Cultural diplomacy and the museums: the case of Greece and France

Angeliki Chalkia

SCHOOL OF ECONOMICS, BUSINESS ADMINISTRATION AND LEGAL STUDIES

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Student Name: Angeliki Chalkia
SID: 2202150015
Supervisor: Professor Paraskevi Naskou-Perraki

I hereby declare that the work submitted is mine and that where I have made use of another’s work, I have attributed the source(s) according to the Regulations set in the Student’s Handbook.

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Abstract
My dissertation was written as part of the MA in Art, Law and Economy at the International Hellenic University. The aim of my research is about the importance of cultural diplomacy between nations, how it has developed through time, and how cultural diplomacy is exercised today through the collaboration of museums. Museums play a key role in the development of cultural diplomacy and the enhancement of intercultural dialogue and cultural exchanges. I will also examine the role of the international organizations and their interest in cultural diplomacy, with an aim to achieve the optimal cooperation between states, through measures to protect cultural heritage. My research is also about the collaboration of two countries with deep historical and cultural ties, Greece and France, and how cultural diplomacy is exercised as best practice through the collaboration of their museums.

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Last but not least, I am very grateful and would like to warmly thank my family, my parents, my brother and my sister, who support me throughout my life and always believe in me, and my friends who supported me throughout the entire process of my postgraduate studies, not just by keeping me balanced but also by helping me put the pieces together.

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Preface

My visit in 2013 at the exhibition held in five different Thessaloniki museums with Artworks from the Louvre museum in Paris, France was a great influence in the selection of my Dissertation topic. Ancient Greek philosophy inspired and influenced the French intellectuals of the 18th century, and the French Enlightenment has, in turn, contributed ideologically to the constitution of the Greek nation. The influence and strong historical and cultural links between the two countries, Greece and France, have always fascinated me. My studies during my first Degree were in French Language and Literature, and contributed to my admiration and appreciation of French civilization and the way the two civilizations interacted. I decided to examine the subject of cultural diplomacy, how it is exercised by museums, and its contribution to the collaboration of the states.

In the first chapter I will describe what cultural diplomacy is while in the second chapter there will be an analysis of what a museum is, its definition and its historical evolution through time. I will also examine the mission of museums today, as well as their contribution in education and culture. In the third chapter I will examine how cultural diplomacy is exercised in the framework of museums. The role of UNESCO and the protection of culture will be analysed in the fourth chapter. In the fifth and sixth chapter I will explore the case of Greece and the case of France, and how cultural diplomacy is developed through the protection of cultural property in these two countries. In the last chapter I will analyse how cultural diplomacy is implemented between Greece and France, the historical background of their cooperation, as well as good practices through the cooperation of museums and the organization of exhibitions in Greece and in France.
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1. **What is Cultural Diplomacy**

Cultural diplomacy is a type of public diplomacy based on the exchange of ideas, values and traditions of an identity of a nation, in order to strengthen the relationships with other nations, with an aim to achieve mutual understanding and socio-cultural cooperation. Cultural diplomacy aims to create a positive image of a state internationally not just on a governmental level, but also across the societies. On the one hand this positive image caters for the creation of confidence between nations, and will help avoiding political conflicts in long-term periods, through the promotion of specific values and behavioural patterns. On the other hand, this image helps create a positive orientation in the society of a nation, which will then influence the decisions taken by the government of the state in terms of its political and financial goals\(^1\). Cultural diplomacy is one of the key components of the communication among nations and is a form of exercising foreign policy, in the framework of "soft power". It can also serve as a factor of peace and reconciliation, but also as a source of revenues, and, if used in a right way, it can constitute one of the most important pillars of the economy\(^2\).

According to Joseph Nye, who talked about the distinction between hard power and soft power, describes the latter as *"the ability to get what you want through attraction rather than coercion or payments. It arises from the attractiveness of a country’s culture, political ideas and policies. When our policies are seen as legitimate in the eyes of others, our soft power is enhanced"*. \(^3\)

Cultural Diplomacy has existed as a practice in the history of international relations for centuries. It has been practiced since the ancient times, during the era of the Alexan-

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\(^1\) Ζερβάκη, Α. 2016. Πολιτιστική Διπλωματία. σε: Π. Νάσκου-Περράκη-Ν.Ζάικος, ed., Διπλωματικό και Προξενικό Δίκαιο. Θεσσαλονίκη: Εκδόσεις Σάκκουλα, σελ. 171-188.

\(^2\) Βασιλειάδης, Ν. και Μπουτσιούκη, Σ. 2015. Πολιτιστική διπλωματία. Σελ 7-32. Available at: [https://repository.kallipos.gr/bitstream/11419/4424/1/15527_Vasileiadis%20Total-KOY.pdf](https://repository.kallipos.gr/bitstream/11419/4424/1/15527_Vasileiadis%20Total-KOY.pdf) [Accessed 17 Jan. 2017].

der the Great, and during the days of the Roman Empire as a means to exercise power in a soft way⁴, through culture, values and ideas.

Explorers, travellers, traders, as well teachers and artists played a role of “informal ambassadors” or “cultural diplomats”, as different cultures interacted and facilitated cultural exchange in many fields, exercising different languages, religions, ideas, arts and societal structures.

In an increasingly globalized world which is more and more interconnected, the individuals and societies do not really live together. Today there is more information, technology and knowledge than ever before, but wisdom is needed to prevent conflicts, and to respect the cultural diversity between nations.

There is a need for cooperation on a new level, understanding and embracing the diversity of cultures and the different values of each society. Cultural diplomacy becomes significant and plays a critical role to bring stability and peace throughout the world, as a component of the wider political or economic diplomacy.

Cultural diplomacy has great potential to become a very powerful tool for improving a country’s image and its relations with other countries. It can provide a range of benefits and can efficiently contribute to raise the profile and branding of a nation, and connect with diaspora audiences as well. Through cultural diplomacy, an opportunity to show their culture can be given to minorities groups of different language or religion⁵.

Its main principles include the respect and recognition of the cultural diversity and heritage, the promotion of a global intercultural dialogue, the respect for equality and justice, the protection of human rights, the safekeeping of global peace and stability.

Cultural diplomacy can be practiced by individuals, communities, states or institutional actors.

Cultural diplomacy is exercised through museums which have as a primal purpose the protection and safekeeping of the cultural heritage, and through this purpose there is

⁴ Ζέρβακη, Α. supra note 1.
the opportunity to present the interactivity between culture and nature, and to influence in this way endogenously the development of the social communities of which the goods are highlighted. Museums can serve as a tool of dialogue between nations having as vision the international cultural development.
2. The museum
The role of the museums is recognized as essential and significant in the function of societies. From the very first time of their appearance until the modern times they have largely contributed to the preservation of the cultural heritage and national identity throughout the world. They promote knowledge and entertainment to the citizens of a nation, and play a very important role as regards to the contribution in education and culture of the humanity.

2.1 The origin of the word “Museum”
According to the ancient Greek civilization and mythology, which was based on believing in the existing of gods, the word “Muse” refers to “The God of inspiration” or “The protector of Arts”, and the word “Mouseion” refers to “The seat of Muse”\(^6\).
The Nine Muses of the Greek Mythology were deities that gave artists, philosophers and individuals the necessary inspiration for creation. Hesiod reveals that they were called Muses or Mouses in Greek, as the Greek word “mosis” refers to the desire and wish. All the ancient writers appeal to the Muses at the beginning of their work. Homer asks the Muses both in the Iliad and Odyssey to help him tell the story in the most proper way, and until today the Muses are symbols of inspiration and artistic creation. According to the Greek Myths, God Zeus bewildered the young woman Mnemosyne and slept with her for nine consecutive nights. The result of their encounter was the Nine Muses, who were similar to everything. Mnemosyne gave the babies to Nymph Eufime and God Apollo. When they grew up they showed their tendency to the arts, taught by God Apollo himself. They were not interested in anything of the regular human everyday life and they wanted to dedicate their lives to the Arts. Apollo brought them to the big and beautiful Mount Elikonas, where the older Temple of Zeus used to be. Ever since, the Muses supported and encouraged creation, enhancing imagination and inspiration of the artists\(^7\).


2.2 The definition of the “Museum”

The definition of the museum that is used more frequently is the one given by the International Council of Museums (ICOM). According to the ICOM Statutes: “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”\(^8\).

2.3 The historical evolution of museums

Museums are a major expression of cultural identity in every society. In organized societies, museums are considered to be one of their most important public bodies. Their role and their evolution are defined by the historical period in which they are created. The historical background and social context of the country greatly influences the character of a museum.

Having in mind that musing and amusement are two words that interrelate and show deep thought as well as entertainment, it comes as a consequence to our mind that museums have been considered for a very long time to constitute places of study and repositories of collections\(^9\).

In Ancient Greece, the term museum wanted to describe the philosophical and religious institutions being places of learning, study and contemplation.

In the Hellenistic period and near the end of the first quarter of the 3\(^{rd}\) century B.C., the museum is more oriented to be an educational and intellectual institution\(^10\). The renowned Institute of Alexandria established in 283 B.C. is one of the finest examples of a Hellenistic era museum.

\(^8\) The International Council of Museums. Available at: [http://icom.museum](http://icom.museum) [Accessed 5 Jan. 2017]. ICOM is the international organization representing museums and museum professionals, with a mission to preserve, conserve and share the world’s cultural heritage. The ICOM Statutes was adopted by the 22nd General Assembly in Vienna, Austria on August 24th, 2007.


Towards the end of the Medieval period (15th century) the word museum was again re-used to describe the collection of Lorenzo de' Medici in Florence, the ruler of the Florentine republic.

By the 17th century the term museum was being used in Europe to describe collections of curiosities. Ole Worm’s collection in Copenhagen was so called, and in England visitors to John Tradescant's collection in Lambeth (now a London borough) called the array there a museum; the catalogue of this collection, published in 1656, was titled Musaeum Tradescantianum. In 1677 the collection, having become the property of Elias Ashmole, was transferred to the University of Oxford. A building was constructed to receive it, and this, soon after being opened to the public in 1683, became known as the Ashmolean Museum. The Ashmolean museum was considered the first old museum built on the museum concept as nowadays and also the first university museum.

The idea of an institution called a museum and established to preserve and display a collection to the public was well established in the 18th century.

Denis Diderot outlined a detailed scheme for a national museum for France in the ninth volume of his Encyclopédie, published in 1765.

The 18th century is considered the onset of the public museums in Europe. The high class’s power had been diminished, and the church domination, the public interest of arts and culture became higher, especially after the Industrial revolution in this century, in addition to the new developments in science, technology, and arts. Museums were still for aristocratic class only, but it has been opened a few days for public to visit. New museums had appeared during the period in Europe, the Vatican collection was presented for public in museums like the Capitoline Museum in 1734, and the Pio-Clementino Museum in 1772, and its collection had been contained many of the antique works of the Renaissance era.

After discovering the Americas, the revival of the trade traffic in north-western Europe, and the industrial progress, new museums had been built in Europe, including the British museum in London in 1759, and the Louvre Museum in Paris in 1793\textsuperscript{12}. The Louvre museum, a former royal palace in Paris, is considered to be the first official museum which opened for the public.

The idea to transform a palace to a public museum was revolutionary and had an aim to be accessible to all people, regardless of their status and of their origin. The idea belongs to a French revolutionary committee in October 1792, believing that this is a way to “preserve the national memory”.

After the French revolution in 1789, the ideology of the society has been changed, and provided the public and the middle classes with more social rights, which affected the governing ideologies and all the social life in Europe. After the French campaign on Egypt and Damascus in 1798, it was returned to France with some Egyptian artefacts that gave more importance to the museum idea, and as a result; new museums have been opened and more palaces have been turned into museums. In the 19th century, it was the start of spreading the museum culture all over the world.

During the 20\textsuperscript{th} century, we have a new generation of museums, due to various factors. One of them was World War I. Many countries, and especially Germany, have established museum to glorify the war, and their nation, and of course the Nazi figures. After the Three Russian revolutions, new museums had been established to glorify these revolutions.

After the Second World War, many ruins resulted from the war, especially in Europe. Most of the European countries used this ruins during its reconstruction, and these ruins had been placed in the museums to be preserved after the war. After the war everything had been changed, democracy had been extended all over the world; consequently museums became an independent society. We must also mention here that during the 20\textsuperscript{th} century, new types of museums appeared, as a result of the scientific and technological progress.

In the 21\textsuperscript{st} century the museums’ aim is focus more at the satisfaction of the visitor, and their existence scopes mainly at the service of the visitor. The museums, in an era

\textsuperscript{12} Manssour, Y.M. and El-Daly, H.M. and Morsi, K.N. Supra note 11.
of big changes are called to adapt showing flexibility in their role. Their mission is not only to provide knowledge to the mankind, but also to enrich the visitor’s experiences, emphasizing to the social and cultural data of the exhibits. The museums today constitute fundamental public cultural institutions to almost every society, and their operation is under constant development. One of the major trends in the world of museums during the last decades is associated with their public dimension and accessibility to offer in cultural heritage. Many museums constitute important research information and knowledge centres. But for the general public the museums have been designated as cultural institutions offering mainly education and entertainment.

A museum produces and offers to the visitor’s recreation, socialization, education, and entertainment.\(^{13}\)

### 2.4 Mission of the museums

Museums are places that both children and adults can leisurely browse to discover the past, present and future of humanity, the natural world, and the cosmos, where the public can seek and find meaning and connection.\(^ {14}\)

Amongst other, the mission of the museums includes the preservation and promotion of the natural and cultural inheritance of the humanity, their close collaboration with the communities from which their collections originate as well as those they serve, and their operation in a legal and professional manner.\(^ {15}\)

### 2.5 The contribution of the museums in education and in culture

Education is one of the key activities of museums, together with keeping, research and presentation of museum objects. Keeping and transferring to the following generations the cultural experience and humanitarian traditions of human mankind, developing axiological, moral and philosophical principles regarding tolerance for natural,

\(^{13}\) Μαυραγάνη, Ε. 2011. Η Στρατηγική Μάρκετινγκ Μουσείων ως Στοιχείο Ανάπτυξης των Ελληνικών Προορισμών, Διδακτορική Διατριβή, Πανεπιστήμιο Αιγαίου. Σελ. 5-17.


ethical, cultural and religious diversity, as well as developing the creative potential of personality (including communication skills) through specific forms of educational work and use of museums as a unique carrier of historical and cultural memory of the humankind coded in authentic objects of its heritage\textsuperscript{16}.

Museums preserve cultural heritage. Their main objective, either public or private institutions, is to promote knowledge and offer entertainment.

The broad dialogue and the exchange of opinions and different views are promoted by the contemporary museums.

Museums are the meeting point of different civilizations and cultures. The experience of a museum helps people to recognize, respect, and admire the unique characteristics of each culture.

The museum education can be defined as a set of values, concepts, knowledge and practices which aim to ensure the development of the visitor. It is a cultural cultivation process based in pedagogy, development, realization and acquiring of new knowledge. In the context of museums, education is the mobilization of knowledge that comes from the museum with an objective to growth and self-realization of individuals, through the assimilation of this knowledge, the development of new sensors and the acquisition of new experiences\textsuperscript{17}.

Although museum purposes vary from institution to institution, the role of museums in our days has greatly changed compared to the past.

In the past a museum’s role was mainly to acquire, conserve, research and display various objects of archaeological, ethnographical and other scientific value. Consequently, museums were functioning more as aesthetic institutions rather than educational ones, and the aesthetic value of the objects displayed was favoured over the edua-


On the other hand, modern museums mainly function as institutions that display objects which convey powerful messages of cultural and historical importance. One of the main challenges of the museums is to remain relevant in society, which is an ongoing process of assessment that has occupied many museum leaders for years. Process is both external and internal - that is, given the external environment and contemporary issues (external) and the museum’s capabilities and available resources (internal), what role should the museum assume or what services can the museum offer that will satisfy the needs of the society.

The role of the museums is recognized as essential and significant in the function of societies. From the very first time of their appearance until the modern times they have largely contributed to the preservation of the cultural heritage and national identity throughout the world. They promote knowledge and entertainment to the citizens of a nation, and play a very important role as regards to the contribution in education and culture of the humanity.

3. Exercise of cultural diplomacy in the framework of museums

The museums are centres of a particular importance, as they protect the cultural goods but also the cultural heritage of a place. At the same they constitute a source of knowledge which is multifaceted for the history and achievements of mankind\textsuperscript{19}. They have an important role to serve as a tool of dialogue between nations having as vision the international cultural development. The museums’ primal purpose is the protection and safekeeping of the cultural heritage and through this purpose there is an opportunity to present the interactivity between culture and nature, and to influence in this way endogenously the development of the social communities of which the goods are highlighted. Cultural diplomacy is an essential tool for the promotion of the civilisation of each country and a perfect means of intercultural exchange.

3.1 The International Council of Museums

For the better cooperation and the exercise of cultural diplomacy, the International Council of Museums (ICOM) was created in 1946. ICOM is a non-governmental institution with headquarters in Paris which has official and strong ties with UNESCO. The institution has more than 35,000 members and museum professionals representing the global museum community, committed to ensuring the conservation, and protection of cultural goods.

The Council is officially associated with multilateral international conventions on heritage. It serves as a diplomatic forum made up of 136 countries and territories. It brings together international professionals, renowned for their contribution to culture, and responds to challenges museums face worldwide. Various ICOM committees deal with various museum specialties and conduct advanced research in heritage and other respective fields for the benefit of the museum community.

ICOM organizes international missions in association with UNESCO, INTERPOL and the World Customs Organization with an aim to fight illicit traffic of cultural goods, to promote culture and knowledge and to protect tangible and intangible heritage\textsuperscript{20}.

\textsuperscript{19} The International Council of Museums. Available at: \url{http://icom.museum/} [Accessed 17 Jan. 2017].

\textsuperscript{20} Supra note 19.
3.2 The Code of Ethics for Museums

The museums undertook the responsibility to establish the Code of Ethics for Museums (adopted in 1986 and revised in 2004) by the International Council of Museums (ICOM). All ICOM members undertake to abide by this Code. It is a reference tool translated into 36 languages. This code sets minimum standards of professional practice and performance for museums and their staff. The Code of Ethics for Museums encourages the development of partnerships with museums where a significant part of the cultural heritage has been lost. It advocates that dialogue be initiated that might lead to the return of cultural property and it encourages prompt and responsible steps be taken where specific requests are made. It particularly encourages this activity at a professional rather than a political level. The Code of Ethics for Museums sets standards concerning the return of cultural property. According to the Chapter 6, museums should be prepared to initiate dialogues for the return of cultural property to a country or people of origin. It also sets the standards for the restitution of cultural property, according to which when a country or people of origin seeks the restitution of an object or specimen that can be demonstrated to have been exported or otherwise transferred in violation of the principles of international and national conventions, and shown to be part of that country’s or people’s cultural or natural heritage, the museum concerned should, if legally free to do so, take prompt and responsible steps to cooperate in its return.

3.3 The 2002 Declaration on the Importance and Value of Universal Museums

The ideal of a universal museum came to prominence in the European Enlightenment. In the 21st century comes into new focus and renewed interest has occurred within the museum community over the universal museum’s involvement in the debate on cultural property. The term of the universal museum is outlined in December 2002, with the Declaration on the Importance and Value of Universal Museums. The Decla-

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21 The International Council of Museums. Supra note 19.
ration on the Importance and Value of Universal Museums was signed by leading museums of Europe and North America, including five of the world’s leading museums: the Metropolitan, the Louvre, the Hermitage, the State Museums of Berlin, and the British Museum. The Declaration would like to stress out the need of the international museum community to condemn the illegal trafficking of cultural goods.

Through the Declaration, these museums wished to stress the vital role they play in cultivating a better comprehension of different civilizations and in promoting respect between them. They also stress the need to address claims for restitution on a case by case basis, with attention to the historical and legal circumstances of acquisition.

The Directors of the museums argued that by bringing together a wide range of cultural artefacts under a single roof, the "universal" or "encyclopaedic" museum created a unique laboratory for the imagination. Visitors could assess the world’s differences and similarities, ultimately reaching finer understandings of what it meant to be human. The directors concluded grandiosely: "Museums serve not just the citizens of one nation but the people of every nation".

3.4 The 2016 Declaration on Museums and Collections

In November 2016 in Shenzhen, China, the Declaration on Museums and Collections was signed by the High Level Forum on Museums. The Forum was co-organized with the National Commission of People’s Republic of China to UNESCO, Shenzhen Municipality, Zhi Zhen Art Museum and the State Administration for Cultural Heritage (SACH) of China.

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According to the Declaration of the Director-General of UNESCO during the Forum, Ms Irina Bokova declared: “Museums are cutting-edge laboratories of our shared humanity – to protect our heritage, to catalyze new creativity, to help us capture the complexity of our world”24.

The Forum wanted to address critical issues and bring policy makers and the global museum community together to improve the role of the museums in the following topics: the diversity of museums and collections and their operational modalities, the role of museums in the protection of heritage in times of peace and conflict, the responsibilities of museums in terms of ethical, professional and technological standards, and the support for greater national and international cooperation25.

In the field of international cooperation, the Declaration aims to develop cooperation projects to commit to greater innovative cooperation between museums, to promote the sharing and transfer of knowledge and experiences through exhibitions, education and joint projects, and support museum institutions to play a wider role as mediators among diverse audiences and in cultural diplomacy. It also encourages the full implementation of the 2015 UNESCO Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society26.


26 Supra note 25.
4. The role of UNESCO and the protection of culture

In particular, the United Nations Educational, Scientific and Cultural Organization (UNESCO) aims to establish world peace on the basis of humanity’s moral and intellectual solidarity. UNESCO strives to build networks among nations that enable this kind of solidarity, by mobilizing for education, by building intercultural understanding, by pursuing scientific cooperation and by protecting freedom of expression.

According to the preamble of its Constitution, “the wide diffusion of culture and the education of humanity for justice and liberty and peace are indispensable to the dignity of man and constitute a sacred duty which all the nations must fulfill in a spirit of mutual assistance and concern”27. UNESCO was created “for the purpose of advancing, through the educational and scientific and cultural relations of the peoples of the world, the objectives of international peace and of the common welfare of mankind”28.

As stated in the Statute, the Organization was created “to contribute to peace and security by promoting collaboration among the nations through education, science and culture in order to further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms which are affirmed for the peoples of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations”29.

Its historical roots go back during the medieval times when Christian scholars had a language in common and discussed freely for matters of spirit and intellect30.

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A great part of UNESCO’s actions in the field cultural sector concern the movable heritage and the museums. The aim is the movable cultural goods and the museums that protect them to constitute the trigger for the creation of remarkable monuments of cultural diversity which will contribute to a mutual understanding not only of the social cohesion but of the economic and human development as well.

In our days, in this globalized world with interconnected societies, intercultural dialogue is vital while acknowledging cultural diversities. The future of nations depends not only on their economic capital or natural resources, but on their collective ability to understand and anticipate changes in the environment - through education, scientific research and the sharing of knowledge. It is crucial that the world is connected in order to face challenges of a new global public space with the dominance of the internet, in order to ensure peace and development.

UNESCO has demonstrated a particular interest on the protection of cultural heritage and on the importance of licit art trade \(^{31}\), and today the Organization is considered to be the champion in the efforts of encouraging the identification, preservation and preservation of cultural and natural heritage around the world.

Among others, UNESCO has adopted a number of very important Conventions, as for example the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property in 1970, the Convention concerning the Protection of the World Cultural and Natural Heritage in 1972, the Convention on the Protection and Promotion of the Diversity of Cultural Expressions


\(^{31}\) The UNESCO Convention on the means of prohibiting and preventing the illicit import, export and transfer of ownership of cultural property. Available at: \[\text{http://portal.unesco.org/en/ev.php-URL_ID=13039&URL_DO=DO_TOPIC&URL_SECTION=201.html][\text{Accessed 3 Dec. 2016]. In the Preamble of the Convention it is stated: “The interchange of cultural property among nations for scientific, cultural and educational purposes increases the knowledge of the civilization of Man, enriches the cultural life of all peoples and insures mutual respect and appreciation among nations”. The UNESCO Recommendation concerning the international exchange of cultural property. Available at: \[\text{http://portal.unesco.org/en/ev.php-URL_ID=13132&URL_DO=DO_TOPIC&URL_SECTION=201.html}[\text{Accessed 3 Dec. 2016]. The Recommendation states that “the circulation of cultural property is a powerful means of promoting mutual understanding and appreciation among nations” and encourages “a systematic policy of exchanges among cultural institutions”}
in 2005. UNESCO has also created institutions as the International Council of Museums (ICOM) in 1946, the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in 1956 and the International Council on Monuments and Sites (ICOMOS) in 1965, developing, in turn, the exercise of cultural diplomacy\(^{32}\).

The main international instruments for the protection of cultural property and against the illicit trade of antiquities with an aim to achieve close cooperation between the countries with a mutual code adopted in their national legislations are the following:

The UNESCO – Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954) was adopted together with a Protocol with an aim for the prevention of cultural property’s exportation from a land during an armed conflict. Under these circumstances, immovable or movable such property must be returned to the land of the state from which it was taken. The states which signed the Convention are obliged to prevent exportation and when the armed conflict is over they must return the cultural property which was taken to the state where it belonged and is now in their land, if such property has been exported in contravention of the principle laid down in the same convention\(^{33}\). We must note here that unfortunately this Convention protects only cultural property which is registered according to a specific procedure followed agreed in the Convention.

The UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970) is designed to control antiquities trafficking and to provide a way by which governments can cooperate to regain cultural objects which have been stolen and moved illegally across national frontiers. A state party can decide which measures to adopt and ensure that they are compatible with its own legal system. One of the weak points of the Convention is


\(^{33}\) Γραμματικάκη-Αλεξίου, Α. 2002. Διεθνής Διακίνηση Πολιτιστικών Αγαθών και Ιδιωτικό Διεθνές Δίκαιο. Θεσσαλονίκη: Εκδόσεις Σάκκουλα. Σελ.205-222.
that there is no provision for private action; it serves more as an instrument of diplomacy. Another weak point is that the Convention deals more with ownership than context. Thus it is accepted that the cultural or scholarly value of an object is a trait of the object itself, not of the relationships between objects which constitute the archaeological context, and which are destroyed during an illegal or unrecorded excavation\textsuperscript{34}.

The Valletta Convention on the Protection of Archaeological Heritage (1992) establishes basic common rules to be applied in national archaeological heritage policies\textsuperscript{35}.

The UNIDROIT Convention on the international return of stolen or illegally exported cultural objects (1995) intended to cover the deficiencies of the UNESCO Convention of 1970. Unlike the 1970 Convention, this Convention has operational private law provisions and provides a uniform definition of good title, trying to limit the impact of the discrepancy between common law countries and the mainly European legal concept of a good faith purchase resulting in transfer of title. It practically sets a special private law that is relevant for cross border transactions involving cultural objects. The innovation of this Convention is the application of the common law principle of ownership to all signatory states (with respect to cultural objects). The basic idea is that a stolen or illegally exported antiquity has to be returned regardless of if there has been a good faith acquisition of it. A remuneration for damages has to be paid to any possessor who is required to return a stolen object and who has exercised due diligence at the time of purchase\textsuperscript{36}.


5. The case of Greece and how cultural diplomacy is developed through the protection of cultural property

5.1 A few words about cultural diplomacy and Greece

Many countries throughout the world make efforts to develop cultural diplomacy. Cultural diplomacy for Greece is one of the most important tools the country uses to exercise foreign policy. The Greek culture has a universal importance for all nations, connects the history of all countries, and the dialogue of cultures is an essential ingredient in order to achieve international peace and diplomacy. Greece has signed various agreements and bilateral Educational and Cultural programmes with third countries, and organized numerous cultural events with the aid of the Embassies and Consulates around the world for the promotion of the Greek civilisation and the strengthening of intercultural dialogue.\(^{37}\)

Greece suffered from the terrible looting of its antiquities throughout the years, and this the reason it has intensified its efforts to create a compete legislation for their thorough protection.

5.2 The looting of Greek cultural property: historical background

The protection of cultural property is an exceptionally broad and multi-faceted topic. On the one hand, we must take into account the protection of antiquities originating from lawful processes such as the discovery of monuments, architectural ensembles, and portable finds as a result of salvage or systematic excavations or surface surveys, and the means applied to best preserve and conserve them. On the other hand, we must take into account the protection of “invisible” or visible antiquities from the con-

trivances of third parties, that is, concerning the protection of the illegal excavation and the trafficking of antiquities\textsuperscript{38}.

5.2.1 The looting of Greek antiquities by the Romans

The looting of Greek antiquities dates back to the Roman times, as there was a strong interest and admiration of the Romans to the Greek civilization, and as a consequence they made it their goal to transport to the Italian peninsula all the brilliant works of art that adorned Greek cities and their buildings.

Strabo has preserved a very characteristic example about the destruction of Corinth: “Polybius, who speaks in a tone of pity of the events connected with the capture of Corinth, goes on to speak of the disregard shown by the army for the works of art and votive offerings; for he says that he was present and saw paintings that had been flung to the ground and saw the soldiers playing dice on these”. Many years later, the first antiquities smugglers appeared in Corinth. The period of Roman rule in Greece is full of instances of systematic pillaging. Even Constantine the Great adorned his new capital with works he had gathered from all over Greece\textsuperscript{39}.

5.2.2 The pillaging of antiquities during the Ottoman period

The systematic removal of works of art from Greece reached its peak in Europe during the Romantic age (1800-1850) when there was an important turn towards the study of Greek culture. The first travellers were satisfied with noting their impressions. The Renaissance created more practical interests and turned the gaze of intellectuals of the age towards ancient Greek works. We notice the passion for collecting in many rulers, popes, and noblemen who were not content with the local market in Italy, and organized systematic missions to plunder manuscripts and art works.

\textsuperscript{39} Supra note 38.
During the 14th and 15th century, travellers mention that wealthy merchants, primarily from Genoa, decorated their mansions with columns and marbles they had brought back from Athens. This immense desire to collect artworks resulted in the looting of Greek antiquities.

During the period of Ottoman rule, the occupiers exploited Europeans’ adulation of all things ancient, and in return for a hefty recompense granted foreign diplomats fimans permitting the excavating and collecting of antiquities. And many of the pasas, such as Ali Pasa of Ioannina and his son Veli Pasa in the Peloponnese carried out excavations in places where they campaigned in order to sell or make gifts of their excavation finds to travellers who were fond of the Greek antiquities.

Between the 17th and 19th century, the taste for ancient Greek artworks is combined with the movement of Periegetismos and the interest in Europe to become acquainted with Greece, which was an unknown country after the fall of the Byzantine Empire.

In the beginning of 17th century, very important collections containing works of ancient Greek art were being created, including that of Earl Arundel, who literally wished to transplant ancient Greece to England.

Among the exhibits of Earl Arundel’s collection we can find sculptures, coins, seal stones and inscriptions (including the Parian Chronicle), most of which ended up following various adventures in the Museum of the University of Oxford, today known as the Marmora Arundeliana.

Some of the European travellers, like the French count Choiseul Gouffier and the English lords Elgin and Aberdeen had special envoys in Greece who collected antiquities. “Take whatever you can grab from Athens and its environs”, Gouffier, who it may be noted wrote one of the 18th century’s loveliest travel volumes, urged his envoys. His unscrupulous exhortations were surpassed by those of Lord Elgin, who between 1801 and 1805 systematically removed the sculptural decoration from the monuments of the Acropolis and the greater Athens area.

In the early 19th century, the antiquities trade had acquired alarmingly major proportions. During the entire 19th century, various missions of this type would denude important visible antiquities and lay the foundations for illicit explorations. The German archaeologist O. Muller characteristically wrote that most of the remains of ancient art that the Greek earth had for centuries kept within its bowels should no longer be sought in Greece, but in European collections. England, France, Holland, Germany, Denmark, and Italy were the countries that bought the most, and the most important, antiquities from this looting. Furthermore, many Europeans who permanently settled in Greece, had converted their houses into museums, for example the house of Fauvel, the French consul in Athens during the Ottoman period, the house of Lusieri, the envoy of Lord Elgin in Athens, and the collection of Gropius.

5.2.3 The looting of Greek antiquities during the 19th and 20th century

During the past two centuries classical antiquity was rediscovered. The expansion of the educated middle class created new amateurs of the Greek and Roman past, who then formed the legions of new tourists who replaced the Grand Tour aristocrats at Rome and Pompeii.

During the tumultuous years 1912-1922 the Balkans Wars, the First World War and the Asia Minor Catastrophe took place. During these painful wars Greece, and amid national, political and social changes, numerous British and French troops swarmed in the country and conducted extensive digging work that revealed new antiquities.

In the rear-guard of the military operations, eminent Greek archaeologists struggled successfully to salvage antiquities from plundering, protect others from destruction, declare monuments, prevent illicit trading and secure archaeological collections.

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41 Trafficking of Antiquities: Stop it. 2012. Supra note 38.
43 Archaeology Behind Battle Lines, in Thessaloniki of the turbulent years 1912-1922. Supra note 40.
5.3 The approach of Greek legislation on the protection of cultural property/heritage

The approach of Greek legislation on the protection of antiquities must be examined in the course of its history, starting with Law 2646/1899 “On antiquities” and concluding with Law 3028/200244 “On the protection of antiquities and cultural heritage in general”, which is currently in force.

However, the formation and evolution of the status of the archaeological heritage in Greece cannot be understood without, initially, some account of the first – and early – measures for its legal protection.

5.3.1 Protective Measures for the antiquities during the Greek War of Independence

A concern for the protection of antiquities has been expressed even before the foundation of the Greek state, during the War of Independence against Ottoman rule. In 1825, a decree of Grigorios Dikaios (Papaflessas) was issued by the Minister of the Interior of the revolutionary government, regarding the collecting and safeguarding of antiquities in schools, in order every school to acquire its own museum. In this way students will gain knowledge for their ancestors and history, and in 1826 the Provisional Administration laid down measures to preserve the monuments of Athens, because antiquities belong to the nation and must be conserved45.

In 1827, a resolution of the National Assembly of Troezen introduced a prohibition on the sale and export of antiquities, stating that “it shall be the duty of the Governor to take care those Antiquities shall not be sold or conveyed outside the State.”46

44 Φύλλο Εφημερίδος της Κυβερνήσεως Α 153. 2002. Για την προστασία των αρχαιοτήτων και εν γένει της Πολιτιστικής Κληρονομιάς.


46 Voudouri, D. Supra note 45.
At the National Assembly of Argos in 1829, the ban on export was confirmed, and Kapodistrias, during his governance (1828-1831) adopted this proposal, as the French Army tried to put pressure on him and asked for finds from the excavations of the Morea Expedition (Expédition Scientifique de Morée) at Olympia in the Peloponnese. Kapodistrias, being in a difficult diplomatic position, as he did not want to displease the Great Powers, founded the National Museum in 1829 in the island of Aegina, with an aim to safeguard antiquities within Greece and to prevent their exportation. The ancient remains contributed a great deal in forming national consciousness and legitimizing the modern Greek state, established in 1830, together with the high esteem in which they were already held in Europe, notably in the eighteenth and early nineteenth centuries, and the growing demand material remains of ancient Greece among foreign travellers. Thus, during the building of the Greek nation-state, the legislation on antiquities which was adopted was strict and pioneering.

5.3.2 Legislation of the Nineteenth Century for the protection of antiquities

In 1834, during the time of the Regency (1833–1835) and the reign of Otto, and influenced by the Bavarian neoclassicism, we have the first comprehensive national legislation on antiquities; the Law of 10/22 May 1834 “on scientific and technological collections, on the discovery and conservation of antiquities and the use thereof”, which was pioneering for its time. The law underlines the major political importance of the ancient monuments for the Greek kingdom, considering Greek antiquity to be the link between modern Greece and Europe. With the law of 1834 the state regulates matters for the setting up of museums open to the public. The law of 1834 is the base for Greek legislation on antiquities. Later in 1899 the law is replaced by a much stricter

47 Voudouri, D. 2010. Law and the politics of the past: legal protection of cultural heritage in Greece. Supra note 45.
49 Voudouri, D. 2010. Law and the politics of the past: legal protection of cultural heritage in Greece. Supra note 45.
Law due to the general increase in illicit dealing in antiquities, the Law 2646, which is considered to be innovative in regards to the acknowledgement of an exclusive right of ownership of the state over all antiquities, movable and immovable, found anywhere in Greece, even on private land. This rule and other provisions of the 1899 law were incorporated into Codified Law 5351/1932, which served as the basic text for the relevant Greek legislation until 2002.

5.3.3 Legislation of the Twentieth Century for the protection of antiquities

According to the legislation for the protection of antiquities adopted during the nineteenth century, protection to the monuments of antiquity was limited, with emphasis on those of the classical age. The Athens Archaeological Society (founded in 1837) played a decisive role in discovering and protecting antiquities during the nineteenth century.

In this spirit, the museums which were set up by the end of the nineteenth century were exclusively archaeological.

In 1899, the law defined that objects from the Byzantine period dating up to the Fall of Constantinople in 1453 were antiquities belonging to the state. This legal provision reflected the new version of national identity, which underlined the importance of a Hellenized Byzantium, and with an aim to serve as a link in the continuity of Hellenism from antiquity down to the present.

According to a new law in 1914, the first Byzantine state museum was established, and in 1918 the first folklore state was created, as evidence of the continuity of Greek national life from antiquity to modern times.

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50 Voudouri, D. 2010. Law and the politics of the past: legal protection of cultural heritage in Greece. Supra note 45.
51 Αρθρο 1, Νόμος 2646/1899 “Περί Αρχαιοτήτων”, Φύλλο Εφημερίδος της Κυβερνήσεως Α’ 158.
52 Voudouri, D. 2010. Law and the politics of the past: legal protection of cultural heritage in Greece. Supra note 45.
53 Νόμος 401/1914 “Περί ιδρύσεως Βυζαντινού και Χριστιανικού Μουσείου” Φύλλο Εφημερίδος της Κυβερνήσεως Α’ 347, ὥπως τροποποιήθηκε από τον Νόμο 2674/1921, Φύλλο Εφημερίδος της Κυβερνήσεως Α’ 146; Νόμος 1407/1918 “Περί ιδρύσεως Μουσείου Ελληνικού”.
The 1914 law introduced measures of protection for Byzantine, Christian, and medieval works of art and of historical value dating up to 1830, the year marking the foundation of the Greek state. The field of legal protection beyond antiquities has been extended with an aim to integrate the new populations that were incorporated into the Greek state following the Balkan Wars (1912–1913) and the Asia Minor Catastrophe (1922).

In 1950, with Law 1469\textsuperscript{54}, cultural properties dating from after 1830 are referred to and protected as modern ones.

This law provided for the protection of objects belonging to the following categories, under condition of their classification by an administrative act: a. Sites of particular natural beauty b. Buildings or monuments considered as works of art deserving special protection c. Paintings, sculptures, architectural works, and prominent works of handicraft or notable popular art deserving special protection d. Historic buildings and historical sites.

It is obvious that this law expressed an aesthetic view of the objects, some of them seen as works of art that need special protection.

5.3.4 The Law 3028/2002 in force for the protection of antiquities and cultural heritage

The scope of the 2002 Law “On the Protection of Antiquities and Cultural Heritage in General” is the protection for the cultural heritage of the country from ancient times to the present day, with an aim to preserve the historical memory for the present and future generations and upgrade the cultural environment. According to the Law, the archaeological movable and immovable heritage is considered national property belonging to all Greeks.

For the implementation of its provisions, the Law defines the terms a. cultural objects and b. intangible cultural heritage as testimonies of the existence and of the individual and collective creativity of man. Cultural objects include monuments, which are cultural.
tural objects meriting special protection (immovable and movable) plus archaeological
sites and historical sites. Intangible cultural assets are the expressions, activities, pieces
of knowledge and information, such as myths, customs, oral traditions, dances,
proceedings, music, songs, crafts or techniques that constitute testimonies of the tra-
ditional, popular and literary culture. The law gives a wide description of the cultural
objects to which it applies, as a witness to creativity and to human existence.
The law extends the definition of antiquities in order to cover cultural objects dating
from prehistoric times to 1830, but the protection of those dating up to 1453 remains
augmented.
The law takes into account contemporary approaches and needs, the mandate of the
Greek Constitution\textsuperscript{55} for the protection of the cultural and natural environment in the
context of sustainability\textsuperscript{56} and the relevant international legal instruments as follows:
a) the European Union obligations according to the EU Regulation 3911/1992 (codified
as 116/2009) on the export of cultural goods to third non EU countries and the EU Di-
rective 60/2014 on the return of cultural goods which were illegally exported from an
EU member State to another b) the International obligations according the 1970
UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Ex-
port and Transfer of Ownership of Cultural Property.
It must be mentioned that the cases where cultural goods which have been illegally
exported from another State (which is party to the 1970 UNESCO Convention) impor-
ed or traded in Greece are not covered.
The law is considered as an innovative law as it sets the borders of a global and cohe-
rent legal regime that applies to all kinds of elements of the country’s cultural heritage.
In comparative terms, Greek legislation does not appear excessively restrictive, since
it permits under certain conditions the export, exchange, and loan, even long-term, of

\textsuperscript{55} Article 24, par. 1 \& 6 of the Constitution of Greece. Available at:
\textsuperscript{56} Voudouri, D. 2010. Law and the politics of the past: legal protection of cultural her-
itage in Greece. Supra note 45.
movable antiquities as well as their possession by private persons, under state control\textsuperscript{57}.

5.3.5 The Law 3658/2008 in force for the measures that need to be taken for the protection of cultural objects

The law of 2008 on “Measures for the Protection of Cultural Objects and Other Provisions” concerns the protection of cultural goods and the combat of the illicit trade in antiquities, especially through the quest, documentation of origin and trading and the claiming of movable monuments, which are products of theft, misappropriation, clandestine excavation or illegal lifting from the sea or have which have been illegally transferred in the country or abroad. The illicit trafficking in antiquities is considered as an aspect of organized crime.

According to article 13, the Greek courts have the exclusive international jurisdiction to trial cases relating to disputes of ownership, possession and holding of movable monuments, as defined in the Law 3028/2002.

5.3.6 The current status of loans of antiquities abroad

According to the provisions of the Law 3028/2002\textsuperscript{58} on the loan of movable antiquities abroad, loans are permitted in exceptional cases, for a specific period of time, for exhibition purposes or for educational purposes. The temporary exportation of monuments can be permitted not only for exhibition or educational purposes, but also for research, or for their conservation. The temporary export of monuments for the purpose of exhibiting in museums or similar institutions is permitted by a decision of the Minister of Culture following an opinion of the Central Archaeological Committee, on condition that the necessary guarantees are provided for their safe transport, exhibi-

\textsuperscript{57} Voudouri, D. 2010. Law and the politics of the past: legal protection of cultural heritage in Greece. Supra note 45.

\textsuperscript{58} Φύλλο Εφημερίδος της Κυβερνήσεως Α 153. 2002. Για την προστασία των αρχαιοτήτων και εν γένει της Πολιτιστικής Κληρονομιάς. Supra note 44.
tion and return. This ministerial decision will also specify the terms of temporary export and its duration.

The provisions of Law 3028 on loan and exchange are integrated into the framework of various international instruments, as the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, the 1995 UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects, the ICOM Code of Ethics for Museums. They provide for the facilitation of the international movement of cultural objects for exhibitions and for other cultural, educational and scientific purposes, on specific conditions, combating in parallel the illegal movement of such property. It must be underlined that the practice of loans and exchanges is widely accepted as a tool of cultural diplomacy, as it helps increase knowledge for the cultural life, as well as create a mutual respect among nations. It is considered also to be a means of reducing the illicit trade in antiquities as well as clandestine excavations, an approach supported by the international archaeological community.\(^59\)

### 5.4 The ratification of international conventions by Greece for the protection of cultural property/heritage

Being a member of UNESCO and other international Organizations, Greece has ratified a number of international Conventions in order to protect its cultural heritage and be able to exercise cultural diplomacy through museums.

The effectiveness of the fight for the protection of cultural property and against the illicit trade of antiquities is closely linked to international cooperation. The ratification of international conventions is a vital complement to national legislation which is harmonised to the international legislation. It must be mentioned here that according to the article 28\(^60\) of the Greek Constitution, international law and international con-


vентions after their ratification prevail in regards to national legislation. Greece has ratified the following international conventions:\footnote{61}{Nάσκου-Περράκη, Π., Μπαχτσεβανίδου, Δ. 2008. UNESCO Συμβάσεις/Conventions. Δημοσιεύματα της Έδρας UNESCO, Πανεπιστημίου Μακεδονίας. Supra note 32.}


- The UNESCO Convention concerning the Protection of World Cultural and Natural Heritage (1972)\footnote{65}{Νόμος 1126/1981, Φύλλο Εφημερίδος της Κυβερνήσεως Α’ 32/03-10.02.1981. The Convention entered in force in Greece on 10.02.1981. For the Convention, see among others: Ζερβάκη, Α. 2010. Η έννοια της πολιτιστικής και φυσικής κληρονομιάς της ανθρωπότητας: Η συμβολή της UNESCO. Αθήνα: Εκδόσεις Αντ. Ν. Σάκκουλα. σελ. 59-137.}


– The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003)\(^{68}\)
– The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)\(^{69}\)


6. The case of France and how cultural diplomacy is developed through the protection of cultural property

6.1 A few words about cultural diplomacy and France

France has realized the importance of culture in exercising foreign policy very early. The exercise of cultural policy begins in during mid-16th century, and France is the first European country in exercising cultural diplomacy in a systematic way. During the 17th century, the French language is the language used in law, in arts and the language used by the ambassadors. Due to the French Revolution and the concept of national heritage, large institutions for the protection of art were created, as the National Archives, the National Library and the Central Museum of Arts. Through these institutions the principles of conservation of heritage, the education of the civilians and the free and independent training of the artists will be promoted. The “Alliance Française” was founded in 1883 aiming to strengthen the union of the nation and to disseminate the French language in the colonies and abroad, participating fully in the French diplomacy and contributing in a positive way to the image of France and its culture, the image of the state and its people. After World War II the idea of French cultural diplomacy is founded, through the democratization of national culture, to an attempt of highlighting the image of French culture and its visibility, although excluding the popular culture. Moreover, the example of France with the same methodology and with the same principles of administrative organization was adopted by Greece. The Ministry of Culture and Communication of France was created by Charles de Gaulle in 1959. Today, the French cultural policy focuses on the promotion of the grandeur of the glorious past of the country, its contribution to art and lifestyle at a European and global level70.

70 Βασιλειάδης, Ν. και Μπουτσιούκη, Σ. 2015. Πολιτιστική διπλωματία. σελ. 47-50. Supra note 2.
6.2 The ratification of international conventions by France for the protection of cultural heritage

France also a member of UNESCO (hosting its Chair in Paris) and other international Organizations, it has ratified a number of international Conventions in order to fight for the the protection of cultural property, and to better exercise close international cooperation in matters of culture.

France has ratified the following international conventions:


It is also very important to mention the Co-operation Agreement signed in 1997 between UNESCO and the Government of France for the protection and enhancement of the monumental, urban and natural heritage through technical and financial aid. Its aim is to protect the monumental, urban and natural heritage, to encourage the integration of the preservation of heritage in urban and territorial development projects, and to ensure the inclusion of a social element to heritage conservation. The Agreement provides capacity building focusing on local communities and supports projects aiming to sustainable economic and social development. France’s acknowledged ex-

\(^71\) For the Convention, see among others: Γραμματικάκη-Αλεξίου, Α. 2002. Διεθνής Διακίνηση Πολιτιστικών Αγαθών και Ιδιωτικό Διεθνές Δίκαιο. Θεσσαλονίκη: Εκδόσεις Σάκκουλα, σελ. 205-222.

pertise in heritage conservation has helped to implement approximately 100 projects undertaken in 50 countries throughout the world over the last 15 years.\textsuperscript{73}

7. Implementing cultural diplomacy: The cooperation of Greece and France

The relations between Greece and France have deep cultural and historical ties. Their cultures always influenced each other. Long-standing cultural exchanges exist between the two countries in terms of cultural and scientific cooperation. The two countries established diplomatic relations in 1833, just three years after the founding of the modern Greek state, and have had strong strategic alliances for decades. The French Enlightenment and the ideas of the French Revolution influenced the main thinkers of the Modern Greek Enlightenment. Adamantios Korais, who lived in France, and Rigas Feraios, formed the ideological groundwork for the Greek War of Independence. The two countries were allies during World Wars, the Korean War and the Cold War, and have never been adversaries of each other.

Today they enjoy perfect diplomatic relations. France and Greece are cooperating in many fields, including cultural, scientific and other fields. Greece and France are both members of the European Union, the United Nations, UNESCO and other specialised agencies, the Council of Europe and others. They also cooperate closely within the framework of other international organizations as well, as the Organization for Security and Co-operation in Europe, and the Union for the Mediterranean. The two countries have a respect for shared values and the dignity of each civilization and culture, and they fully support cooperation in the domain of cultural heritage, as UNESCO’s main principle.

Greece has been a full member of the International Organization of La Francophonie since 2004, an International Organization representing countries and regions where French is the first or customary language, where a significant proportion of the

74 The Union for the Mediterranean. Available at: http://ufmsecretariat.org/. [Accessed 3 Feb. 2017]. The Union for the Mediterranean is an intergovernmental organization which has the aim of promoting stability and prosperity throughout the Mediterranean region. It is a forum for discussing regional strategic issues, based on the principles of shared ownership, shared decision-making and shared responsibility between the two shores of the Mediterranean. Its main goal is to increase both North-South and South-South integration in the Mediterranean region, in order to support the countries’ socioeconomic development and ensure stability in the region.
population are French speakers or where there is a notable affiliation with French culture. The mission of the organizations is to promote French language and cultural and linguistic diversity, support education and scientific research, as well as expand cooperation for sustainable development. The member states cooperate in the fields of culture, democracy, science, economy, justice, international politics, world economy, French-speaking cooperation, human rights and peace.

**7.1 Historical background of the relations between the two countries**

7.1.1 The “gout à la grecque”

Inextricable bonds link the two countries, Greece and France, during their common history. Undoubtedly, the most important are the cultural relations between the two countries developed through time. In the mid-18th century, a strong tension to classicism has made its appearance in France, the “gout à la grecque”. According to the beliefs of Humanism, “gout à la grecque” means return to purity of the forms, to courtesy and the simplicity of methods, to concentration in the substance, to a better understanding of the symmetry and precision. The movement is created during the last twenty-five years of the kingship of Louis XIV, symbolizing the nostalgia for the 17th century the “Grand Siècle”, and will be spread from Paris to all Europe. The influence of the movement will be strong during the French Revolution and during a big part of the 19th century, the period of Romanticism.

A major shift of the French arts and letters is observed towards the Greek ancient history. It is evident that Europe and more specifically France owe much to Greece, considered to be the cradle of the western civilization.

The movement of the French Neoclassicism during the decade of 1750, that draws inspiration from the classical art and culture of Ancient Greece or Ancient Rome, turned its attention first to Greece and then Rome. The contribution of the artists, the historians, the collectors, the diplomats, the lovers of the antiquity is evident towards the development of the “gout à la grecque”, through their travels to Magna Grecia and

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Southern Italy. All the aforementioned scholars express their great enthusiasm that this movement brought.

The movement is harmonized with the aesthetics of the Age of Enlightenment, and it is no coincidence that its protagonists declare the return to classical values. The “gout à la grecque” has become a fascinating social phenomenon.

A catalyst role for the prevalence of the new style played the excavations in southern Italy (Pompei and Herculaneum) that brought light to architectural monuments and works of art.

The protagonists of the “gout à la grecque” movement had a very good knowledge of the antiquity, and among others were important collectors holding important political and public posts as the comte de Caylus, the duc de Choiseul, the duc d’Aumont, the abbé Laugier. Their collections constitute the core of the archaeological treasures people admire today in the museum of Louvre and other French museums.

The movement is evidently reflected to archaeology with the emergence of new excavations.

During the period of Renaissance, the sources of inspiration for France do not derive only from Italy (where Renaissance is born) but also from Greece. The Greek themes in literature and the presence of the decoration of the Greek ancient art to French art are countless. During the advent of neoclassicism, Greece and Rome are at the heart of the intellectual cerebration. With the movement of Periegetismos and the interest in Europe to become acquainted with Greece, the first travellers of the 17th and 18th century who come to Greece to discover the ancient glory are surprised with the enslaved by the Ottomans Greece. Another testimony is also the information given by the missions of the French friars visiting Greece. During the 18th century the conditions of travelling in Greece ameliorate due to the weakening of the Ottoman power.

During the first half of the 18th century, the amazing excavations in Pompeii and Herculaneum revitalize the interest for the classical civilisations, and especially for Greece, and lead to the revival of the tradition of “the Grand Tour”. The Grand Tour is

76 Le gout à la Grecque. Όταν η Ελλάδα έγινε μόδα. Η γέννηση του Νεοκλασικισμού στη γαλλική τέχνη. Αριστουργήματα από το Μουσείο του Λούβρου. Κατάλογος έκθεσης. 2009. Εθνική Πινακοθήκη, Αθήνα.
a travel of initiation of the young aristocrats, aiming to who ought to gain general education and get new experiences.

7.2 The French School in Athens

The French government showed a great interest in Greek archaeology. The French School was founded in 1846 in Athens and was the first foreign school dedicated to archaeology. The School, with the financial support of its country, undertook the study and excavation of large and significant archaeological sites in Greece. They have also created a rich library which is useful and valuable to all scholars and students, Greek and foreign, serving as a centre of archaeological study and research where senior and junior scientists as well offer their services. The French School at Athens circulates its work and research in Greece to a global audience through its publications and promote this way the archaeological wealth of Greece all over the world. Every year various titles are published concerning archaeology and history. Each of the traditional excavation sites also has its own series. Theses, conference proceedings and monographs are also found at the School’s library.

7.3 The French Institute of Athens

In the beginning of the 20th century the French Cultural Centres are founded, and serve as "open branches" of the French universities abroad. This development helps researchers and students who have French nationality to exercise their activities more easily abroad. By the end of World War II a network of numerous institutes of "second generation" have as a mission to disseminate the French language and culture abroad. The network therefore strengthens the French cultural diplomacy. Within this evolutionary process, the French Institutes are officially recorded as "institutions with a diverse mission".

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77 Le gout a la Grecque. Όταν η Ελλάδα έγινε μόδα. Η γέννηση του Νεοκλασικισμού στη γαλλική τέχνη. Αριστουργήματα από το Μουσείο του Λούβρου. Supra note 76.
78 Κόκκου, Α. 1977. Μέριμνα για τις αρχαιότητες στην Ελλάδα και τα πρώτα μουσεία. Διδακτορική διατριβή. Σελ 128-130.
There are 143 French institutes and cultural centres all over the world, bodies subject to the Ministry of French Foreign and European Affairs, aimed at promoting cultural, intellectual and audio-visual cooperation between professionals, the promotion of contemporary French and Francophone artistic creation for the public, the presentation to students and foreign teachers of the French higher education and the learning of the French language through a complete training program.

The French Institute of Greece located in Athens was established in 1907 and is one of the most important institutes of the aforementioned network, due to the long-term and strong Greek-French friendship. It serves as the forefront of France’s cultural presence in Greece.

It has also branches in Larissa and Patras, Thessaloniki, the French Archaeological School, the Greek-French School Eugène Delacroix, all the services of the French Embassy in Greece, together with a large number of French companies that have been located in Greece, constitute a very strong network that confirms the mutual interest between the two countries. The French Institute of Greece serves as the Agency for cooperation and cultural action on behalf of the Embassy of France in Greece.

The Institute promotes, organizes and supports all institutional cooperation exchanges between the two countries. It constitutes the ideal link with France and offers its students a unique Francophone environment in Greece organizing various cultural events. Among various actions, the French Institute of Greece welcomes the French culture, highlighting in this way the artistic creation in all its forms: visual arts exhibitions, photography, architecture, theatre meetings, concerts, film screenings, dance. It participates in major cultural events organized by Greek organizations like the Benaki Museum, Athens & Epidaurus Festival, the Athens Concert Hall, the National Gallery, etc.

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7.4 The French Institute of Thessaloniki

In particular, the French Institute of Thessaloniki is an educational and cultural institution. Its presence in Northern Greece dates back in 1906 with the creation of the French high school. Since 1946, the Institute operates as a cultural institution with great success.

The Institute has contributed to maintain a close cooperation with institutions of Thessaloniki and Northern Greece, as well as with Greek associations and cultural institutions, with an aim to contribute for the promotion of Greek-French dialogue and the universal values of Francophonie, through the respect for diversity, for equality, multiculturalism and multilingualism. Among its actions, the Institute promotes the intercultural dialogue through the hosting of various cultures exhibitions and events\(^8\).

7.5. Good practice: cultural diplomacy through museum exhibitions

In the field of an extroverted policy and intercultural dialogue and exchange, the Ministries of Culture of Greece and France in cooperation with the Ministries of Foreign Affairs and with the valuable contribution of their Embassies, organize cultural exhibitions with an aim to promote their civilization and to show their mutual respect for shared values and the dignity of each civilization and cultures. The organization of these exhibitions feeds a fruitful international scientific dialogue between the two countries.

7.5.1 The exhibition titled «Au Royanne de l Alexandre le grand – La Macedoine Antique» hosted in the museum of Louvre, exhibiting the Greek archaeological treasures from Greece

The exhibition was hosted in the museum of Louvre as the main annual temporary exhibition of the great museum from October 10\(^\text{th}\) 2011 until January 16\(^\text{th}\) 2012, and it was exhibiting the archaeological treasures of the ancient Greek civilization and the

glorious past and remarkable rise of Alexander the Great and the kingdom of Macedonia. During this period the exhibition welcomed 285,000 visitors (almost 4,000 per day) and aroused the interest of a cosmopolitan audience, motivating them to discover Greece and its prestigious civilization.

The exhibition was the result of collaboration between many experts who research the archaeology and history of the Macedonian land. A thousand artworks have been selected to trace the history of ancient Macedonia, from the 15th century BC to the Imperial Roman period. Spectacular works (sculptures, vases, ceramics, jewellery, and two gold warrior wreaths in particular) revealed the richness and extraordinary virtuosity of ancient Macedonian production. Two thirds of these artworks travelled from Greece, from the Archaeological Museum of Thessaloniki and other archaeological ephorates of Macedonia, Greece, and the other one third of the artworks came from the Louvre collections. We owe the artworks’ origin to systematic excavations of various archaeological sites, ancient cities, necropolises or Macedonian tombs. The union of the aforementioned artworks was unique as for the first time antiquities which belonged to Louvre’s collections since the end of 19th century and the beginning of the 20th century were exhibited placed in their chronological and historical context, while some of the artworks came from the Louvre’s storerooms and were exhibited for the first time to the public as they were unknown by that time. The reunification of the artworks is an on-going project in the field of the cooperation of the two museums with an aim for scientific publications, and is considered the greatest achievement of this exhibition.

The catalogue of the exhibition was awarded by the French Academy as the most complete and comprehensive scientific book for the year 2011. The exhibition was a great success and underlined the importance and contribution of the Greek civilization throughout the western world.

The exhibition titled “Artworks from Louvre to Thessaloniki”

The exhibition took place in five museums of the city of Thessaloniki during the period October 12th 2012 until January 27th 2013. Following the exhibition of the archaeological treasures of the ancient Greek and the kingdom of Macedonia hosted in the Louvre one year ago, the museum of Louvre wanted to show its gratitude to the city of Thessaloniki and also offered a gift to the city for the anniversary of a hundred years after the liberation of the city. The organization of this exhibition was under the auspices of the French Embassy in Greece and the French Institute in Athens, and took place in the field of the collaboration of the Greek Ministry of Culture and the museum of Louvre.

Each museum hosted artworks with a different subject in each museum, although all of them were components of the common fertile cooperation which is cultivated by the museums of Greece and France, in the field of intercultural exchange of the two civilizations and mutual enrichment in a cultural and artistic level. Beyond its undeniable artistic value, this exhibition expressed the strong historical and cultural links that connect the two countries but also a strong bilateral cooperation based on the common intellectual origins and the cultural values that rule the close and diverse relations between the two countries.

The Archaeological museum of Thessaloniki hosted the exhibition titled “From Plato to Voltaire and Korais: Greek Ancient Philosophy and the Enlightenment”. Ancient Greek philosophy inspired and influenced the French intellectuals of the 18th century, and the French Enlightenment has, in turn, contributed ideologically for the constitution of the Greek nation. Featuring portraits of Plato, Aristotle, Voltaire and Jean-Jacques Rousseau, the exhibition followed the threads that bind ancient philosophy and the Enlightenment and the interrelation of the civilization of the two countries.

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83 Κατάλογος Έκθεσης, Έργα Τέχνης από το Λούβρο στη Θεσσαλονίκη. Από τον Πλάτωνα στον Βολταίρο και τον Κοραή: Αρχαία Ελληνική Φιλοσοφία και Διαφωτισμός. 2012. Αρχαιολογικό Μουσείο Θεσσαλονίκης. σελ. 10-16.
The exhibits were sculptural works, engravings, lithographs, rare editions, and came from the Louvre, the Archaeological Museums of Thessaloniki and Dion, the National Glyptothecque, the National Historical Museum and the Greek Parliament collections.

Telloglion Foundation of Art hosted the exhibition titled «Europe and Greek Myths: 16th – 19th Century». The exhibition presented the ancient Greek myths as they were depicted by European artists, from the Renaissance up till the present age. Eighty artworks illustrated the constant exchange between the cultures and people of Europe in a creative dialogue that evolves and transforms form and essence into new art. The winners of this creative dialogue are the great artists like Raphael, Annibale Carracci, Rembrandt, Rubens and Ingres, whose works visitors to the exhibition had the opportunity to admire.

The Macedonian Museum of Contemporary Art hosted the photograph exhibition of the renowned artist Nan Goldin titled «Scopophilia», created exclusively for the Louvre, with photographs the artist has taken of “faces and bodies” depicted on the masterpieces of the French museum and paired with Goldin’s intensely personal photographs.

The Museum of Byzantine Culture hosted the exhibition titled “The Reliquary of the True Cross”, an important work of the Byzantine silverware of the 12th -13th century that probably arrived in France among other spoils of the Fourth Crusade in 1204 and was given as a present to Charlemagne. Having as a starting point the legendary story of the True Cross and its depiction across the Christian world, the exhibition unfolded the history of the Cross as a symbol of faith and defining feature of the historical and cultural physiognomy of the so-called Western world.

The State Museum of Contemporary Art hosted the exhibition titled “The Museum in the Museum”, which concerns the two famous projects by Mimmo Jodice and Jean-Christophe Ballot, both acknowledged contemporary photographers, commissioned by the Louvre contemporary art program. Mimmo Jodice’s The Louvre’s Eyes focuses on the gaze: By juxtaposing photographs of famous painted portraits in the Louvre with those of the museum employees, the artist aimed not only to create analogies
between portraits of living people and painted portraits from the past, but also to re-
store life, soul, and personality to bygone figures and confer new status to the sub-
jects of the photographic portraits of today. Along with Jean Christophe Ballot’s Le
Louvre en Métamorphose and Le Louvre Transfiguré, these projects built up a fasci-
nating portrait of the Louvre and its “inhabitants” through time, while reflecting on
the relationship between photography, painting and architecture.
Conclusions

The importance of cultural diplomacy between nations has been greatly developed through time. International organizations are very much interested in cultural diplomacy with an aim to achieve the optimal cooperation between states, to protect citizens’ rights and human dignity, as well as to establish the rule of law. We have to respect individuals, their customs and their cultural heritage, and for all these reasons protection is developed through international Conventions, which among other things protect cultural rights.

Today cultural diplomacy is exercised in an excellent way through the collaboration of museums. Museums play a key role in the development of cultural diplomacy and the enhancement of intercultural dialogue and cultural exchanges.

The relations between Greece and France have deep cultural and historical ties. Long-standing cultural exchanges exist between the two countries in terms of cultural and scientific cooperation. The two countries have perfect diplomatic relations and cooperate closely in many fields. The cultural diplomacy exercised by the two countries is an example of best practice, as a result of the mutual respect for shared values and the dignity of each civilization and culture, and of an excellent cooperation in the domain of cultural heritage.

In my dissertation I analysed the historical background of how cultural diplomacy has developed through time, as well as the great contribution of museums for the development of excellent bilateral relations between the countries and for the promotion of each country’s civilization and culture. The collaboration of museums in the field of intercultural exchange and promotion of the cultural heritage of the nations will trigger the creation of more educational programmes, promotion through media, which will result in sensitizing and attracting a greater audience to visit museums. The knowledge gained will further strengthen the intercultural dialogue and the respect for the history of mankind, more necessary than ever in today’s world.

Suggestions for further research

This research was based mainly on secondary resources. I would suggest a future study to examine the development of cultural diplomacy and the enhancement of in-
tercultural dialogue and cultural exchanges between other states except Greece and France, and if possible, to focus on primary resources.

Through this research, the exercise of cultural diplomacy with other countries with common historical ties or friendly relations could be further examined, for example the relationship of Greece with Iran, Iraq, Egypt, India, and above all China.
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Appendix: List of exhibitions taken place during the period 2010-2017

"Défroix met en scène la Révolution Grecque de 1821"
Duration: 18/10/2016 – 31/01/2017
The exhibition of paintings took place in Teloglion Foundation of Art. The exhibition was realised in collaboration with the Aristotle University of Thessaloniki, the French Institute in Athens, the French Institute of Thessaloniki, the Greek National Gallery, the Benaki Museum, the National Historical Museum, the Museum of Byzantine Culture, the Musée national Eugène Delacroix in France.

"Philippoteaux crée le Panorama du Siège de Paris"
Duration: 18/10/2016 – 31/01/2017
The exhibition of paintings took place in Teloglion Foundation of Art. The exhibition was realised in collaboration with the Greek Ministry of Culture, the Aristotle University of Thessaloniki, the Musée de l'Armée in France, the Benaki Museum, the Museum of the City of Athens, the Museum of Byzantine Culture, the French School in Athens, the Embassy of France, the Consulate of France in Thessaloniki.

L’Armée d’Orient dans les Balkans: Témoignages archéologiques d’un hôpital à Thermi/Sédès"
Duration: 21/12/2012 – 03/03/2013
The exhibition of finds and photographs took place in the Museum of Byzantine Culture. The exhibition was realised in collaboration with the 16th Ephorate of Prehistoric and Classical Antiquities, the Thessaloniki History Centre, the French Institute of Thessaloniki and the General Consulate of France in Thessaloniki.

“Thessaloniki and Mount Athos in the rise of 20th century”
Duration: 19/11/2012 – 15/02/2013
The photography exhibition took place in Mount Athos Center in Thessaloniki. The exhibition was realised in collaboration with the General Consulate of France in Thessaloniki, the French Institute of Thessaloniki, the Gabriel Millet Database, the Établisse-
"Eric Emo: Le Jeu de l’Envers"

Duration: 12/03/2012 – 15/04/2012

The photography exhibition took place in the Archaeological Museum of Thessaloniki. The exhibition was realised in collaboration with the Musée Rodin and the Musée Bourdelle in France and the French Institute of Thessaloniki.

“From the Vosporos to Adriatic Sea: French photographers reveal the Balkan monuments 1878-1914”

Duration: 28/05/2010 - 15/09/2010

The photography exhibition took place in Rotonda, under the auspices of the Holy Metropolis of Thessaloniki and the General Consulate of France in Thessaloniki. The exhibition was realised in collaboration with the French Institute of Thessaloniki, the 9th Ephorate of Byzantine Antiquities of Thessaloniki, the Architecture Department of Aristotle University of Thessaloniki, and with the support of the Prefecture of Thessaloniki, the French-Hellenic Chamber of Commerce & Industry and the TV5MONDE.