




Analyzing the Variables Affecting France's Artistic Diplomacy Toward Iran in the 20th Century; Reflecting on James N. Rosenau Theory

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Abstract

This paper employs the theoretical framework proposed by James Rosenau to examine the factors that shaped French art diplomacy towards Iran during the 20th century. The purpose of this study is to understand the complex dynamics of cultural exchange between these two countries and shed light on the broader concept of art diplomacy in the 20th century. Rosenau's theory emphasizes the importance of multiple variables in shaping diplomatic relations and highlights the role of non-state actors in this process. The findings highlight the multidimensional nature of French art diplomacy toward Iran and emphasize the importance of political motives, cultural affinity, and economic considerations in shaping these relations. In dealing with Rosenau's variables, the question is: which variable or variables have been effective in the success of France's artistic diplomacy in interaction with Iran in the 20th century? To answer this question, the document study method should be used to collect data. Therefore, Rosenau's continuity model has been used to test the present research. In explaining the main problem, the thematic analysis method (Brown and Clark) has been used. In sum, this article presents a comprehensive analysis of the variables affecting French artistic diplomacy toward Iran in the 20th century. Using Rosenau's theoretical framework, the authors provide a rich understanding of the dynamics of this diplomatic practice and its implications for international relations.

Keywords: Artistic Diplomacy, Continuum Model, James N. Rosenau, France, Iran.



Introduction

In the framework of international relations, relations between independent governments are formed through the mechanism of “diplomacy” in order to create a close, good, and mutual relationship between sovereign governments. This relationship, with the mediation of diplomatic offices and officials located inside or outside the country, officially guides the mutual relations and communication between the two countries. One of the important forms of diplomacy is “cultural diplomacy,” in which art plays an important role as a tool of diplomatic communication and interaction. In this type of diplomacy, art can be considered a special and unique form of diplomacy because, through art, a nation is able not only to promote its national achievements but also to create a special form of society, that is, “society” make “artistic” in both (Walden, 2019, p. 354). France's artistic diplomacy has played an important role in strengthening cultural exchange and diplomatic relations with other nations throughout the art and cultural history of this country. In the 20th century, France's engagement with Iran through artistic endeavors served as a vital avenue for mutual understanding and cooperation. Art diplomacy, often recognized as an attractive tool in foreign policy, is of vital importance for France in expanding its cultural influence and gaining greater political influence globally as well as locally, and this is true of with the art of French diplomats. Employing characters and performing artistic actions appropriate to the social conditions of Iranian society as a goal of diplomatic interaction made sense (Samimi, 2018, p. 46).

Artistic diplomacy refers to the use of artistic and cultural exchanges as a tool to strengthen diplomatic relations and promote the soft power of a country. This article critically analyzes the factors that influence French artistic diplomacy toward Iran in the 20th century, utilizing the theoretical framework proposed by James Rosenau.20 have been affected. The author's goal in this article is to identify the key variables that have influenced these diplomatic relations and examine how they have evolved over time. Analyzing these variables through the lens of Rosenau's theory, the authors seek a detailed understanding of the dynamics and results of French art diplomacy toward Iran. In this article, the authors try to show that French diplomats have always sought to create a more suitable platform for the promotion of France's soft power through art institutions, the establishment of French schools, the establishment of multi-purpose galleries, the holding of music concerts in Iran, and the release of art films. In this regard, they have been able to

achieve significant achievements in applying soft power and promoting French culture and art in Iranian society in the 20th century. For this purpose, the works of writers and theorists in the field of French cultural and artistic diplomacy have been taken into consideration. As an example, Philip Lane's (2011) book titled *France's Presence in the World: Cultural and Scientific Action*, analyzes the development of French cultural diplomacy from a historical perspective, as well as considering recent institutional reforms and examining specific examples of educational cooperation with other countries. The head of the French Institute, Xavier Darcus, distinguished this study as a very timely study and even wrote a special introduction about it, claiming that France should "strengthen its power of seduction through ideas, knowledge, and its culture" and also take good care of "other power factors". According to Lin, the best way to explain how the French cultural and artistic diplomacy model has worked in relation to the approval of the new law is to pay attention to the most important areas of activity and to emphasize the results of a series of important institutional reforms in the last few decades (Kessler, 2010, p. 30). The temporary director of research at the National Center for Scientific Research—Marie-Christine Kessler, in a report titled *The Contribution of Culture in Economic Diplomacy*, by analyzing the use of the first principle of French cultural diplomacy, believes that the existing model of diplomacy, due to its obvious dependence And without challenging the functioning of the government and diplomatic system, it is sometimes discussed. According to him, the greats of French cultural diplomacy have always been encouraged to rely on strictly controlled methods and properly use a series of administrative tools instead of dedicating space for unrestricted actions to non-governmental organizations and capital. Independent investors should be employed. *Gold in the Forest: The Role of the French in the Popularization of Modern Iranian Cinema in the 90s* is the title of research that examines the role of the French in the popularization of "Modern Iranian Cinema" in the 1990s and takes a critical look at the nature of the post-colonial relations between Iran and France. This book examines the motivations of the French to get involved and the impact of their actions on the success of "New Iranian Cinema".

In general, the five variables that are analyzed in the formation of foreign policy are individual variables, role variables, government variables, society variables and environmental variables (international system). The purpose of this analysis is to evaluate

the relative strength of each of these variables and their impact on France's art diplomacy toward Iran in the 20th century and provide an insight into the dynamics of cultural relations between France and Iran in that time period.

Research Methodology

Thematic analysis is a widely used method for analyzing qualitative data. This method involves identifying patterns of meaning in a data set and developing themes that encompass these patterns. Thematic analysis is often used in qualitative research and is known as a precise and methodical approach to data analysis (Nowell et al., 2017, p. 26). One of the key aspects of thematic analysis is ensuring accuracy and reliability in the process. analysis. This feature involves recording, systematizing, and disclosing the analysis methods in sufficient detail to enable the reader to determine whether the process is valid or not. . Researchers should also recognize the researcher's mindset and consider it a part of the analysis process (Campbell et al., 2015, p. 2021).

Thematic analysis is a useful method for qualitative data analysis and can provide valuable insights about patterns of meaning in a data set (Cernasev & Axon, 2023, p. 753). Thematic analysis methods in this research include several steps:

- 1- Data identification
- 2- Generating primary codes
- 3- Searching for secondary and main themes
- 4- Check the themes
- 5- Defining and naming themes
- 6- Preparation of reports.

Tables 1 and 2 show the data, main and sub-themes, and their general description.

Table (1)

Data	Description
Variables of the James N. Rosenau Continuity Model	<ul style="list-style-type: none"> • Variables of James Rosenau's theoretical model at micro and macro levels. • Variables include the individual, role, and government at the micro level, and the variables of society and the international system at the macro level.
Influence factors through variables	<ul style="list-style-type: none"> • Factors affecting the methods and the degree of influence of the variables at two micro and macro levels are effective, which include: <ol style="list-style-type: none"> ۱) The actor's political power ۲) Economic status of the actor

Data	Description
	۳) Open or closed nature of social structure ۴) Penetration or impenetrability of the cultural structure ۵) Different subject areas
Artistic diplomacy	<ul style="list-style-type: none"> • Promoting and preserving cultural heritage, traditions, and artistic practices. • Purpose: to build bridges and strengthen communication between people of different backgrounds through the universal language of art. • A tool for countries to demonstrate their soft power and strengthen their public diplomacy efforts. • Has the potential to promote peace and reconciliation between two or more countries with different cultural, political, and social characteristics.
The tool of France's interaction with Iran	Tools of art, literature, music, cinema, and philosophy.
Key aspects of France's interaction with Iran	<ul style="list-style-type: none"> •Ancient cultural and artistic capacities •A cultural and artistic approach based on ancient heritage •Artistic traditions and the presence of international artists •Exposure to art movements and the development of modern art •Intellectual and scientific exchanges

Table (2): Codes, Main and Sub-themes

Main themes	Sub-themes	coding
<ul style="list-style-type: none"> •Actions and views of key people •Personal beliefs and interests •Artists and key people •Diplomats •The political atmosphere of people's relationships •Economic interests of artists and cultural ambassadors •Diplomats and cultural figures 	Individual variable	Theoretical variables about French artistic diplomacy toward Iran in the 20 th century
<ul style="list-style-type: none"> •Government officials of the participating countries •The role of politicians and prominent personalities •Artists, intellectuals, and prominent figures of art and culture •Personal communication •Between politicians and prominent 	Role variable	

Main themes	Sub-themes	coding
personalities from both countries		
<ul style="list-style-type: none"> •Cultural initiatives and artistic exchanges •Educational and academic exchanges •Protection of cultural heritage •Promotion of language and culture •Development of artistic diplomacy policies •Promoting national culture and values on the world stage •Shaping the process of modernization and the establishment of cultural centers 	State variable	
<ul style="list-style-type: none"> •Attitudes and behaviors of individuals and groups in both countries •The political atmosphere of both countries •Economic relations between the two countries •Culture and cultural values of the two countries •Cultural heritage, culture, and interactive spirit of people 	community variable	
<ul style="list-style-type: none"> •Cultural exchange and valuing and promoting culture and art outside the borders •Political motives in international and regional interactions •Economic interests abroad •Global power dynamics •Transnational actors •Globalization 	The variables of the international system and the campaigns of the international environment	
<ul style="list-style-type: none"> • Promotion of French trade in the Persian Gulf • Making strategic decisions in the field of cultural exchanges, artistic collaborations, and promoting French art and culture in Iran • Introducing French artistic movements and ideas to Iran • Strengthening artistic dialogue • Introducing modernist art to Iran • Supporting cultural exchange programs • The establishment of the French cultural center in Tehran in 1974 • Strengthen mutual understanding 	Actions: <ul style="list-style-type: none"> •Political •Cultural •Economic •Social •Artistic •Educational and scientific 	France's actions in art diplomacy toward Iran in the 20 th century

Main themes	Sub-themes	coding
<p>and appreciation</p> <ul style="list-style-type: none"> • Organizing exhibitions, and providing funding for artistic initiatives • Establishment of the Tehran Museum of Contemporary Arts • Compilation of artistic diplomacy policies of the French government toward Iran • Shaping the process of modernization and westernization in Iran under the rule of Reza Shah Pahlavi • In the post-revolution era in Iran, the formation of cultural exchange between the two countries • Establishment of the French Cultural Center in Tehran in 1974 • Educational and academic exchanges between France and Iran • Student exchange, university conferences, and joint research projects • Preserving Iran's cultural heritage • Holding language courses and cultural events • Investment of French companies in Iran's oil and gas industry • Financing cultural exchange programs and art projects • Promotion of French art, literature, music, and cinema • Maintaining influence in the Middle East • Supporting cultural diversity and dialogue • Promoting French products, attracting Iranian investments, or securing favorable commercial contracts • Proving oneself on the international scene through cultural and artistic influence • The role of transnational actors • Art galleries, museums, cultural foundations, and art societies • Facilitating artistic collaborations, exhibitions, and cultural events • Exchange of ideas and aesthetics 		

Main themes	Sub-themes	coding
between the two countries <ul style="list-style-type: none"> • Dissemination of French art and culture in Iran and vice versa • Digital platforms and international art markets • Promotion of French language and culture • Support visual arts • Supporting artists and avant-garde movements such as Cubism and Surrealism • Promoting the literary works of André Gide, Jean-Paul Sartre, and Albert Camus in several languages •concert holding • Supporting international tours of French musicians • Promotion of French classical music • Supporting production in the French film industry, known as “Cinema France”, internationally renowned filmmakers • Screening of French films at international festivals • Publishing the works of philosophers such as Jean-Paul Sartre and Michel Foucault in intellectual circles 		

Theoretical Framework

James Rosenau, in his book titled *The Study of World Politics: Theoretical and Methodological Challenges* proposed a continuous approach for foreign policy analysis. Based on this approach, five variables should be examined to understand the formation of foreign policy (Rosenau, 2006, pp. 200-201). as follows:

- 1- The individual variable: the beliefs, values, and experiences of decision-makers can influence foreign policy decisions.
- 2- Role variable: The position and role of policymakers within the political system can shape their decision-making process and priorities.
- 3- Government variables: The structure and organization of the government can be influential in formulating and implementing foreign policy.
- 4- Society variables: the values and social norms prevalent in a

country can influence foreign policy choices.

5- Environmental variables (international system): The international system and actions of other countries can shape foreign policy decisions.

The degree of influence of each of these variables in his theory depends on five important factors, which include:

- 1- The actor's political power (big and small)
- 2- Economic status of the actor (developed and backward)
- 3- The open or closed nature of the social structure (indicating the presence or absence of changes in society's elites at different levels)
- 4- Penetrability or impenetrability of the cultural structure (a penetrable country is a country that reacts positively to the flow of receiving information from outside).
- 5- Different subject areas (Rosenau, 1971, pp. 110)

Artistic Diplomacy in Theory and Practice

Artistic diplomacy is also known as a form of soft power that includes the use of cultural-artistic activities and creative expression as a tool to strengthen dialogue, foster mutual respect, and promote the values and interests of a nation (Poplavaska, 2022, p. 34). International Relations The first person to use the concept of artistic diplomacy is often attributed to Leonardo da Vinci. During his time as a court artist for the Duke of Milan, da Vinci used his artistic skills not only to create magnificent works of art but also to build relationships and create communication channels (Mussari, 2023:5-6). André Malraux is credited with introducing the concept of artistic diplomacy in France. He was a novelist, art theorist, and French Minister of Culture from 1959 to 1969. During the tenure of the Ministry of Culture, he promoted the idea of using art and cultural cooperation as a tool to strengthen dialogue, understanding, and peaceful relations between nations (Liu, 2006, p. 27). and refers to the exchange of ideas by the French government to promote its national interests and influence abroad. This approach has been an integral part of French foreign policy, and its purpose is to show France as a cultural power and maintain its global influence (Kovács, 2008, p. 12).

Twentieth Century; A Century of Interaction and Evolution in the Relations Between France and Iran

In the 20th century, France was always known as one of the leading soft power countries in the world. This country and its culture have been admired in many parts of the world for centuries. According to

Thomas Jefferson, "Every man has two countries: his own country and France" (Portland, July 17, 2015).

Traveling to Iran to fulfill political goals provides an extraordinary opportunity for artists to collect visual information about Iran's cultural, social, and political systems, its army, its people, and its various regions. For example, Eugene Flandin, an Italian-born artist who lived in Paris, and Pascal Coste, a French artist, were sent to Iran in 1840 with the aim of carrying out a mission to collect information about the political atmosphere of Iran under the rule of Mohammad Shah. In 1884, Edward Sersi, the leader of this mission, was recalled to France by his respective government due to inefficiency in performing his political and diplomatic duties in Iran. Eugen Flandin and Kost stayed in Iran in the late 19th and early 20th centuries and traveled to Hamadan, Kermanshah, Isfahan, Shiraz, and Persepolis. After two and a half years, they returned to France and published a six-volume album about Iran in 1851. Also, Jules Verne traveled to Iran and Turkey on a government mission in July 1947, during the reign of Mohammad Reza Shah. Verne prepared many sketches and paintings of people and landscapes during his mission to Iran. He returned to Paris in 1950, and the advantage he had over other artists was that he was allowed to paint the face of the royal princess, the Shah's aunt, Farah, the wife of Mohammad Reza Shah of Iran, in the Shah's private harem during the Pahlavi era. This was an opportunity for him to get information about the harem life. (Thornton, 1983, p. 80)

Due to the lack of historical documents remaining in the archives of the Iranian Document Center and the loss of many of them during the last two centuries, it is impossible to find the exact and scientific date of the beginning of cultural and effective relations between Iran and France based on historical documents. Some reports and documents speak of the cultural influence of France in Iran since the end of the Safavid period, and the presence of the French Capuchin minorities in all parts of Iran in the late 17th and early 18th centuries, and the subsequent presence of the Society of Jesus in the Afshar and Zandiye periods. The last Shah of Iran, during the last years of his reign, during a ceremony that was held in Paris Municipal Palace to welcome him, considered the history of cultural relations between Iran and France to be 300 years old and emphasized that these relations are related to the development of transportation vehicles. It has expanded since the beginning of the Qajar period. (Lauzon, 2014, pp. 350-351) In the Qajar era, the use of European languages, especially French, increased in Iran, and

European words, especially English and French, spread in Persian. The influence of the French language was such that the names of many European countries, such as Finland, were borrowed in Persian (Norway, Sweden, Germany, etc. with French pronunciation). During the Naseri period, more French schools were established in Tehran, and the number of Iranian students in these modern schools increased. Even some of these new schools established by foreign missionaries received money from the Shah of Iran. For example, one of the schools of *the Daughters of Charity of St. Vincent de Paul*, which taught Iranian girls, received a hundred tomans from Naseruddin Shah annually (Klawans, 2001, p. ۱۹۲).

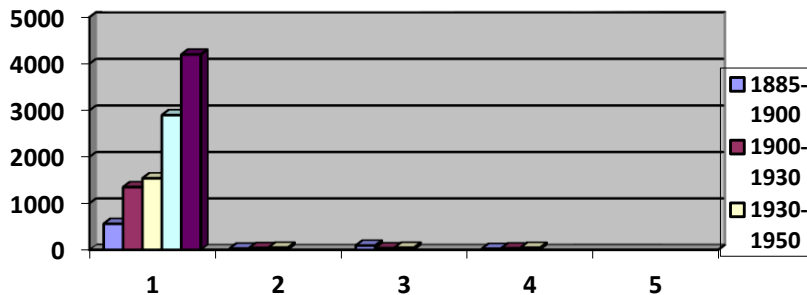
Simultaneously, with the expansion of modern and national schools after the constitutional revolution, French language education also increased in Iran's public schools. These schools were mostly founded by Qajar aristocrats (male and female) and large patriotic families who taught non-religious textbooks and foreign languages, especially French, to children. Among other things, during the period of Ahmad Shah Qajar, new high schools were established, including the medical high school and the law school. French schools expanded significantly during the Pahlavi period. Among the French schools at this time in Tehran were *Madame Maria*, *Taraneh Nou*, *Mademoiselle Marcy* and *Jeanne d'Arc*, as well as Razi Boys' School and French Kindergarten. Many of the professors working in Tehran University during the period of Reza Shah Pahlavi were French, and many magazines and books were sent from France to Iran (Documents of the Ministry of Foreign Affairs, 1940. Code 26: 8), and Iranian academics and intellectuals used them. The model of education at Tehran University was based on the principles of French higher education. For example, courses such as history and geography were a single course. (Sefatgol, 2008, p. 24)

In the same way, the scientific, cultural, and artistic cooperation between Iran and France continued during the Pahlavi period, and during Reza Shah's period, about two-thirds of Iranian immigrants to Europe traveled to France (Abrahamian, 1401, p. 44). Based on the available documents, especially during the second Pahlavi period, a significant number of French artists and people who traveled to Iran in the fields of tourism, culture, and art between 1885 and 2000 are shown in Table 3.

Table (3): French Tourists in Iran During the Late 19th and 20th Centuries

Row	Duration of Stay	The Name of the Main Destination City	The Number of Foreign Tourists and Iranian Tourists	Year
1	1-6 months	Tehran-Mashhad-Shiraz-Isfahan	56	1885-1900
2	1-6 months	Tabriz - Tehran - Mashhad - Isfahan - Shiraz	135	1900-1930
3	1-6 months	Tehran- Tabriz-Isfahan- Shiraz-Mashhad	254	1930-1950
4	1-6 months	Tehran- Shiraz-Isfahan- Mashhad-Tabriz	325	1950-1970
5	1-6 months	Tehran- Tabriz-Isfahan- Shiraz-Mashhad	675	1970-2000

(Statistics Source: Documents in the Archives of the National Library)



(Statistics Source: Documents in the National Library archive)

Chart of the Number of French Tourists in Iran in the Late 19th and 20th Centuries

Chart (1): French Tourists in Iran During the Late 19th and 20th Centuries

It should be noted that the number of French teachers abroad increased during the years after World War II, from about 3,000 in 1960 to approximately 4,400 in 1980. During this period, France ranked third in the world in terms of the number of expatriates (after the United States and England).

- 1- Artistic activities of Jean-Michel Damascen, musician
- 2- Career activities in the field of art of some French nationals in museums and art institutions (document related to the employment regulations of foreign nationals, 1340–1346, National Library of Iran archive)
- 3- Performing and holding symphonic orchestras in Iran's music halls¹ (document related to the performance of the Tehran Symphony Orchestra in Roudaki Hall, 1354: Archives of the National Library of Iran).
- 4- Expansion of the French language in Iran: Since the return of Kamal al-Molk from his trip to France (1939 AD/1318 SH), French artistic words have begun to enter the Iranian artistic and original culture. First, eight to ten words of composition, figure, motif, age, abstract, decor, nuance, tone and tonality, balance, and equilibrium that the teachers of his school taught them to their students (Ayatollahi, 2009, p. 2-3)
- 5- The establishment of art clubs and the launch of monthly art magazines to counter the influence of modernism in Iranian art were other measures that the French took with the help of the Iranians themselves. This caused real modernism to penetrate the field of Iranian art in the 20th century. With the exhibition of pseudo-cubist or expressionist and even abstract canvases in the first Tehran art shows, a public debate about the merits of modern art began, which continued with the “modern versus classical poetry” controversy. For a time, from the mid-1950s on, Iranian modernists received official encouragement through the General Directorate of Fine Arts (later to become the Ministry of Arts and Culture).
- 6- Establishment of galleries in Kandariz, Saba, Negar, and Burka Mes; Sihun Gallery; and later Zand and Seman. For several years in the 1960s, it was important as a place where ideas were traded between painters, musicians, and writers. The interest and encouragement of the Pahlavi leaders were one of the factors that helped the modern art movement grow beyond their basic support. Artists were sent to study abroad, and the necessary facilities were provided to participate in art exhibitions such as the Autumn Exhibition in Paris and the Venice Biennale. Government ministries were encouraged to assign public

¹ To read other documents and access their content, the full text of these documents, refer to the archive of the National Library of Iran: <http://www.nlai.ir/>

commissions to these artists. Finally, a number of museums related to modern art were established. In addition, in the 1960s, the number of private collectors of modern Iranian art was increasing, and in the 1970s, even corporate collectors appeared (government and role variableS) (Ball & Gardin, 1982, p. 126).

Dynamics of Diplomatic Relations and Modern Variables

The bilateral relationship between France and Iran during the 20th century was shaped by the influence of five distinct daily variables., including:

1- Individual Variable

Individual variables include the actions and views of key people, such as artists, intellectuals, diplomats, and cultural figures, who played a role in promoting cultural exchange and artistic initiatives between the two countries (Whiskin & Bagot, 2019, p. 64).

In his studies, Rosenau provides insights into the influence of individuals in international relations and their interaction with broader structural factors (Hägel, 2020, p. 19). Individual variables include French artists, diplomats, cultural ambassadors, and Iranian counterparts who Their beliefs, interests, and personal interactions have many roles in the formation of artistic exchanges and cultural relations between the two countries, which include:

- **Personal beliefs and interests:** The personal beliefs and interests of artists, diplomats, cultural ambassadors, and French Iranian counterparts could influence their participation in artistic diplomacy toward Iran. For example, if a French artist had a particular fascination with Iranian culture, he could have an incentive to actively participate in artistic exchanges between the two countries (Preud'homme, 2023, p. 221).
- **Cultural exchange:** the level of cultural exchange between France and Iran in the 20th century played a significant role in the formation of French artistic diplomacy. Increasing cultural exchange could lead to artistic cooperation and greater understanding between the two nations (Tabrizi et al., 2018, p. 24).
- **Diplomatic interactions:** the interaction of French diplomats and their Iranian counterparts could influence the direction and extent of artistic diplomacy. Negotiations, dialogues, and diplomatic agreements may have paved the way for artistic collaborations and initiatives (Tabrizi et al., 2018, p. 27).
- **Political atmosphere:** The political atmosphere between France and Iran during the 20th century was one of the important factors

influencing French artistic diplomacy. Political tensions or diplomatic relations between two countries could affect their willingness and ability to participate in artistic exchanges (Therme, 2023, p. 120).

- **Economic interests:** Economic interests, such as business relations and business strategies, could influence the artistic diplomacy of France toward Iran. French artists and cultural ambassadors may have been sent to Iran to promote French commercial interests by using artistic efforts as a tool of cultural diplomacy (Preud'homme, 2023, p. 246).

Considering the individual variable, the most important people as decision-makers in France's art diplomacy toward Iran in the 20th century are:

- **Jean-François Xavier Rousseau:** Jean-François Xavier Rousseau was the agent of the French East India Company in Basra. He wrote a memoir titled, *The Present State of the Kingdom of Iran* whose purpose was to promote French trade in the Persian Gulf. His memoirs shed light on France's commercial strategy toward Iran and the social relations of European merchants, diplomats, local rulers, and the Zand court in the 18th century (Preud'homme, 2023, p. 218).
- **Government officials:** Government officials, including diplomats and cultural ambassadors, have played a role in shaping France's artistic diplomacy toward Iran. They had the authority to make strategic decisions in the fields of cultural exchanges, artistic collaborations, and promoting French art and culture in Iran. It can be claimed that their decisions were influenced by political considerations, national interests, and the wider geopolitical context (Gmurczyk-Wrońska, 2014, p. 48).
- **French artists and intellectuals** played a decisive role in shaping France's artistic diplomacy toward Iran. They acted as cultural ambassadors, and introduced French artistic movements and ideas to Iran, and strengthened the artistic dialogue. For example, artists like Paul Gauguin and Henri Matisse were influential in introducing modernist art to Iran and encouraging Iranian artists to experiment with new styles and techniques. Their works were exhibited in Iran, which helped the cultural exchange between the two countries (Grigor, 2014, p. 105).
- **Diplomats and cultural figures** played a vital role in France's artistic diplomacy toward Iran. The French Cultural Center in Tehran, which was established in 1974, was a platform for promoting French culture and facilitating artistic interactions

between French and Iranian artists (Pourarian & Badr, 2017, p. 22).

2- Role Variable

The role of politicians and prominent figures had a significant impact on France's artistic diplomacy toward Iran in the 20th century. The most important roles influencing French artistic diplomacy toward Iran in the 20th century include:

- **French government officials:** overnment officials, including diplomats and cultural ambassadors, had the authority to make strategic decisions in the field of cultural exchanges, artistic cooperation, and the promotion of French art and culture in Iran. The decision-making process of the involved parties was influenced by political considerations, national interests, and the wider geopolitical context (Farmanfarmaian, 2003, p. 72).
- **Iranian government officials:** The involvement of Iranian government officials in shaping France's artistic diplomacy towards Iran highlights how political factors, national interests, and the broader geopolitical landscape influence the decision-making process of relevant actors (Keshavarzian, 2011, p. 178).
- **The role of politicians and prominent figures:** French politicians, including presidents and ministers of culture, played a key role in promoting cultural exchanges and artistic initiatives with Iran. For example, in 1967, the French government funded the establishment of the Tehran Museum of Contemporary Art, which became one of the most important cultural institutions in Iran (Farmanfarmaian, 2003, p. 41).
- **Prominent figures of art and culture** also played a vital role in France's artistic diplomacy toward Iran. For example, French artist Henri Matisse encouraged Iranian artists to experiment with new styles and techniques (Dorn & Harpaz: 153). He was sent to Iran in 1858. He made hundreds of quick pen and ink sketches and watercolor paintings of soldiers and their weapons, men and women of different ethnicities, Naser al-Din Shah and his courtiers, servants, shrines, bridges, mountains, lakes, and cities. Even, He produced *Gates of the Cities* (Farman-Farmayan, 1977, p. 9). Another artist, Alberto Pacini, traveled to Iran in 1851 on an official mission to counter Russian influence. This artist returned to Italy in 1856 and sent his paintings from Iran, Arabia, Azerbaijan, and Syria to Paris salons (Thornton, ۱۹۸۳, □□. ۱۲۴-۱۲۵).
- **Personal connections** In addition, personal relationships and

connections between politicians and prominent personalities of both countries, personal friendships, and professional networks allowed the sharing of ideas, works of art, and exhibitions, and contributed to the cultural dialogue between France and Iran (Devictor, 2009, p. 39).

3- State Variable

Rosenau's perspective also provides insights into the role of government variables in shaping foreign policy decisions and the dynamics of change and continuity in international relations (Holsti & Rosenau, 1979, p. 43). The changing dimensions of the government's influence on the artistic diplomacy of the French government toward Iran in the 20th century include:

- **Cultural initiatives and artistic exchanges:** The French government used cultural initiatives and artistic exchanges, including exhibitions, performances, and other cultural events, as a tool to strengthen diplomatic relations, promote soft power, and create a positive international image (Preud'homme, 2023, p. 248)
- **Educational and academic exchanges:** The French government facilitated educational and academic exchanges between France and Iran in order to promote mutual understanding and cultural exchange. This included student exchange, academic conferences, and joint research projects (Klawans, 2001, p. 213).
- **Protection of cultural heritage:** referring to the French government's support for Iran's cultural heritage, restoration projects, cultural heritage protection initiatives, and cooperation with cultural institutions of the last two decades of the 20th century in Iran can be mentioned (Akhgar & Moulis, 2021, p. 952)
- **Promotion of French language and culture:** The French government promoted the French language and culture in Iran through language courses, cultural events, and other initiatives. This action could be aimed at increasing French cultural influence and promoting mutual understanding between the two countries (Faure, 2008, p. 35).

4- Community Variable

In the early 20th century, French society was characterized by a growing interest in modernism and individual expression in art. This movement was closely related to social and political changes in France, including the rise of socialism and the feminist movement (Getashvili, 2022, p. 13).

However, the establishment of the Islamic Republic of Iran in

1979 led to a renewed interest in traditional Iranian arts such as calligraphy, miniature painting, and carpet weaving, as well as a commitment to promote Islamic art and culture on the world stage (Zabolinezhad & Shad Qazvini, 2022, p. 286). France's artistic diplomacy toward Iran in the 20th century was formed under the influence of various social variables, including political, cultural, and economic factors.

- **Political environment:** One of the key social variables that influenced France's artistic diplomacy toward Iran was the political environment of both countries. In the early 20th century, Iran witnessed the emergence of a new generation of artists and intellectuals who were influenced by Western modernization (Motamedi & Amini, 2016:55). France, as a major cultural and political power in Europe, was considered a model for this modernization process. (Kolaković, 2020, p. 141)
- **Economic relations:** France has long been a major trading partner with Iran, and these economic relations have facilitated cultural exchange between the two countries. French companies have invested in Iran's oil and gas industry, and this has helped finance cultural exchange programs and art projects (Pourarian & Badr, 2017, p. 20).
- **Cultural factors:** culture and cultural values also played a significant role in the formation of France's artistic diplomacy toward Iran. Therefore, French artists played an important role in introducing modernist art to Iran, and this had a significant impact on the development of Iranian art in the 20th century (Pourarian & Badr, 2017, p. 27).

Therefore, in the 20th century, France's artistic diplomacy toward Iran was in the direction of promoting cultural exchange and mutual understanding between the two countries.

5- International System Variable

The international system refers to the complex network of political, economic, and social relations between countries and can have a significant impact on cultural exchange and artistic diplomacy (Rosenau, 1970, p. 28).

France's artistic diplomacy towards Iran in the 20th century can be analyzed through several key variables within the international system. These variables include cultural exchange, political motivations, economic interests, and global power dynamics.

- **Cultural exchange:** France has a long history of valuing and

promoting culture and art. During the 20th century, France sought to strengthen cultural exchange with Iran by promoting French art, literature, music, and cinema (Mehling, 2022, p. 1520).

- **Political motives:** In the early 20th century, artistic collaborations and cultural events were used as a tool to strengthen political relations and promote the image of France as a supporter of cultural diversity and dialogue (Preud'homme, ۲۰۲۳, □. ۲۲۰).
- **Economic interests:** French interaction with the Iranian art scene often had an underlying economic dimension, such as promoting French products, attracting Iranian investments, or securing favorable commercial contracts. France sought to create a positive atmosphere for economic cooperation between the two countries by using artistic diplomacy (Preud'homme, 2023, p. 225).
- **Dynamics of world power:** France, as a great world power, used its cultural and artistic influence to prove itself on the international stage. Interaction with Iran's artistic community helped France to show its soft power and position itself as a leading cultural force (Van Tol, 2021, p. 317).
- **Transnational actors:** Transnational actors such as art galleries, museums, cultural foundations, and art societies played an important role in France's art diplomacy toward Iran. They facilitated artistic collaborations, exhibitions, and cultural events and helped exchange ideas and aesthetics between the two countries (Pinto, 2007, p. 119).
- **Globalization:** Globalization affected the flow of ideas, artistic trends, and cultural practices between two countries. Globalization also created new ways for artistic interactions, such as digital platforms and international art markets (Karimi, ۲۰۱۷, □. ۱۸).

Despite the political tensions arising from the international system during the 20th century, the French government remained dedicated to fostering cultural exchange and mutual understanding between France and Iran, aligning with its national and international objectives and interests.

Conclusion

In the final summary of this article, the analysis of variables affecting French artistic diplomacy toward Iran in the 20th century, based on the theory of James N. Rosenau, reveals several key points about French artistic diplomacy toward Iran in the 20th century:

First, the policies and cultural initiatives of the French government played a significant role in the formation of artistic diplomacy toward Iran. France used its cultural institutions, such as the Institut de France, to promote French culture and establish cultural links with Iran. This cultural diplomacy was seen as a tool to strengthen France's soft power and influence in the region.

Second, economic interests also played a decisive role in the formation of artistic diplomacy. France, a major exporter of cultural goods, sought to use artistic exchanges with Iran to bolster economic interests. This was particularly evident in the field of cinema, where French films became popular in Iran and helped strengthen economic ties between the two countries.

Third, political factors had a great influence on France's artistic diplomacy toward Iran. The political relations between France and Iran fluctuated between periods of cooperation and tension in the 20th century. France used artistic exchanges as a means of channeling these political dynamics and sometimes used cultural events to improve diplomatic relations or reduce conflicts.

Fourth, social and cultural variables were important factors in artistic diplomacy. Interest in Iranian art and culture among French intellectuals and artists facilitated artistic exchanges between the two countries. At the same time, cultural differences and misunderstandings between the French and Iranian communities created challenges for effective artistic diplomacy.

Fifth, individual agencies and personal networks played an important role in the formation of French artistic diplomacy toward Iran. Artists, art professionals, diplomats, and cultural mediators acted as vital factors in facilitating the exchange of trends, ideas, and artistic collaborations between the two countries.

These points and the analysis of variables affecting French artistic diplomacy toward Iran in the 20th century; based on the theory of James N. Rosenau, show the multifaceted nature of artistic diplomacy. Understanding these variables provides insights into the complex dynamics of art diplomacy and its impact on international relations.

In this research, the category of art is known as the most important concept of French diplomacy in the 20th century, therefore, several results can be obtained that confirm the concept of art as a bridge:

- 1. Art as a cultural interface:** The analysis shows that art can act as a bridge between different cultures and societies. The aim of France's artistic diplomacy toward Iran was to strengthen

cultural relations by promoting French art and artists in Iran and facilitating cultural exchange. This aligns with Rosenau's theory of diplomacy, which emphasizes the importance of cultural interactions in diplomacy.

- 2. Diplomatic goals:** The analysis shows that French art diplomacy toward Iran had specific diplomatic goals. These included strengthening political alliances, improving economic relations, and projecting a positive national image. This observation demonstrates the utilization of art as a means to accomplish diplomatic objectives, aligning with Rosenau's theory that views diplomacy as a tool for governance.
- 3. Historical Context:** This analysis highlights the influence of historical context on artistic diplomacy. France's cultural interaction with Iran was affected by political events such as post-war reconstruction, decolonization, and geopolitical considerations. This suggests that the motivations and strategies of artistic diplomacy, as Rosenau argues in his theory, are situated in a broader historical context.
- 4. Perceptions and reception:** The analysis shows that the success of art diplomacy depends on the perceptions and reception of art in the target country. The impact of French artistic initiatives in Iran varied based on the local audience's understanding of French art. This is in line with Rosenau's theory, which emphasizes the importance of mutual understanding and acceptance in diplomacy.
- 5. Artistic Agency:** This analysis highlights the agency of artists and cultural activists in shaping artistic diplomacy. French artists played an active role in promoting French culture in Iran by collaborating with domestic artists and carrying out cultural exchanges. According to Rosenau's theory of diplomacy as a form of self-expression, the involvement of artists in artistic diplomacy implies that it encompasses their agency and creativity.

In sum, the thematic analysis of French art diplomacy toward Iran in the 20th century by highlighting the role of cultural interactions, diplomatic goals, historical contexts, perceptions, reception, and artistic agency in the concept of art as a bridge supports James Rosenau's theory of diplomacy.

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