

## CHAPTER V

### CONCLUSION

In this chapter, the writer will draw a conclusion based on the discussion and analysis mentioned before hand in the previous chapters. The analysis did before will summarize in this chapter as well as providing several suggestions to France government as well as Indonesia regarding the implementation of cultural diplomacy.

France is one of the oldest republics in the world; French Revolution in 1878 makes France is one of the role model for other republic and democratic countries. France is not only advanced in the term of freedom, but also in economy, France positioned within the G20 countries. Despites the entire economic crisis happen in Europe this past years, France still tries to maintain its role in the international stage. France cultural diplomacy has been implemented since the beginning of the country, started as the companion for the colony she made, France also brought – at that time – the values of catholic during the colonization era. The expansion done by France since the colonial era always had been taking the culture alongside their fight. This cultural diplomacy still practice until this very moment. France uses the culture as one of the reconciliation tools after the world war, especially by using the French language. France tried to create better relations with Germany after the World War by using the cultural exchange as stated in Elysee Treaties. French cultural diplomacy carries out by French Embassies all around the world as well as *French Cultural Center* (Institut Francais and Alliance Francaise).

Here by using approaches, cultural diplomacy, multi-track diplomacy and national interests the writer would explain why French government maximize the private sectors to support the multi-track cultural diplomacy of France in Indonesia through an event so called *Printemps Francais*. *Printemps Francais* seen through the glasses of cultural diplomacy where the exploitation of culture as a means to influence other countries, in this case is Indonesia. French historical background becomes one of the reasons why French government is implementing cultural diplomacy in many programs they created in their representative office and agency such as Institut Francais and Alliance Francais. French is advanced in the race of cultural diplomacy before South Korea development today with the Korean culture. France government in their diplomacy towards other countries has always carried out culture. French considered culture as the important aspect of their cooperation.

Private sectors involvement during the *Printemps Francais* was needed because the budget to held a big event is not sufficient enough to cover everything. The new public management of French agencies abroad created a condition for Institut Francais to be able to find partnership to hold their cultural programs. Furthermore, *Printemps Francais* has given the France government and corporation a way in dealing with issues in Indonesia indirectly. The impact would be seen in other aspect of French cooperation. The impact it gives is not the direct impact that could achieve directly after the *Printemps Francais* deployed or implemented. French government utilizes the private sectors support in the

exercised of *Printemps Francais* because the festival facilitates the companies to be recognized. By taking part in the festival, indirectly, the French government offers the companies a place where the Indonesian people introduced to the French culture, which of course could change the perspective about France. It gives the companies and easier way to attract Indonesian to use their products, to cooperate with them, and to accept their operation here in Indonesia. Another reasons is that by creating such an event like *Printemps Francais*, French could attract people to come to France whether as a tourist or student. This benefits is offer effectively to the private sectors that involved supporting the festival.

*Printemps Francais* as mentioned in the previous chapter was self-sufficient festival where the budget use is from a budget for each Institut Francais where it was located. *Printemps Francais* might not be the most effective cultural diplomacy tools throughout its implementation especially when it comes to the budget. Institut Francais tries to create a better scheme for this well-known festival by maximizing the cooperation with private sectors whether French based company or Indonesian company and organization. Finally, there are several suggestions to the implementation of this cultural diplomacy done by France. First, France should maintain this kind of Cultural Diplomacy because it is beneficial for France to settle down the relations she has between other countries whether in bilateral or multilateral relations. Cultural diplomacy which showcasing the countries' cultural identity whether through performances, discussions, and even collaboration will create a better understanding about one another, France to Indonesia and

vice versa. To be able to implement the cooperation between France and Indonesia or other countries, France should gain trust from which they will cooperate with. This is a great opportunity also for French company to be involving more in Indonesian society by supporting this kind of festival. This festival is giving France opportunity to let people get to know them in person through the artist performances and collaboration with the local artists. Second, this *Printemps Francais* is not only the medium for artist to meet and sharing each other ideas about common issues, but it could trigger the broader opportunities for the artist which come from France as well as Indonesia to be develop and become the agent of cultural diplomacy for their home countries. Performance artists that came and performed in the festival are definitely bringing the ideas and the values that they perceive in France. The artists became the agent or informal actors in French cultural diplomacy. It happens also with the Indonesia artists that involved during the Spring Festival. In spite of the hard time face by the organizer of the *Printemps Francais* because of the funds and political situation in France and Indonesia, the emergence of cultural diplomacy is still have a great deal of influence in the global political arena.

This research still has many shortage and flaws because lack of research that focus on *Printemps Francais* especially in Indonesia. Another difficulties during the writing of the thesis was the literature that explain more about the cultural diplomacy of France usually written in French and it creates another barriers in writing this research. The writer looking forward for the next research on this topic could mentioned and explained more about

the origin of *Printemps Francais*, comparing the countries that held the festival, more explanation on the role of private sectors in this kind of cultural program, as well as the cultural foreign policy by French government.

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