

Cultural Diplomacy's Hidden Potential: Exploring Goals through Indonesian's Scholarship Program



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Abstract

Cultural diplomacy is a practice that many countries have long implemented. Although it has existed for a long time, the concept of cultural diplomacy is still developing; that is, experts in this field continue to contribute to the improvement of the development of the concept. This study intends to add four objectives of cultural diplomacy based on testimonials of 52 Indonesian Arts and Culture Scholarship alumni in a book entitled 15 Years Indonesian Art and Culture Scholarship. Based on the responses of 52 Indonesian Arts and Culture Scholarship (IACS) alumni, we received and coded 292 citations and produced 10 themes related to cultural diplomacy in the IACS. Out of the 10 themes, we further set 10 cultural diplomacy goals, out of which 6 are aligned with the goals for cultural diplomacy set by an expert. However, we found four new interesting objectives that can benefit the country if used to their full potential. It is incredible to know that pure arts and cultural activities can produce various feelings that indicate the possibility of soft power.

Keywords: Cultural diplomacy, The Objective of Cultural Diplomacy, Indonesian Arts and Culture Scholarship.

Introduction

Cultural diplomacy may be as old as the practice of diplomacy itself. Implemented since humans recognized international relations, France was the first Western country to officially design an organized cultural relationship involving various religions and educational and philanthropic works (Mulcahy, 1999). Although classified as a long-implemented practice, cultural diplomacy is frequently underestimated (Pajtinka 2014), and this practice has yet to receive significant attention as a scientific subject (Mark, 2008). Despite the recent exponential increase in various schools of thought on international relations theory, cultural diplomacy has received little attention (Mark 2008). This situation leaves room for new contri-

butions to the concept of cultural diplomacy. This study discusses the objective of cultural diplomacy by analyzing the Indonesian Arts and Culture Scholarship (IACS), a scholarship program delivered by the Ministry of Foreign Affairs of Indonesia. By referring to the testimonials of the alumni of the program, we present objectives related to cultural diplomacy as observed in the program and compare them with those in the literature. Four supplementary cultural diplomacy objectives have not been explored in the current literature study. These four objectives are significant because we have never imagined that pure art and cultural activities could elicit a deep impression from alumni. Thus, these activities have the po-

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tential to direct them to conduct voluntary activities and behavior for a cultural diplomacy country. This paper begins with an explanation of cultural diplomacy, a description of the objectives and actors of cultural diplomacy according to experts, and a description of IACS and the implementation of its program before comparing the results obtained through expert opinion.

Cultural Diplomacy

Most definitions of cultural diplomacy in the literature refer to that proposed by Cumming (2003). However, a few others differ from that of Cumming, which enriches the definition. Thus far, no consensus exists on a definite definition, such that the meaning of cultural diplomacy varies according to context (Kim 2017). This study maps three groups of the definition of cultural diplomacy, namely, groups that link cultural diplomacy with (a) foreign policy and (b) the creation of mutual trust and a group that does not belong to the first two groups. The first group is a definition related to foreign policy, which was put forward by Enders (2005), who explains that cultural diplomacy has a political goal that links to foreign policy goals (Enders 2005 in Pajtinka, 2014). Similar to the argument of Enders, Pajtinka cites that cultural diplomacy is a set of activities conducted directly by or in conjunction with the diplomatic authorities of a state. They are intended to advance the foreign policy interests of such a state in the area of cultural diplomacy primarily by fostering cultural exchange with other states (Pajtinka, 2014). Similarly, Mark (2008; 2009) states that cultural diplomacy supports the goals of foreign policy, its diplomacy, or both. In line with the previous definition, Gienow-Hecht and Donfried (2010) explain that cultural diplomacy is a series of national policies intended to support the export of populist samples of culture to advance foreign policy goals (Gienow-Hecht and Donfried in Indraswari 2015). The abovementioned definitions imply that cultural diplomacy is an activity conducted by the government as the implementing actor through the utilization of its culture. The second group deals with mutual understanding. This definition is closely related to the argument of Cumming (2003), which is cited by the majority of cultural diplomacy writers. Cumming

explains that cultural diplomacy is “the exchange of ideas, information, art, and other aspects of culture among nations and their peoples to foster mutual understanding.” Similarly, Laqueur (in Goff, 2013) views cultural diplomacy as the promotion of understanding among individuals through artistic expression and dialog about ideas, information, and people. Furthermore, Carbone (2017) argues that cultural diplomacy denotes the building of trust via a shared understanding to initiate cooperation, business, and peace, among others. In addition, although the definition put forward by Kim (2017) does not directly discuss mutual understanding, it is more or less related to trust and mutuality, which is achieved if mutual understanding exists between collaborating parties. Lastly, Appel et al. (2008) stated that as a two-way communication process, cultural diplomacy entails promoting the image and ideals of a country among foreign audiences and to attempt to comprehend the culture, values, and images of other nations and their people.

Furthermore, in the third group, the proposed definitions differ from the previous two. For example, Nye (2002) highlights cultural diplomacy in international relations as the ability to convince through values, ideas, and culture instead of violence. Cull (2009) defines cultural diplomacy as the management of the international environment by promoting the cultural achievements and resources abroad or the facilitation of cultural transmission abroad or both. Moreover, as a national endeavor, cultural diplomacy is conducted in the interest of the state, which involves the use of national culture to strengthen national security and its stance abroad (Ang, 2015). The abovementioned definitions demonstrate cultural diplomacy, which experts interpret as an activity for achieving foreign policy. Cultural activities are associated with the implementation of foreign policy by engaging the desired targets. Meanwhile, a few definitions describe a more fundamental objective for building mutual understanding and trust elsewhere. Without demeaning, this goal is more realistic and straightforward when compared to the first group, because understanding among individuals does not necessarily form the target of support for foreign policy. Thus, this

third group of definitions fits the various definitions of cultural diplomacy. All definitions provide an overview of activities related to cultural diplomacy, although not all defined actors and target audiences are involved in cultural diplomacy. Similar to public diplomacy, actors in cultural diplomacy could be state or non-state actors. Alternatively, collaboration may occur between state and non-state actors. For experts, such as Mark (2008), who argue that cultural diplomacy is the realm of the state, the government is the leading actor in cultural diplomacy. In other words, actions that fall under the purview of cultural diplomacy reveal a facet of the culture of the polity that the government intends to represent. Meanwhile, experts argue that the state is the leading actor in cultural diplomacy. However, it could also collaborate with other actors (Pajtinka, 2014). The Center for Arts and Culture (2004) argues that the involvement of non-state actors in public diplomacy is necessary. Globalization and technological development have provided space for non-state actors as implementers in cultural diplomacy. The current study agrees with Pajtinka (2014) that the government is the leading actor in cultural diplomacy, but its activities may involve non-state actors. This involvement is related to the expertise of non-state actors in cultural activities.

Objective(s) of Cultural Diplomacy

This section describes the objectives of cultural diplomacy as proposed by the literature. The current study compares the various objectives of cultural diplomacy with those of cultural diplomacy. As previously mentioned, cultural diplomacy includes high goals (stressed in the interest of the state) and straightforward goals (highlighted in the target). Lofty goals are related to foreign policy; that is, the cultural diplomacy of a country helps to support its foreign policy or diplomacy (Mark, 2008, 2009; Enders, Hubinger, Kurucz in Pajtinka, 2014). Meanwhile, other experts view the objective of cultural diplomacy using an approach that focuses on the targets, such as observing various positive changes in the targets after being exposed to the culture of a state. An example of a positive change is an increased appreciation of the fundamental values of a state (Center for Arts and Culture 2004). Exposure to the cultural

values of a state is expected to increase the understanding of the target of the value of a state. Moreover, through this culture, it is hoped that the state will succeed in winning the minds and hearts of the target (Appel et al., 2008). Cultural diplomacy can also overcome the suspicion of targets toward official messages conveyed by the state, developing mutual understanding, combating ethnocentrism and stereotypes, and preventing conflict (Mark 2009). Developing relationships with outsiders through cultural diplomacy can build trust and reduce miscommunications, ignorance, and hostility (Appel et al., 2008). Furthermore, cultural diplomacy can broaden understanding and alter viewpoints (Schneider, 2009). In addition, other goals, such as contacting overseas publics with influence (Appel et al. 2008), developing positive, peaceful, and constructive relationships (Carbone 2017), creating a forum for discussion and the exchange of viewpoints (Scott-Smith 2009), and promoting the arts and culture of a nation to international audiences (Azzahara Ulyana and Salleh 2018) are also put forward as objectives of cultural diplomacy. The objective of cultural diplomacy, which focuses on state interest, denotes that cultural diplomacy is an instrument of foreign policy, such that these goals are aligned with foreign policy. At this point, the success of cultural diplomacy indicates whether or not cultural diplomacy is beneficial to foreign policy goals. Meanwhile, more straightforward goals focus on the targets, specifically, various changes to the targets, which focuses on their perspective or way of thinking. This objective has not considered the relationship between target and foreign policy achievement. Its success is mapped through the positive perspectives and attitudes perceived by the target toward a state.

Indonesian Art and Culture Scholarship

Indonesia has long implemented various programs related to cultural diplomacy, and IACS is one of the many outreaches of foreign public programs implemented in this country (Trisni 2020). IACS is a scholarship program initiated by the Directorate General of Public Diplomacy of the Indonesian Ministry of Foreign Affairs (Kemlu). In terms of actors, IACS is a product of the collaboration between the government and non-state actors (in this case, art studios). This program provides for-

eign and Indonesian youth with opportunities for learn Indonesian arts and culture at local Indonesian studios for 3 months. This program was first implemented in 2003 and offered yearly, except in 2020, when the COVID-19 pandemic was at its peak. Until 2019, more than 10 studios/institutions became partner studios of the IACS. These partners can change according to the needs of the state. Thus far, two educational institutions are implementing the IACS, namely, the Universitas Pembangunan Nasional "Veteran" Yogyakarta and the Universitas Islam Nasional Sunan Kalijaga Yogyakarta. These institutions implement special programs, including education on Indonesian politics, but utilize arts and culture as the primary curriculum. Partner studios lie across various parts of Indonesia, such that the arts and culture shared in each studio are different. The lessons given by partner studios follow modules and directives provided by the Ministry of Foreign Affairs. The recipients of IACS are young people aged 19–35 years who are interested in arts and culture (Interview with Sanggar Syofyani, 2020, n.d.) The Ministry of Foreign Affairs conducts recruitment through embassies worldwide; afterward, it contacts successful participants to arrange all their needs before leaving for Indonesia (Ambulo in Nurwahyudi et al., 2017) The number of participants accepted each year varies, which on average ranges from 40–70 people (Diplik 2022), including 5–6 Indonesians each year (Interview Sanggar Syofyani, 2020, n.d.) Until 2019, IACS produced 920 alumni across 77 countries (Direktorat Diplomasi Publik, 2020) These alumni conduct various activities, such as forming the Indonesian–Dutch Youth Community in the Netherlands, Pencak Silat hermitage in Austria, and the Indo-Benin cultural center of Banyuwangi, teaching dance at various universities in Thailand, writing books about Indonesia, and making documentaries on Pakarena dance (Direktorat Diplomasi Publik, 2020). Meanwhile, the cultural instrument used in the daily activities of the IACS is music, dance, and regional crafts; Indonesian language learning; introduction of socio-cultural values and norms; local community customs; cultural sites; history and tourism; visitation to social institutions; arts and culture; and excursion and participation in festivals and socio-cultural activities within the

community (Dit. Diplik 2018) The studios utilize these instruments in conducting cultural diplomacy through the IACS. Thus, activities at partner studios are purely artistic and cultural. Regarding the various articles on IACS activities, the current study concludes that this activity is purely about Indonesian arts and culture. Except for specific programs that provide knowledge on Indonesian politics, regular programs exclude any political elements. The participants only learn art and culture, including the traditional way of life of Indonesians and the philosophies they live by. IACS provides opportunities for scholarship recipients to live with Indonesians and conduct various activities with them.

Discussion

This section presents the results of the analysis of the objective of cultural diplomacy as promoted by the IACS by analyzing the testimonials given by 52 IACS alumni. The success of cultural diplomacy is measured using various factors, such as the number of people who attended an event, media coverage, and feedback from the participants or the audience (Mark, 2009) The study examines the statements from the alumni to determine the results of IACS activities and formulate the relevant objectives of cultural diplomacy. Alumni testimonies on the book 15 Years of Indonesian Arts and Culture Scholarship (Nurwahyudi et al., 2017) produced 292 statements, which we coded into 10 categories that show the results of the analysis of the alumnus testimonies. The coding is based on words that frequently appeared in testimonials. Based on these results, the study formulates the objectives of cultural diplomacy. The following section describes the outcomes and objectives of the IACS. The first result is a "positive impression of Indonesia," which is subcategorized into positive images of the natural beauty, arts and culture, people, and cuisine of Indonesia. While spending three to three and a half months in Indonesia, the participants could visit various tourist spots ranging from mountains, countryside, modern tourism sites, or bodies of water such as oceans, rivers, and lakes. These tours provide participants with opportunities to explore the natural beauty of Indonesia. Several participants felt that the landscapes in Indonesia were stunning.

Admiration for the natural beauty of Indonesia is one of the most frequently conveyed impressions by the alumni, and we group this impression into positive impressions toward Indonesia. Furthermore, the daily activities of the participants related to Indonesian art and culture provided them with in-depth knowledge about Indonesian culture. This circumstance enables them to gain knowledge about the vibrant and varied Indonesian culture. A few of the participants then admired the diversity of Indonesian culture and fell in love with its arts and culture. Lessons on regional dance and music, crafts, Indonesian language, cultural philosophy, and other related cultural studies, which are held 5 days per week for 3 months, have aroused the admiration of the alumni for Indonesian culture. In this sense, the alumni develop a favorable impression of Indonesian culture, which still refers to a positive image of Indonesia. Another positive impression from the alumni is their positive impression of Indonesians. The people are famous for their hospitality, warmth, kinship, and helpfulness. The alumni were impressed with the assistance that was easily provided by Indonesians. For example, the alumni receive assistance when they get lost on the road, when choosing public transportation, or when utilizing services in public places such as markets. Moreover, the friendly attitude, which is part of the culture, has given alumni a good impression, such that they will remember these good Indonesian people when they think of Indonesia. For alumni, experiencing the good attitude displayed by Indonesians elsewhere is challenging. Lastly, the alumni also expressed their excellent impression of Indonesian culinary delights. Traditional Indonesian food generally contains strong spices and is easy for foreign tongues to adapt. We noted that the alumni positively commented on the culinary delights in their placement areas, such as Padang, Bali, Jogjakarta, and Makassar. The traditional food served daily gives them a good impression of Indonesian cuisine. The first category found from testimonials is "a positive impression of Indonesia." To examine the goals of cultural diplomacy, we consider which objective may be related to this result. As previously discussed, the goal is related to the formation of a positive impression, such that a possible objective is "to develop a positive image of the country."

The second finding from the statements of the alumni is the "emotional bond with Indonesia." An example of this emotional bond is their desire to return to Indonesia due to their close bond with the people in the studios and the feeling that they have found the comfort of a family. Other alumni want to reunite with the people they have met during their stay, while others want to learn more about Indonesia. Furthermore, a few of them consider Indonesia their second home, while others state that they like Indonesia and miss everything they have experienced in Indonesia. For example, one alumna felt like she is Indonesian when performing Indonesian culture, while others admired Indonesia. In summary, the abovementioned sentiments are related to the emotional ties that they feel toward Indonesia. Referring to these results, we argue that this emotional bond can occur, because cultural diplomacy aims "to form an emotional bond with foreigners." Furthermore, the third finding is "the aspiration to give back to Indonesia." We found that these alumni wanted to return the kindness they had received in Indonesia. A few of them are determined to promote the Indonesian culture in their countries, teach the Indonesian culture, and join Indonesian associations. Furthermore, one of them expressed the desire to conduct a research on the Indonesian culture and introduce it to the world. In addition, they plan to establish and strengthen the friendship between their city and Indonesia and to perform Indonesian cultural arts in their country. One alum is eager to represent Indonesia in cultural festivals, and another wants to give back by introducing cultural products from Indonesia by opening novelty shops. The other results related to reciprocation are their willingness to form an Indonesian community and continue studying Indonesian art and culture. One participant cited the desire to keep the Javanese (one of the regional languages in Indonesia) language alive in her community and to be present in every Indonesian cultural activity. Amazingly, the opportunity to study Indonesian culture in Indonesia for a relatively short period develops a sense of gratitude within the alumni, such that they later want to return the favor. A few of these acts of reciprocation are concrete, such as opening an Indonesian shop in one's country to introduce Indonesian products.

At the same time, we found that certain alumni also wish to reciprocate, although a lack of implementation exists. Regardless, the return of gratitude is beneficial for Indonesia. This country does not need to spend additional funds or activities to convince the alumni, because a few of them intend to return the favor voluntarily. The third finding is "the aspiration to reciprocate to Indonesia," as cited by the abovementioned finding; we consider goals that correlate with the finding. We believe that the related goal is "promoting the aspirations of the targets to reciprocate." The fourth finding is "gaining experience." We found that the alumni gained valuable experience while in Indonesia. Life experiences, friendships, and learning are valuable experiences that they cannot forget. This experience has helped them understand Indonesia profoundly and appreciate traditional arts and culture more after gaining experience through IACS. The alumni gained experience by dealing with feelings of inferiority toward foreigners and by expanding their networks. Participation in the IACS provided opportunities for the alumni to gain various experiences that remain unforgettable to this day. This experience is a valuable life provision and contributes to their self-development. Based on this finding, we suggest that one of the goals of cultural diplomacy is "to provide consumers with unforgettable valuable experiences." The fifth result was related to the IACS program, where the alumni indicated that they favor the IACS program. Various feelings indicate this argument. One alum felt grateful to have gained the opportunity to learn the arts and culture in Indonesia for free; another continues to recall all memories while conducting the IACS program; one alum likes the IACS program to the extent that he promoted it to acquaintances. Others expressed that they feel very fortunate to win the scholarship and felt amazed at the IACS program, because it pays attention to detail and is very well structured. Other cited that they think that the activities of the IACS are exciting, such that participants feel at home and preoccupied with the activities. Some of them mentioned that IACS exerted a positive influence on their lives. The abovementioned descriptions of feelings are directly related to IACS activities. Although we observed these impressions in the

previous points, the statements specifically refer to IACS, which differentiates this point from the previous one. The explanation in the earlier issues is more general, while this point is mainly concerned the IACS program. Finding that IACS activities are challenging for them to forget, we formulated the aim of cultural diplomacy as "creating moments to be cherished by the target." The sixth finding is the "understanding of Indonesian values." We found that a few of the alumni gained an understanding of Indonesian values during their stay. For example, one alum understands the meaning of the learning dance and that Indonesian traditional dance focuses on aesthetics and the delivery of Indonesian values. Furthermore, another alum understands the diversity and cultural richness of Indonesia and that the majority of the Indonesian people are religious, such that their daily lives revolve around the religion. The alumni understand that Indonesia can still unite amidst its diversity. They also held a more positive view toward Muslims and know that all kinds of cultures can peacefully coexist in Indonesia. They acknowledge the differences and the philosophy of life of Indonesians. Therefore, living in Indonesia, associating with Indonesian people, learning the Indonesian culture, and consuming Indonesian food enables them to understand Indonesian values through direct experience. These values are typically crucial, because they are closely related to the sentiments of foreigners toward Muslims. The alumni tend to view Muslims more positively after understanding the values espoused by Indonesian Muslims, including the realization that hardline Muslims who are frequently associated with terrorism and who have filled the image of Islam, thus far, are not the Muslims they meet in Indonesia. The finding in which the alumni understand Indonesian values, the objective of cultural diplomacy relevant to this outcome is "a vehicle of value understanding." The seventh result is "increased knowledge." The testimonials reveal that the alumni have gained increased knowledge through the activities while being scholarship recipients. Supporting indications for this notion are as follows: a few of the alumni perceived they have gained advanced knowledge about themselves; other expressed they have found their self-identity in Indonesia, knew themselves better, and under-

stood what is and is not essential. Several alumni think they have gained knowledge and inspiration on how to live their lives. Moreover, a few alumni felt they gained an increased understanding of the language, much knowledge about Indonesia, increased insight into the international world, and increased knowledge on protecting their culture. Based on the abovementioned descriptions, cultural diplomacy enables the alumni to increase their knowledge, which is related to the meaning of oneself and life and increased cognitive knowledge. Through these findings, we find that cultural diplomacy can be helpful for "providing new knowledge for the target." The following finding is "cherishing Indonesia in their memories." Several alumni continue to reminisce about the moments they experienced in Indonesia, which makes them remember Indonesia. One alum feels that Indonesia is a beautiful memory, such that it will never be forgotten. Its imprints in the minds of alums, such that an alum always considers Indonesia and imagines a return to Indonesia again soon. Based on this finding, we propose that one of the goals of cultural diplomacy is to instill the country in the minds of foreigners such that the goal is "a vehicle for preserving the memories of the country." We found that the alumni felt that the cultural diplomacy program of IACS was self-development related to skills and perspectives on differences.

These were feelings such as feeling various better direction changes, a new breath and growing along with the program. The IACS provides a unique perspective for the alumni regarding the diversity they perceive in Indonesia. This includes space for them to grow and develop as individuals with a fresh perspective. The results were closely related with self-identity, the study suggests another objective of cultural diplomacy as a tool to "for developing the identities of the alumni." Lastly, we found that the alumni expressed the desire to "continue building relationships with Indonesian or fellow alumni." For example, an alum wants to form a follow-up forum to keep in touch with fellow alumni. Another intends to conduct various artistic and cultural collaborations with Indonesian studios. These findings indicate that the alumni are eager to maintain their relationships with their fellow alumni. We also observed the desire to continue the artistic and cultural collaboration with the studios in which an alum studied, which is constrained by funding problems. Here, the continuation of the funding program for cultural diplomacy is required to maintain the sustainability of the program. Based on these elaborations, another objective of cultural diplomacy could be the creation of strong bonds among the alumni. The following are the findings of cultural diplomacy through IACS based on the testimonies given by the 52 alumni from the most to the fewest.

No.	Findings	Number of Quotations
1	Positive Impression of Indonesia	99
2	Emotional bond	54
3	Reciprocal aspiration	46
4	Gained experience	25
5	Preference for IACS	21
6	Understanding of Indonesian values	16
7	Increased knowledge	14
8	Cherishing Indonesia	9
9	Self-development	8
10	The desire to continue the relationship	3
	Total Quotations	292

Table 1
Results of the analysis of cultural diplomacy in IACS

As previously mentioned, we have established relevant goals for cultural diplomacy based on these findings. At the beginning of this paper, we also cited various objectives presented by experts, in which a few of objectives are in line with the results of this study (Table 2).

explanation is close to the goals of cultural diplomacy in IACS. We cited that cultural diplomacy could provide an understanding of the actual values of the state. The IACS demonstrates that living together with Indonesian people provided an account of the values shared by the Indone-

No.	Expert	IACS finding
1	Develop a greater appreciation of the fundamental values of a country	Provide an understanding of the fundamental values adopted by a country
2	Reaching out to the minds and hearts of the target audience	
3	Overcome the suspicion of the target audience toward the official messages conveyed by the state	
4	Develop mutual understanding	
5	Fighting ethnocentrism and stereotypes	
6	Conflict prevention	
7	Make friends with strangers	Creating strong bonds among the alumni
8	Create a foundation of trust	
9	Against misunderstanding, ignorance and hatred	
10	Increase understanding and change of perspective	Provide new knowledge to the target
		Provide unforgettable valuable experience to the target audience
		Develop the alum identity
11	Approaching influential foreign publics	
12	Develop positive, peaceful and constructive relationships	
13	Open space for dialog	
14	Introducing the art and culture of the country to the foreign public	Means to form a positive impression of the country

Table 2:
Compatibility of the objectives of cultural diplomacy according to experts with the research finding

The early part of this article explained that one of the objectives of cultural diplomacy put forward by experts is to develop a high appreciation of the fundamental values of the state. This

sian people. Alumni do not need class lessons to understand these values; they live with Indonesians, and then perceive the values practiced in society. The first argument we quote from the ex-

pert presents nearly the same meaning to what we found; thus, we juxtapose the two definitions. Then, the second point of the expert explains the penetration of the minds and hearts of the target audience. This point has multiple interpretations regarding the meaning of penetrating the hearts and minds of the target. We present a few findings that may have the same meaning as this point; however, our findings are more specific, and we decide that our findings and the expert's argument is not in line. Thus, we differentiate our finding with the expert's argument. Our findings do not indicate the objective of cultural diplomacy to overcome suspicion. We determined that cultural diplomacy in the IACS aims to change the negative perception of a person to a more positive one. However, we found that the alumni did not point out suspicion in their testimonies. For this reason, we leave the third point in Table 1 a blank, because no findings are close in meaning to explanation number three. We also want to post a disclaimer that all points in the table above are valid; however, not all topics match our findings, so we leave the row blank. Furthermore, the explanation regarding cultural diplomacy, which aims to develop mutual understanding, needs to be narrower, because other elements in the findings of this article can be classified as support for the creation of mutual understanding. However, if we literally refer to the term mutual understanding, we are still looking for a similar meaning from the analyzed testimonies. For this reason, we concluded that no such match exists between the goals put forward by the expert and the results derived from the IACS. We find the following two objectives of cultural diplomacy, namely, "fighting against ethnocentrism and preventing conflict" which are incompatible with our findings. We mentioned earlier the negative perspective toward Muslims due to widespread negative stereotypes. However, the focus of the testimonies is more related to religious values and culture that influence the lives of the alumni more than stereotypes do. Therefore, we categorized these findings into "the understanding of Indonesian values." Meanwhile, we need help finding a topic related to conflict prevention because this topic does not exist in this research. Issues related to conflict are not the primary concern of the alumni.

The next objective presented by the expert in terms of cultural diplomacy is making friends with foreigners. At this point, we find that IACS relatively presents the same results. The alumni of the IACS display strong bonds with other alumni, as indicated by their desire to maintain contact after the program has ended. Furthermore, the experts believe that cultural diplomacy can create a basis of trust and prevent misunderstanding, ignorance, and hatred. The current study did not find results that we could group according to the two abovementioned objectives. The alumni should not have indicated that implementing IACS gave them the abovementioned understanding. Once again, this discrepancy does not mean that we deny the opinion of the experts. We still believe the goal is valid; however, the cases we investigated did not produce this argument. Furthermore, the expert stated that cultural diplomacy aims to increase understanding and to change perspectives. This goal is close in meaning to the goals of the IACS; namely, cultural diplomacy can be used to provide knowledge and unforgettable valuable experiences and to develop the identity of the alumni. The three objectives of the IACS mentioned in the table could lead to increased understanding and contribute to changes in perspectives. The expert argues that cultural diplomacy intends to approach influential foreigners in their country. For the IACS, this point is inapplicable, because the scholarship recipients are young people who are members of an ordinary society. However, they may become stakeholders in their country one day. When they become influential people in their country, their experiences in Indonesia can contribute to their perspective on particular issues. The following objectives of cultural diplomacy are "develop positive, peaceful, and constructive relationships" and "keep an open space for dialog." We found that out of the 10 objectives we formulated from the testimonies of the IACS alumni, a definition that is very close to the two objectives given by the experts is lacking. For example, developing positive and constructive relationships has an expansive definition, which matches a few of the points in the testimonies. Nevertheless, we opted to retain the previously categorized groups. Finally, point 14 in the table, "Introducing the art and culture of the country to the foreign public,"

is close in meaning with the objective of IACS to “form a positive impression of the country.” Out of the 14 objectives of cultural diplomacy that we have collected from various literature, 6 are more or less the same as those we obtained from IACS. At the same time, we were unable to find the rest of the objectives in the IACS, which may be due to the different orientations of the IACS. The study obtained six objectives of cultural diplomacy from the IACS, which matched a few of the objectives we cited. Meanwhile, four goals are considered unsuitable, namely, creating an emotional bond with the target audience, creating the aspirations of the targets to reciprocate, creating unforgettable moments about the country, and preserving the country in the minds of the target. If observed, these goals are close in meaning to the simple goals of cultural diplomacy, which focus more on targets as defined by Cumming (2003). The four abovementioned objectives of cultural diplomacy do not mention foreign policy such as the high goals of cultural diplomacy. Whether or not this goal is related to foreign policy still requires in-depth research on foreign policy and its strategic goals. The four points will benefit the country if they are fully utilized. “What the target thinks” is an essential aspect of soft power (Nye 2021; 2019; 2008) The results indicate the alumni can create an emotional bond with the Indonesian, aspire to give back to the country, and always remember Indonesia. With these positive feelings, directing the target audience to think as it wishes will be easy for the state, such that soft power is promoted. However, varying levels of seriousness is required to take full advantage of cultural diplomacy such as consistency and long-term commitment in its implementation (Goff 2013). Cultural diplomacy is similar to planting seeds, which take time to grow (Goff 2013) In the same manner, seeing the results of the implementation of a program may take years (Appel et al. 2008) Moreover, an independent approach, which deviates from political and economic agendas and contributes to a greater possibility of achieving the agendas, is also needed (Gienow-Hecht and Donfried 2010) If we examine the facilities used for implementing the IACS, they are purely related to arts and culture. Except for special programs that provide political knowledge, the regular par-

ticipants of the IACS only learn Indonesian art and culture. The program follows the suggestion by Gienow-Hecht and Donfried (2010), which may have accounted for the positive feelings expressed by the alumni toward this program.

Conclusion

As previously mentioned, the practice of cultural diplomacy, which has been ongoing for a long time, is still in the stage of conceptual development. This study intends to contribute to the literature by proposing four objectives for cultural diplomacy. We outlined a few objectives from the previous literature and matched them with the testimonies of 52 alumni of the IACS that we took from the book 15 Years of Indonesian Art and Culture Scholarship. The results demonstrate four points that we have not found from previous expert presentations, namely, emotional bond with the country in which the alumni feel they have found a family in Indonesia after spending three and a half months and consider the country their second home. The second finding is interesting because the alumni turned out to intend to return the favor voluntarily to Indonesia. A few conducted concrete reciprocation, while others were still waiting for opportunities. Reciprocity indicates soft power because a target naturally wants to do something for the soft power country (Nye, 1990). With this status, achieving its interests through these foreigners will be easy for the state. Furthermore, these alumni expressed several unforgettable experiences, which they considered precious. The alumni recalled their activities and memories while in Indonesia, although the activities and memories have passed for a long. Lastly, in connection with the previous objective, Indonesia preserves the heart of several alumni. A few of the alumni continue to cherish Indonesia and have imprinted the country in their memory. This finding indicates that cultural diplomacy can produce various binding feelings for the alumni, such that the state nurtures people who can easily side with Indonesia through the implementation of the IACS.

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