

## CHAPTER IV

### ***PRINTEMPS FRANCAIS: SWEET ATTEMPTS ON MULTI-TRACK CULTURAL DIPLOMACY***

This chapter will try to analyze the impact of cultural diplomacy done by France through *Printemps Francais* to Indonesia. In this part of the research, the writer will try to describe the advantages gain by France government by doing certain diplomacy strategy. These analyses below is meant to support the hypothesis drawn by the writer by deepening the analysis into several parts:

#### **A. Analysis of *Printemps Francais* as Cultural Diplomacy Instruments**

France is a country that blessed by outstanding cultural heritage. There are many developments of arts and literature happened in France, especially after the enlightenment era. There are many notable thinker, intellectuals, and artist that born and even reside in the France. Take for example, Foucault, Derida, and political thinker such as Jean Jacques Rousseau were from France. The advancement of France culture has been known globally. Culture has been used alongside its diplomacy even before the emergence of cultural diplomacy itself. As what have been explained in the previous chapter about the history of French cultural activities and policy abroad, France considers that culture is an important aspect in relating with others.

*Printemps Francais* was made to promote the French culture. The artists that came from France are indirectly and directly represent the French culture. The ideas of diversity, freedom, are two examples of cultural products that evolved in France since its revolution in 1780s. One of the artists that performed in *Printemps Francais* 2013 was performing about the urbanization and how the space available for the citizen in big cities is getting narrow. The performer is group of dancer called Kubilai Khan Investigations and the dance piece called “Tiger Tiger Burning Bright”.<sup>1</sup> The performances created a direct exchange between the artist and the audience. It was the meaning of *Printemps Francais* as society to society instrument of cultural diplomacy.

*Printemps Francais* is not only publicizing the arts but also spread the language itself. The titled of the festival is *Printemps Francais*, which means French Spring festival, created a new logo of French cultural diplomacy. What it means is that the titled if translate to Indonesia, would be *Festival Musim Semi Perancis*, which is not exist in Indonesian culture. Because, Indonesia only experience two seasons, wet and dry season. This festival is a presentation of French culture. French people assumed that spring is like Renaissance, the positive seasons where the joy and creativity are blooming.<sup>2</sup> People who enjoyed and attended the performances during *Printemps Francais* will directly exposed

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<sup>1</sup> Tiger Tiger Burning Bright-cr ation 2012, taken from Kubilai Khan Investigations: <http://www.kubilai-khan-investigations.com/?ID=60>

<sup>2</sup> See Appendix 1

with the French language. It would later attract Indonesian to know more about France, and even started to learn the language. The Printemps Francais indirectly introducing and promoting the French language. The cultural aspects that brought in most of the performances performed in Printemps Francais are the ideas of diversity, freedom, and obviously the greatest creation that French artist created. France tries to create an image that the French language is matter in addition to its cultural heritage. This idea has enforced France to maximize the power of its influence through soft power in the framework of cultural diplomacy.

France already utilizes cultural aspects in its relations to other countries. Not to forget, the Germany who has been in the long battle with France during the two World Wars, both of the countries try to reconciliation through the cultural exchange and diplomacy. Mentioned before, through a Elysee Treaties in 1960, both of the countries began the cultural exchange through language teaching of both German and French language in the school.<sup>3</sup> This was one of the example how the development of cultural diplomacy has shaped the French cultural diplomacy today. The culture is seen as an effective tool before, so France believe that it should be use in their diplomacy towards other countries. The ideas of culture are not only use in reconciliation with the once-enemy

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<sup>3</sup> The Franco-German Treaty of Friendship, taken from:  
<http://www.cvce.eu/en/recherche/unit-content/-/unit/02bb76df-d066-4c08-a58a-d4686a3e68ff/e186f474-22ac-4360-bc1d-d923d8ecadc4>

countries. But also the newly independent countries in Southeast Asia, one of them are Indonesia. This kind of diplomacy of influence through education and culture inseparable entity to the advancement of empowerment, justice and progress long uphold by France.<sup>4</sup>

*Printemps Francais* could be considered as one of cultural diplomacy means when the culture is mobilize to influence other. As stated by Nye, the soft power is using the attraction. France, through *Printemps Francais*, is showing off their attractiveness with all the artists that performed during the festival. Based on the *Diplomasi Kebudayaan* book by Warsito and Kartikasari, *Printemps Francais* could be considered, as micro diplomacy was the culture is exploited to support the implementation of foreign policy. In this term, *Printemps Francais* artist performances were exploited to implement French cultural foreign policy. France government through the Embassy of France in Indonesia sets a goal to promote the French creation, creating dialogue and discussion in culture, education, and the scientific cooperation. *Printemps Francais* becomes the instrument to support the big plans of France government in their cultural diplomacy.

*Printemps Francais*, which has been implemented in Indonesia since 2004, has given France government positive impact towards its effort to manage and maintain strategic partnership in Indonesia. *Printemps Francais* as cultural

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<sup>4</sup> Laurent Fabius, Foreword in Phillippe Lane Book, French Scientific and Cultural Diplomacy

diplomacy tools could consider success to portray image of France to Indonesia citizen. Image that portrayed through cultural exposure, which is included within the festival, has change public opinion in Indonesia. Through its implementation in Indonesia, there are many activities that included in the festival. Since 2012, more collaboration with the Indonesia artist could become the evident how the French cultural creation in performing arts as well as visual arts attracted Indonesian to at least watch and waiting for the performance. It is impossible if the Printemps Francais did not have a positive impact to the France and Indonesia bilateral relations. It was held for 12 years, and with the budget that spend in the festival is not small, especially to invite over French artist to be performed in Indonesia, managed all the accommodation, and creating the exchange between the French artists and Indonesian definitely need an extra work.

In 2016, the 12<sup>th</sup> Printemps Francais that held in Indonesia within period of two months between May and June invite many French artists to perform in Indonesia. The festival not just showcasing the French culture through music, dance, and theater, not to be forget the visual arts, but also it create a dialogue between the French and local artist. For example, the collaboration of French famous puppeteer *Les Remoulers* with some Indonesian artist such as Senyawa, Herry Dim, and Rangga has created an opportunities for both countries' artist to be involved more in the process. This

process will leads to the indirect impact of this kind of cultural diplomacy.

*Printemps Francais* might not be the only means or program in French cultural diplomacy implementation. It is one of the strategic programs that held to support the French cultural diplomacy effort in Asia, especially in Indonesia. There are other cultural cooperation runs by Institut Francais such as university relations through Warung Perancis, scientific discussion and workshop for higher education, and of course the French language training for French language teacher in Indonesia. All of this are included in the work of Institut Francais, and each of the program is supported one another, it is not standing by their own but rather one big system to implement French cultural networks in Indonesia.

Printemps Francais is the tools of cultural diplomacy that use within the Peace situation as explained by Warsito and Kartikasari.<sup>5</sup> The form of cultural diplomacy within peace condition is including Exhibition, Competition, Mission Exchange, Negotiation, and Conferences. From this perspective, Printemps Francais can be considered Exhibition, because it exhibits French artist artworks through the performances arranged in the festival. The goals of this cultural diplomacy are recognition, hegemony, friendship, and adaptation. Printemps Francais made to create a partnership

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<sup>5</sup> Tulus Warsito, Wahyuni Kartikasari, "Diplomasi Kebudayaan Konsep dan Relevansi bagi Negara BERkembang: Studi Kasus Indonesia", 2007, Yogyakarta: Ombak.

with Indonesia in several field as mentioned before. While, the tools or means of these cultural diplomacy categories is involving the tourism, sport, education, trades, and art. Printemps Francais, in this case, is included into the arts because the festival itself is consisted of many performances and visual arts exhibition. Take for example, from the performance by Dulce Memoire that presented the classical music that has been developed since a long time ago in France.

On Cooperation and Cultural Action Networks Meeting that ends on July 2013, France's Minister of Foreign Affair affirmed that to contribute on France economic recovery is by giving support to international expansions of French companies and also through promoting French attractiveness.<sup>6</sup> The importance of cultural diplomacy to support and contributing to French foreign policy should not be underestimated as what described above. France could be one of Western culture representation. There are several conditions which categorized France and its rich cultural, socio-political influence to Europe and the rest of the world. Firstly, French Revolution, this event succeeds to topple down French monarchy in 1789. This event signed the birth of new idea in French social construction. The slogan of Libérté,

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<sup>6</sup> Presentation by Laurent Fabius of France's New Cultural Diplomacy, taken from: <http://www.diplomatie.gouv.fr/en/french-foreign-policy/cultural-diplomacy/cultural-seasons-and-events/events-2013-7770/article/presentation-by-laurent-fabius-of>

Egalité, and Fraternité became new spirit for Europe. In an instant, the word of freedom spread across the European continent, and it impaired the Feudalism. Second, France and England become states where the industrial revolution born. New social constructions emerge and created one of the first modern societies in the world. The last reason is strong and influential intellectual such as Descartes, Boudelaire, Pascal, Derida, Foucault, Paul Sartre and many another scientist and artists supports France. All these conditions are qualities that France possessed which could be the attraction to other countries, developing countries, such as Indonesia.

As explained in the beginning of this paper that the cultural diplomacy done by France will be explain through the cultural diplomacy approach with the actors involved in the practiced. The analysis of actors that involved and exercised cultural diplomacy through Printemps Francais would be explained in the next part of this chapter.

## **B. Analysis of Actors involved in *Printemps Francais***

*Printemps Francais* is held based on certain system managed by Ministry of Foreign Affairs as well as Cooperation and Cultural Agency of France's embassy. The festival itself maintained in the desk job of Institut Francais all over Asia, in this case is Institut Francais Indonesia. The implementation of Printemps Francais in Indonesia maintains



and manages by two agencies, Institut Francais and Alliance Francaises.<sup>7</sup>

According to Clarke, there are categories of actors that implemented and making meaning to the cultural products.<sup>8</sup> The Printemps Francais could be considered as cultural products because the performance within the festival are basically formed through process where the individual or in this term is the artist with its environment and values they have in France. These categories will be use to explain actors that involved in French cultural diplomacy to Indonesia through Printemps Francais. The actors are the policymakers, agents, practitioners, and individual. In *Printemps Francais* itself, the actors that played the role in the implementation of the Festival were Ministry of Foreign Affairs, Institut Francais and Alliance Francaises, and the artists that involved inside the festival as well as the audience that visited and engage during the festival. Ministry of Foreign Affairs acted as the policy-makers, making the guidelines of the French cultural diplomacy implementation. Even though the Institut Francais activities is more independent now, since 2010, but all the activities carried out by the Institut should be inline with the regulation made by French Embassy in Indonesia. The policy makers are responsible to enforce the policy goals to the agents and the practitioners of cultural diplomacy. Unlike the

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<sup>7</sup> See Appendix 2

<sup>8</sup> David Clarke, 2016, “ Theorising the role of cultural products in cultural diplomacy from cultural studies perspective”, *International Journal of Cultural Policy*

Alliance Francaises, the Institut Francais still manage by the Ministry of Foreign Affairs, especially when it comes to the cultural activities that they will have during one-year program.

The second actor in Printemps Francais is Institut Francais d'Indonesie. Institut Francais acted as agents in the French cultural diplomacy. It means that the implementation of the cultural diplomacy is imposed to Institut Francais. For Printemps Francais itself, the program that runs during the festival consists of three level program. They are regional, national, and local. Regional program, for example, proposed by organization which promote actual music of French that propose the Asian tour of the group. Institut Francais Paris will offer and ask the diplomatic post in Southeast Asia whether to receive them or not. Institut Francais has the authority to decide and consider the events that will perform in Printemps Francais. Institut Francais still maintain the cultural diplomacy that decided by the policy makers with some adaptation, especially on the budget. Took for example, The Bird at first proposed by Institut Francais Indonesia (IFI) Jogja that offered to the Jakarta, it late became the national program during Printemps Francais 2016.<sup>9</sup> The artists performed in the Printemps Francais included in the practitioners of cultural diplomacy. The artists implementing cultural diplomacy policy exercised by the agency and decided by Ministry of Foreign Affairs through their artistic works.

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<sup>9</sup> See Appendix 1

The last actor is individual that engaging with the performance performed by the cultural diplomacy practitioners.

The program involving Institut Francais in four cities in Indonesia such as Jakarta, Surabaya, Bandung, and Jogjakarta as well as Alliance Francaises in Medan, and Bali. The entire action and works by cultural diplomats, agents that under the French Embassy is always about the networking.<sup>10</sup> Printemps Francais was involving a great cooperation between all the actors in the field of cultural networks of France. As the Foreign Affairs Minister of France, Laurent Fabius, he stated that there is a great network of influence within the field of culture, education, scientific and academy in the world, beyond the French border. France's one of strategy is an active influence through education and culture carried out by embassies and by division of *Institut Francais* and *Alliance Francaises*.

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<sup>10</sup> Jean-Rene Gehan, The Cultural Diplomacy in Other Nations, taken from: [http://www.cceae.umontreal.ca/IMG/pdf/10\\_Round\\_Table\\_2.pdf](http://www.cceae.umontreal.ca/IMG/pdf/10_Round_Table_2.pdf)

### **Analysis Actors involved in Printemps Francais**

No.	Actor	Name	Function
1	Policy-makers	France Government, Ministry of Foreign Affairs, France Embassy in Indonesia.	To create policy of French Cultural Diplomacy, to create guideline for the implementation of French cultural diplomacy in Indonesia.
2	Agents	Institut Francais d'Indonesie, Alliance Francaises	Implementing French cultural diplomacy goals through program, in this case in Printemps Francais.
3	Practitioners	For example, <i>Les Remouleurs</i> , Kokomo, Dulce Memoire, Kubilai Khan Investigations	Implement the cultural diplomacy through artistic work they have by showing the ideas and values, also image of French culture.
4	Individual	Indonesian that attend and watch the <i>Printemps Francais</i>	Attend, interact, also responds to the performance brought by the artists.

Table 4.1 Analysis Actors Involved in Printemps Francais taken from many sources

Cultural Diplomacy through Printemps Francais explained not only as the action of government-to-government cooperation. But it was rather more of the combination of both. France and Indonesia diplomatic relations is seen as government-to-government relations as both of countries established embassy (diplomatic post) in each countries. French government in the case of *Printemps Francais* was supported the application of cultural diplomacy run by Institut Francais d'Indonesie. The cultural diplomacy done through *Printemps Francais* was involving more of the relations

between society and society as explained by Warsito and Kartikasri scheme of actors on Cultural Diplomacy.<sup>11</sup>

Furthermore, the role of parties that involved in *Printemps Francais* will be explain using some of tracks in Multi-track cultural diplomacy that have been illustrate in the beginning.

### **Multi-track cultural diplomacy of French in *Printemps Francais* Diagram**

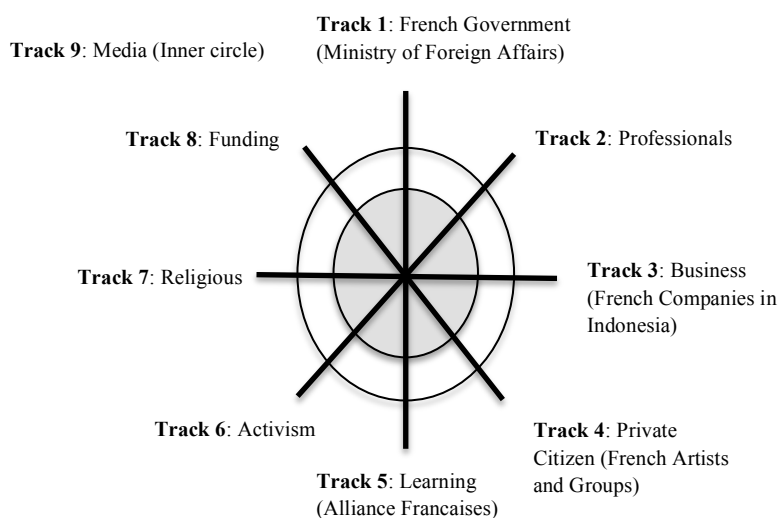


Figure 4.1. Multi-track cultural diplomacy of French through *Printemps Francais*

As shown on the figure above, only some of tracks in the diagram that will be explain in this part of analysis. Track one shows the French government that represent by France's

<sup>11</sup> See Chapter I, Theroretical Frameworks

Ministry of Foreign Affairs. The Ministry represents France in Indonesia and manages the cultural cooperation between both countries in the case of *Printemps Francaise*. The role of this track is to supervise the implementation of cultural cooperation between France and Indonesia that carried out by Institut Francais D'Indonesie. This track also conducts the meeting between both countries officials. Track two represents the professional that manage, research, as well as analyze the conflict to resolve it, while on *Printemps Francais* there us no direct conflict between France and Indonesia or as stated in Warsito and Kartikasari book's that the cultural diplomacy in form of art exhibition is conduct in peace situation.<sup>12</sup>

The Track Three of this multi-track cultural diplomacy referred to Business. In term of *Printemps Francais*, French companies in Indonesia supported the program of IFI by offering the cooperation and funding. These companies could not referred as Track Eight of this diplomacy; the foundation that supported the funding of the programs in term of money such as Djarum Foundation could include in this realm. In Track Four, artist and creative groups that engage in this festival are included in this track. The artists and groups are private citizen that involved directly in the process of cultural diplomacy done by France to Indonesia through *Printemps Francais*. Track Five of these tracks included the institution under French Ministry of Foreign Affairs that also involved in

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<sup>12</sup> See Chapter 1, Theoretical Framework

the implementation of Printemps Francais, which is *Alliance Francaises*. This institution is basically a foundation that operates to provide resources and teaching of French language in Indonesia, and the rest of the world. In the Track Six, peacemaking through advocacy, the artist and creative groups that performed in the festival explicitly or implicitly indirectly bring the activist of peace and environment. Because, the artist also represented and exposed the ideas and values they believed in such as the ideas of freedom, the modernity, and many other. Track Seven about Religion, is not involved in the *Printemps Francais* explicitly, but the track could be imposed in the acceptance of Indonesian on the performances that brought by Western culture by France. The last track is media. Media has a role in shaping the opinion of Indonesian towards France. It will be affecting the perspective and view of Indonesian towards the distinctive cultural values that brought by French artist. Media that exposed and displayed the festival will creates an effect to people who watch the news about the festival.

**C. Analysis on Private Sectors involvement in supporting *Printemps Francais* as French Multi-track Cultural Diplomacy**

French government tried to relate, building relations, and interact with Indonesian people in order to achieve its national interest through multi-track cultural diplomacy in form of Printemps Francais that letting in the support from

private sectors. The effort taken by French government through the spring festival can be seen on the figure below. The figure shows French government, Indonesian people, the medium, which are private sectors support on *Printemps Francais*, and feedback.

### **French Government and Indonesian People Relations**

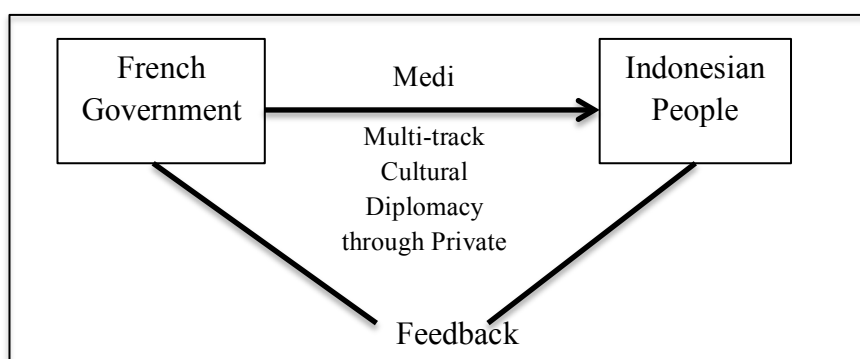


Figure 4.2 Relations between French Government and Indonesia People with the medium of Private Sectors in *Printemps Francais*.

French government with the Embassy that operates in Indonesia represents France. Institut Francais is part of French government because it is under the ministry of foreign affairs. The right arrow shows the interaction of IFI to Indonesian people. As explained previously, IFI acted as cooperation and cultural agency in Indonesia. So, it is directly connected with the Indonesian people. *Printemps Francais* acted as the medium of French cultural diplomacy and the private sectors are the one that supported the implementation of this diplomacy. All the activities through the medium are meant to create an impact such as showing and creating France's image



in Indonesia people, which later could change the perception towards France in general, or specific. This feedback is the interest possessed by French government by doing such diplomacy to Indonesian people.

As seen on the Table 3.2, it shows several sponsors of Printemps Francais.<sup>13</sup> It could be seen that one of French big company such as Total involved in this multi-track cultural diplomacy. Other private sectors that supported the program are Sheraton Hotel and Meridien Hotel; both of these hotels are big hotel groups from France that operates not only in Indonesia but spread all over the world. Their involvement in the program could be seen as the awareness to the development of culture and education. These phenomena could create an image of French privates sectors to Indonesian. It could be seen and assume that the French private sectors willing to cooperate with Indonesian in non-political issues or direct economic cooperation. The good will of French private sectors in involving in this kind of cultural exchange could influence how Indonesian perceived France.

In this part, the writer tries to analyze the private sectors involvement in the implementation of the spring festival in Indonesia. There are several reasons why French government maximizes the private sectors to support French multi-track cultural diplomacy through *Printemps Francais* in Indonesia in 2012 – 2016. The first reason is that the budget or the funding of this festival. Printemps Francais was held under

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<sup>13</sup> See Chapter 3, Table 3.2 Sponsors of Printemps Francais

the program of Institut Francais D'Indonesie, the budget of cultural cooperation and program was set in the beginning every year by chancellor of culture and cultural attaché that works in IFI.<sup>14</sup> To hold such a big event that sending's French artist to Indonesia as well as providing a great collaboration between Indonesian and French artists was not cheap. The budget owned by each Institut Francais was not enough to cover all the expenses. The rise of security problems and the war in Middle East are also affecting the cultural cooperation budget in France.<sup>15</sup> IFI had to work and maintain the festival in tight budget. So, the support of private sectors, especially French companies that operated in Indonesia is needed. In term of budget IFI also work or cooperate with Indonesian private sectors.

The second reasons is that, by involving and maximizing the support of French private sectors in this cultural diplomacy, the French government could facilitate the companies to be recognized by Indonesian. Total was one of companies that supported the program in 2012 until 2016. The involvement of companies could help the festival that will later create an impact to the perspective of Indonesian towards France. It will create an easier approach to Indonesian people especially in promoting the product and creation made in France. Printemps Francais give an indirect influence to the Indonesian people perspective. This second reason will lead to

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<sup>14</sup> See Appendix 1

<sup>15</sup> See Appendix 1

the next that *Printemps Francais* could attract people to come to France. By exposing the cultural uniqueness and richness of France, people will be attracted to visit France, study in France, as well as cooperating with French groups or companies. This becomes an indirect effect to private sectors in France or in Indonesia. Tourism is one of the sectors that contribute to French GDP, if the number of tourists increases, the income of private sectors that are engaged in the field of tourism also increases. The exposure of French culture and language during *Printemps Francais* is not only affecting the number of tourists from Indonesia that visit France but also the number of students and teachers that study French language or study in France. This is an indirect impact to French private sectors. Students that study a master's degree in France will be able to teach and discover the French industry, the industrial products made in France. When they come back to Indonesia they will promote the modernity and the products from the French industry.<sup>16</sup>

#### **D. Analysis of *Printemps Francais* continuation as French Multi-track Cultural Diplomacy**

*Printemps Francais* has been successfully exercised for 12 years in Indonesia. During its implementation, there were strong and good points of its implementation. The strong point was that it becomes a medium of cooperation between French and Indonesian artists. The cultural cooperation

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<sup>16</sup> See Appendix 2, p. 105

between the artists, French artists and Indonesian artist are society-to-society relations. Two different cultures are working together in collaborative projects. Printemps Francais created the condition for people exchange, direct exchange. But, through its development and evolution since 2012, there is an urgent need of change so that it will work effectively.

As discussed before, *Printemps Francais* was held in very tight budget of French Government. The budget for cultural cooperation is not as many as before with the security issues that France face in the previous year became one of the main focus of France government. But, the importance of culture is not once for all set aside because culture will be, and always bring along the cooperation done by France. As mentioned in the previous chapter on *Printemps Francais* overview, it is begun as self-sufficient festival.<sup>17</sup> In the previous chapter, it has been described the funds of Printemps Francais, there were French enterprises that support the festival. But, as the interest of the French enterprise was not as big as before, some French enterprises stop giving support to Printemps Francais. For example is the Weda bay Nickel, from 2012 until 2015, it keeps supporting the Printemps Francais, but due to the lost of its partner in the project, the company stop giving funds to Printemps Francais.<sup>18</sup>

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<sup>17</sup> See Appendix 2

<sup>18</sup> Eramet Seeks New Partners for Indonesia's Weda Bay Nickel Project: CEO, taken from Jakarta Globe.id: <http://jakartaglobe.id/business/eramet-seeks-new-partners-indonesias-weda-bay-nickel-project-ceo/>

In spite of the hardship that face by the festival in the recent year, there are always the silver linings. Printemps Francais that held 12 years ago, might not be directly creating a profits to the France government but it create an opportunity for other cooperation between France and Indonesia in the cultural fields. *Printemps Francais* became the festival that brought together French and Indonesian artist. As what stated by the interviewee for this thesis, the impact given by French Spring Festival is might be the curiosity of Indonesian that become interesting to understand more about France and might be ended up learning French language in the Institute Francais or *Alliance Francaises* available in their town.

*Printemps Francais* might be celebrating or held in different framework then the last Printemps Francais in 2016. But, the cultural events and activities surely exist in the next year and years after, maybe in different concepts. Indonesia is the last country that held Indonesia in this kind of frame. To maximize the budget and the work of the festival, the cultural events next year would not concentrated in some months but rather it will be celebrated or held all year long.<sup>19</sup>

To end this chapter and to emphasize the important of culture for France, cited from the statement addressed by French Minister of Foreign Affairs, M. Laurent Fabius, he stated, “Culture is one of our greatest strength. Culture is an

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<sup>19</sup> See Appendix 1 and 2.

incredible sources of influence and growth”.<sup>20</sup> Cultural diplomacy still carried out by French government through its agency with new strategy to maximize the effort. Private Sectors have a big role to support cultural diplomacy effort of France in Indonesia. The partnership between French government, French cultural agency, private business, individuals, and media are hand in hand operating *Printemps Francais* as French multi-track cultural diplomacy.

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<sup>20</sup> Our Ambitions for Cultural Diplomacy in the 21<sup>st</sup> Century, 2013, taken from French Embassy in Washington D.C:  
<http://franceintheus.org/spip.php?article4748>