necessity to implement foreign policy aims of France, including those related to cultural diplomacy and create trustworthy partnerships with other countries. The European Union Directorate is seen as a major actor operating within the French Ministry of Foreign and European Affairs which is responsible for the successful realization of various tasks. The European Union Directorate consists of numerous smaller departments that develop a strong interest and specialize in various European regions, including the Mediterranean, Central and Eastern Europe as well as the Baltics among many others. Currently this institution also plays a major role in expanding the influence of France on the supra-national level as well. The biggest diplomatic challenge for the employees of the above-mentioned directorate has clearly been to combine French national interests with political ambitions of the European Union but the harmony between the two seems to be challenging to achieve. One should bear in mind that the enlargement of the European Union of 2004 marked a beginning of certain period of intensive friction between the Francophones and the Anglophones since the majority of people living in Central and Eastern Europe usually made a choice to learn and use English as their first foreign language. It should also be taken into consideration that “the French nation historically […] regards French as a universal language, the conveyor belt of a set of specific, universal, political ideas”31. The penetration of the French language and ideas, in the meantime, remained less
noticeable despite a clearly expressed desire of the French political elite to improve the situation in that particular region by providing training resources and exchange options to teachers of the French language and gifted scientists. Making a special speech to celebrate the International Francophonie Day in 2010, the former President of France Nicolas Sarkozy openly voiced the fears about the unsurpassed dominance of English as a contemporary lingua franca and placed a special emphasis on the commitment of the French diplomatic staff living abroad “to struggle for the cultural diversity in our world.”

To improve the situation, the absolute majority of officials working for various institutions of the European Union such as the European Commission, the European Parliament, the Committee of the Regions and the European Economic and Social Committee have been strongly encouraged to develop skills of the French language by attending special courses as a part of their professional responsibilities. As Thomas Pedersen explains, the desire to transform French into an international language traditionally derives from “the French link between language and Frenchness.” As a consequence, all initiatives meant to guarantee French a position of the dominant language inside the EU institutions have always been saluted by the government of France in response to the ever-growing popularity of American culture as well. According to the former French Minister of Foreign Affairs Hubert Védrine, it would be extremely shortsighted to neglect “the politics of power that remains largely practiced in the world” but at the same time it might be quite equally dangerous to exclusively “bet on influence” without participating in the fierce competition among leading countries such as the United Kingdom, the United States and China that are eager to defend and expand respective spheres of their linguistic and cultural dominance.

FRENCH CULTURAL DIPLOMACY AND ITS IMPLEMENTATION BY THE MINISTRY OF CULTURE AND COMMUNICATION OF FRANCE

It should be reminded that the Ministry of the Culture and Communication of France also plays an important role in the realm of
cultural diplomacy, although a less direct and visible one. This governmental institution is entitled to promote cultural achievements via large-scale programs, the collaboration with commercially-oriented actors, non-governmental organizations, the media, local authorities and even private citizens. The most important missions for this particular ministry have currently been related to: 1) the protection of the cultural heritage in France by paying special attention to the enrichment of the funds of local museums and libraries, the restoration of castles and churches as well as the preservation of ancient buildings, monuments and objects of great historical value to make the international tourism more active; 2) the development of the open approach towards culture as a subtle phenomenon which requires a great degree of liberty for artists and remains highly dependent on the accessibility of French art to the global audience. According to the researcher Maryvonne de Saint Pulgent, “the usage of the word heritage in the sense of ‘cultural heritage’ belongs to the historian of art André Chastel” while the general interest among the Frenchmen in this particular field can be explained by the success of the first Heritage Days organized by the former Minister of Culture and Communication Jack Lang in 1984. Looking from the perspective of cultural diplomacy, an idea to organize the Heritage Days in France may be interpreted as one of the most interesting examples demonstrating in what ways the objectives of the Ministry of Culture and Communication and those of the Ministry of Foreign and European Ministry of France happen to intersect and complement each other. Both of these ministries have always cooperated quite closely in order to decide what exactly must be brought to the attention of national and international audiences to reveal the richness of French culture inside the country and beyond its borders. In 2011, for instance, many French ministries and governmental institutions opened their doors to local inhabitants and tourists without any restrictions and completely free of charge. People who decided to come to the Ministry of Culture and Communication could talk to professionals working there and freely make various questions, take a look at the cabinet of the Minister, watch films about the activities of the
Ministry and attend special lectures about the architecture of the former Royal Palace and its gardens (where the ministry is located) given by professional art historians. According the official statistics, all around France “[the] event attracted more than 12 000 000 visitors to 16 136 sites and monuments open to the public”\textsuperscript{36}. In 2012 the focus of attention on the political level has shifted to the Ministry of Foreign and European Affairs which organized a series of special events for the public starting with an exposition of photographs “Off the Coast of France” dedicated to the French living abroad and finishing with various music performances and the sale of postcards depicting the historical development of French diplomatic services. As indicated in a special press release, “the Ministry of Foreign Affairs opened three sites to the public: the residence of the Minister at the Quai d’Orsay, the castle and the park of La Celle-Saint-Cloud, and for the first time, the Centre of the Diplomatic Archives at La Courneuve”\textsuperscript{37}. It should be acknowledged that such campaigns related to cultural diplomacy greatly assist in creating the image of France as an enlightened country where culture occupies a central place and succeeds in attracting the interest of the international community. In fact, there is a strong international dimension added to the initiative after its transformation into the European Heritage Days in 1991 under the patronage of the European Commission and the Council of Europe. According to the expert Michael Kneubühler, France as well as other European states eager to take part in the initiative not only seek to “alert the citizens of a given country to the beauty and variety of the heritage bequeathed by past centuries” but endeavor to educate the members of various societies about the necessity to “identify with both the specific heritage of their region or community and the common heritage of Europe”\textsuperscript{38}. To put it simply, an attractive idea initially developed by the French has been successfully adopted by numerous European states that regularly participate in the European Heritage Days. This might be truly labeled one of the great successes of French cultural diplomacy.
THE SPREAD OF FRENCH CULTURE AND THE ESTABLISHMENT OF THE GLOBAL NETWORK OF FRENCH INSTITUTES

Despite long decades of success, critical attitudes towards the prospects of French culture have become especially widespread due to a scandal caused by Donald Morrison’s article “In Search of a Lost Time” published by “Time Magazine” in 2007. He has distinguished a major problem that sometimes disturbs confidence in the success of French cultural diplomacy as well. It should be referred to as the lack of openness to foreign cultural elements which stems from the notorious tendency of the elite “to keep out foreign entertainment products while subsidizing their own” \(^{39}\). In order to respond to this critique and increase the effectiveness of practical action in the realms of culture and cultural diplomacy, the French political elite made an important decision to create a more coherent and flexible network of governmental institutions and expand the range of potential partners that would be interested in co-operating on national and international levels. Courageous steps in the right direction were finally made after the adoption of the new law “LOI n° 2010-873 du 27 juillet 2010 relative à l’action extérieure de l’État”. In accordance to this law, a new network known worldwide as the Institut Français was established in 2010. This institution not only operates as a cultural entity placed under the supervision of the French Ministry of Foreign and European Affairs but at the same time “it uses the diplomatic network abroad, under the authority of the heads of diplomatic missions and institutions” to maintain close and friendly ties with “international and European organizations” \(^{40}\). Therefore the intersection between culture and diplomacy in connection with the practical implementation of significant foreign policy objectives becomes absolutely evident and legally acceptable.

As the former Secretary General of the Institut Français Laurence Auer explained, an initial “important impulse in the realm had been given by the association Cultures France which later transformed into the Institut Français” \(^{41}\). To facilitate the management of an entire
global network, the central headquarters of the Institut Français was set up in Paris. Various member-organizations of the former association, in the meantime, chose to actively contribute to the success of the governmental reform by bringing their insights and suggestions so that an unnecessary waste of financial resources or administrative difficulties could be avoided. In one of his speeches Bernard Kouchner, the former French minister of Foreign and European Affairs, indicated exact objectives which the Institut Français should accomplish in pursuing its quotidian activities. Firstly, it has been expected to increase the overall effectiveness of cultural diplomacy by giving French cultural centers a possibility to “operate in the world under one name, one label, which is essential in the globalization era”\textsuperscript{42}. On the one hand, some positive progress towards a single system of institutions has clearly been achieved due to the successful introduction of a single blue-and-white logo which clearly stands for the Institut Français and could quickly be recognized all around the world. Some additional benefits have also been drawn from an active co-operation with other cultural institutions led by the supporters of the Francophonie such as the French Alliance (Alliance française). On the other hand, disproportionate representation of French culture in different countries might be easily noticed. As far as the United Kingdom and the United States are concerned, there are two branches of the Institut Français operating in Washington and New York as well as other two to be found in London and Edinburgh. Meanwhile in Germany, the existing network remains rather dense: there are ten active branches in Berlin, Bremen, Köln, Dresden, Düsseldorf, Hamburg, Leipzig, Mainz, Munich and Stuttgart, excluding independent non-governmental agencies. In the case of Lithuania, the French cultural center in Vilnius has been rapidly incorporated into the network of the Institut Français.

Secondly, the exigency to “disseminate […] ideas, knowledge and scientific culture and ensure that France plays a more active role in the great debates shaking the world” has been emphasized\textsuperscript{43}. The organization of the international two-day conference Diplomatie culturelle, un atout pour la France dans un monde en movement at the
end of 2011 has become one of the most successful intellectual initiatives supported by the French Ministry of Foreign and European Affairs, College de France located in Paris and the Institut Français. The participants of the event focused on four themes: basic challenges for French cultural diplomacy in the context of new attitudes toward the phenomenon, the process of dismantling of the language barrier for the successful promotion of the French literary heritage and the necessity for high-quality translations; the analysis of important connections between economics and culture; the role of social media and digital technologies for intensifying an international dialogue via innovative means. All keynote speeches and round-table discussions could be followed on-line in English, Spanish and French on a special website. Besides, all viewers have been able to submit their questions directly to the speakers with the assistance of a special forum and get acquainted with short films about the most successful initiatives of the Institut Français. Interestingly, making his speech at the conference, the former Minister of Culture and Communication Frédéric Mitterrand have indicated that “the map of cultural diplomacy is currently undergoing profound changes” because neither Europe nor the United States are capable to maintain their cultural dominance in the world. In fact, both of these actors have to expand the scope of cultural exchanges among nations and states in order to compete with Asian countries more effectively. Therefore cultural diplomacy is often seen by the French government as an important political factor that not only shapes a favorable image of the country but might lead to commercial success in promoting and exporting cultural products. Although the members of the French intellectual elite still tend to draw a line of separation between high culture and pure commerce, it is no longer possible to ignore the obvious fact that “[t]he development of the market of cultural property is exponential”, especially taken into consideration the growing availability of art production in digital formats that can be purchased from legal on-line stores. In the course of the conference it has become evident that influence and unique manifestations of culture are perceived by French experts and politicians as essential to the success of French cultural diplomacy.
The usage of the Internet and video materials during the event, for instance, reveals a significant role attributed to digital technologies that allow “to travel through cyberspace” and help to expand the zone of French influence notwithstanding huge geographical distances that make people unable to meet for such a conference at a single place because of the lack of free time or scarce financial resources⁴⁷.

Despite significant financial restraints due to the economic crisis, France has been striving quite seriously to retain its global visibility and encourage a deeper comprehension among nations that might create some additional added value as well. According to Xavier Darcos, the Director of the Institut Français, there are no other options available for the French political elite but to “develop a global strategy of influence” which would also take into consideration the potential commercial success of various cultural initiatives in order not to waste money and effort on costly projects that might end up being doomed to a complete failure from the perspective of the international free market⁴⁸. In the context of this particular idea, one should mention the endeavors of the Institut Français to create special programs to increase the availability of French books translated into foreign languages and ensure their rapid publication abroad with the assistance of local branches. One special publication support program dedicated to the memory of the famous Lithuanian diplomat Oscar Milosz (Oskaras Milašius) has already been active in Lithuania for 19 years. All leading publishing houses of the country are regularly given a chance to submit special applications and receive some financial assistance every year so that classical and contemporary pieces of literature could quickly reach Lithuanian readers in their native language. Besides, the representatives of publishing houses can enjoy an extensive freedom of choice while making a complex decision about the literary value of a concrete book to be translated and published as well as its potential popularity among readers and a certain degree of profitability. As indicated in the special forum of the Institut Français in Vilnius, the overall number of translations in 2010 amounted to “more than 150 titles”⁶⁹. The publication of each book usually generates additional sources of income for all interested
parties: the acquisition of publishing rights becomes less expensive to the concrete publishing house after receiving a targeted subsidy from the French government; approximately one half of expenses related to translation and editing may also be covered; the author of a book receives additional copyright payments and might get more interest from potential foreign readers willing to buy a new book; the practitioners of French cultural diplomacy make their country more recognizable abroad as well. Comparing the publication statistics of French books successfully published in the Lithuanian language within the framework of the above-mentioned program, one may observe a tendency of gradual growth from 11 literary works in 2009 to 15 books in 2012.

This chart was drawn by the author of this article Giedrė Pranaitytė on the basis of the official data provided by the Institut Français.

It should be emphasized that the branch of the Institut Français operating in Vilnius has been earnestly striving to follow the path of literary co-operation and bring up new political ideas by organizing unique meetings with those writers who suffer from different forms of political persecution. In 2012, for instance, a special tour to major cities of Lithuania was organized for the Franco-Algerian author Mohammed Moulessehoul who had written his famous novels
“The Swallows of Kabul” (2005), “The Sirens of Baghdad” (2007) and “What the Day owes the Night” (2008) under the female pseudonym *Yasmina Khadra* in order to avoid severe censorship practiced by the Algerian military regime and obtain more liberty while criticizing dangerous manifestations of Islamic fundamentalism.

However, there is one serious drawback typical of the existing system: regular subsidies from the French government often demotivate French writers and make them unable to fiercely compete with their American and British colleagues on the literary market for global recognition. Even some of the most successful contemporary French children’s writers such as Timothée de Fombelle and Pierre-Marie Beaud have never experienced the level of success comparable to that of British and American authors J. K. Rowling and Lynne Reid Banks despite impressive endeavors of French diplomats to introduce them to foreign readers with the assistance of governmentally sponsored translation projects. Looking from the point of view of cultural diplomacy, such a paradoxical situation sometimes steals some attraction from the international image of France. As Peter van Ham rightly observes, “popular culture affects the values, preferences, and even identities of the wider public, going well beyond the usual foreign policy elites.” In other words, the effectiveness of cultural diplomacy conducted by various branches of the *Institut Français* should be more encouraging to private initiatives as a creative addition to official strategies, actively stimulate the popularity of French values abroad by means of literature and cinema as well as accept the growing commercialization of culture as an inevitable fact instead of ignoring the phenomenon. If certain changes fail to occur in the nearest future, the sense of uncertainty about the ability of France to draw considerable economic benefits from cultural contacts taking place on the international arena will become prevalent and capable of causing great damage on the political front. It should be kept in mind that the decrease of notability of any foreign state which, in turn, might be caused by the cultural passivity abroad frequently diminishes its political significance as well.
FRENCH CULTURAL DIPLOMACY ON THE LEVEL OF EMBASSIES

French embassies and other institutions such as the Institut Français or cultural centers operating all around the world should be regarded an integral part of the system of institutional actors actively involved in the conduct of French cultural diplomacy. The current Minister of Foreign Affairs of France Laurent Fabius has insightfully remarked that this particular realm should always be seen as an indispensable one since “France possesses a network of exceptional quality” which consists of various institutions such as “160 services of cooperation and cultural action, 140 cultural institutes, 3000 agents”\textsuperscript{51}. It should be emphasized, however, that most of professional diplomats performing their everyday duties on the international level have to complete numerous tasks at a time and combine different work styles to become more efficient. Continuous efforts to affect the mind-sets of foreigners via attractive cultural action undoubtedly occupies an important place as a tool meant to indirectly assist in opening new possibilities for a fruitful collaboration in other important fields, including politics and economics. The former ambassador of France to the Netherlands Anne Gazeau – Secret correctly grasps the predominant trend by noting that “the influence is a process in which we see the results only many years later and, above all, it is created on the ground and not in Paris!”\textsuperscript{52} In the context of the development of Franco-Lithuanian relations during the last two decades, it is possible to distinguish several important achievements of the French diplomats: the re-establishment of the official embassy in Vilnius so that France’s interests could be represented properly on the Lithuanian soil and the promotion of the French language and culture by providing financial assistance for academic exchange and holding up a series of educational, artistic and literary programs initiated by the Institut Français. The French Embassy in Vilnius currently occupies an entire complex of magnificent historical buildings located right at the heart of the old town of the capital. One of them is traditionally referred to as the Stendhal House to honour and remember the famous French novelist Henri Beyle who visited the capital of Lithuania.
twice during Napoleon’s Russian Campaign of 1812. A couple of decades ago, however, much restoration and effort was needed so that it could be used by the French diplomats as an official place of residence without experiencing much inconvenience. As the first Ambassador of France to Lithuania Philippe de Suremain remembers, the opening of the embassy has been a demanding process:

Evidently, I and other colleagues of mine […] had to deal with the very first important task - just to find a building where the embassy could be established and discover who might be competent enough to help us. It was unclear whom should we address to: the mayor of the city, the head of the government or the Seimas? We did not know how it would be best to act since there were no defined rules but everybody offered us help in a formidable manner. […] Waiting for a solution, we were allowed to settle down on the ground floor of another building which a bit later was turned into the Presidential Palace of Lithuania. It was a wonderful gesture of friendship and the location seemed to be great.53

It should be taken into consideration that at that period the representatives of Lithuanian governmental institutions had little experience in maintaining foreign relations with different ambassadors and their staff members. The latter also felt challenged by the absence of clear regulations and procedures inside the country. But numerous problems ended up being solved with the assistance of mutual understanding between Lithuanian officials and foreign diplomats since all interested parties were facing political challenges and economic hardships. According to the Ambassador Philippe de Suremain, it was extremely difficult to initiate the flow of usual diplomatic work since the French government failed to provide basic material resources on time: “At the very beginning of [our] activity, we had nothing at all. The university located nearby lent several tables to us. One man had a typewriter with the French characters so we borrowed it from him. The Ministry of Culture [of Lithuania] gave us a few writing paper packets”54. Despite all these trials, the meaning of foreign embassies located in Vilnius never lost its weight on the political level since this fact really helped to strengthen the
independence of Lithuania. After more than two decades of a rather successful functioning, the French embassy in Vilnius has extensively developed its activities after creating special departments, including the Diplomatic Chancery headed by the Ambassador, the Consular Section as well as an entire range of services and missions related to cultural activities, military and police cooperation, the press and communication, management and economics. The current Ambassador of France to Lithuania Maryse Berniau not merely performs her traditional duties as a representative of France defending its political and economic interests but strives to devote much time and effort in order to make relations between both countries more active by supporting the collaboration among Lithuanian and French scholarly centers on large-scale projects and making public speeches at leading Lithuanian universities. Additional heed is paid to a specialized academic exchange program Gilibert 2013 which “encourages the creation of European research networks and contributes to the construction of the European Research Area” by providing at least partial financial assistance to Lithuanian scholars so that they could enrich their respective researches by paying visits to French institutions. However, the Lithuanian populace is provided a relatively small amount of information about scientific results obtained during the implementation of these projects. Therefore the activity of the French embassy remains less visible and known than it could be whether the spread of information about its initiatives would be more efficient and pervasive. The former director of the Institut Français in Lithuania Pascal Hanse, in turn, notes that the biggest challenge for the French diplomats has always been “to transform the positive image of France into concrete projects” but the realm of science should be regarded as an exemplary one in this respect because “France stands as the fourth partner of Lithuania” in the sphere of common research and scholarly articles. Identical initiatives of France in the field of the scientific cooperation are currently being implemented in 67 countries and 18 of them strive to maintain academic ties with Lithuania by means of common projects.
CONCLUSION

Analyzing what makes the model of French cultural diplomacy attractive enough in the wake of a recent institutional reform and trying to reveal how recent institutional changes help to ameliorate international relations with the representatives of other countries, one needs to place a special emphasis on the interconnection between effective diplomatic action and different forms of cooperation which include the use of the French language as a sign of prestige and the overall fascination with French culture *per se*. It is important to be aware of the changing role of governmental French institutions which have been involved in the promotion of attractive national values and culture beyond the borders of France. As it becomes evident from the research done for the current article, the decision of the French political elite to assemble the majority of entities active in the field of cultural diplomacy under the umbrella of the *Institut Français* produced many positive results. In addition, one can make a conclusion that the establishment of a network of branches of the *Institut Français* operating in all corners of the world has greatly increased the effectiveness of French cultural diplomacy due to the ability to act in a flexible manner, create innovative programs, organize thematic festivals or discussions and ensure a greater visibility abroad.

It would also be hardly possible to evaluate French cultural diplomacy without paying adequate heed to the development of the movement of the Francophonie. It has become clear that this particular movement is often regarded as a rather universal instrument meant to bring different countries and their societies closer together. French endeavors to acquire additional influence through the promotion of language sometimes experience difficulties because the language barrier and cultural differences still play quite an important part in this respect. Many people simply do not have adequate skills of French needed for academic studies or professional needs. To improve the situation, the French government has deliberately chosen to follow a new direction by encouraging the international cooperation worldwide via French governmental institutions and embassies, cultural
institutes, local municipalities and educational institutions as well as providing more financial support to various teaching or academic programs, specialized websites and artistic initiatives.

ENDNOTES


4 Ibid., p. 251–252.


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18 Marceau, M. How I worked in the French Resistance and Created Bip as a Figure of Hope, 30 04 2001. Found: http://quod.lib.umich.edu/cgi/t/text/text-idx?cc=mqr;c=mqr;c=mqrarchive;idno=act2080.0041.111;rgn=main;view=text;xc=1g=mqr. Checked: 05 10 2013.


20 A quotation from the interview of the former Director of the Institut Français in Lithuania Pascal Hanse done by Giedrė Pranaitytė, 17 07 2012, Vilnius, p. 3.


Ibid.

The international two-day conference Diplomatie culturelle, un atout pour la France dans un monde en movement organized at the end of 2011 could be watched live and free of charge on the following website: http://diplomatie-culturelle.videodirect.fr/.


Entretien avec Laurent Fabius, Ministre des Affaires étrangères et européennes // Revue internationale et stratégique, 2013, Issue 1, No 89, p. 56.


A quotation from the unpublished interview of the former Ambassador of France to Lithuania Philippe de Suremain done by Giedrė Pranaitytė, 10 05 2011, Paris, p. 2.

Ibid., p. 2.

56 A quotation from the interview of the former Director of the Institut Français in Lithuania Pascal Hanse done by Giedrė Pranaitytė, 17 07 2012, Vilnius, p. 1.

SANTRAUKA

VYRIAUSYBĖS INSTITUCIJŲ VAIDMUO PRANCŪZIJOS KULTŪRINĖS DIPLOMATIJOS KONTEKSTE

Reikšminiai žodžiai: kultūrinė diplomatija, kultūra, vyriausybės institucijos, įtaka.

Straipsnyje analizuojama, kaip įgyvendinama Prancūzijos kultūrinė diplomatija pasitelkiant sklandžiai funkcionuojančias vyriausybės institucijas. Siekiama parodyti, kokiais būdais kultūrinė diplomatija, kuri dažnai suvokiamas kaip intriguojantis reiškinys, gali tapti svarbus kultūros vertybių sklaidai ir padėti įgyti daugiau politinės įtakos globaliai ir lokaliai. Siekiant nubrėžti tinkamas analizės ribas, straipsnyje daug dėmesio skiriama esminių principų, padėjusių tvirtą pagrindą Prancūzijos kultūrinei diplomatiøjai, praktiniam įvertinimui. Mokslinis žvilgsnis telkiamas į tas institucijas, kuriuos yra ne tik įtrauktos į strateginių sprendimų priėmimo procesą, bet ir deramai pasirengusios užtikrinti veiksmingą Prancūzijos kultūrinių diplomatijos tikslų realizavimą užsiennyje.