

## PUBLIC DIPLOMACY OF INDONESIAN FILM AGENCY THROUGH FILM INDUSTRY AS INTERNATIONAL POLITICAL INSTRUMENTS

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**ABSTRACT.** Public diplomacy is one of the instruments commonly used in international political activities. More precisely, public diplomacy discusses diplomatic activities carried out by state and non-state actors towards foreign publics in order to fulfill the interests of the relevant state. Various instruments can be used in public diplomacy activities such as books, television programs, brands, festivals, products, and films. In fact, information obtained by the public regarding a country comes from non-government actors. If uncontrolled, information circulating, especially from non-government actors, can cause problems for the national interest of a country. The problem is related to the influence of information on the image of the country in question. As stated by Leonard (2002) that the ideal public diplomacy activity can be formed if there is a synergistic effort between government and non-government actors. This study seeks to discuss public diplomacy activities that use the film industry as an instrument. The actor chosen as the main object in this research is the Indonesian Film Agency (BPI). This study will use the theory of public diplomacy developed by Mark Leonard with descriptive qualitative research methods. The data collection method used in this research is through interviews and literature studies through various sources, both primary and secondary. In general, this research will provide an overview of the understanding of Mark Leonard's theory of public diplomacy based on what has been done by BPI. In the end, this understanding will show the gap between theory and reality regarding Indonesian public diplomacy activities that use the film industry as an instrument. When referring to Leonard's theory of public diplomacy, BPI has the potential to produce an ideal public diplomacy effort. Therefore, efforts to build a more integrated relationship between BPI and the Indonesian government are deemed necessary in order to maximize the role of BPI as both an actor in public diplomacy.

**Key Words:** Public Diplomacy, International Politics, Film Industry, Indonesian Film Agency

### DIPLOMASI PUBLIK BADAN PERFILMAN INDONESIA MELALUI INDUSTRI FILM SEBAGAI INSTRUMEN POLITIK INTERNASIONAL

**ABSTRAK.** Diplomasi publik merupakan salah satu instrumen yang umum digunakan dalam aktivitas politik internasional. Lebih tepatnya diplomasi publik membahas mengenai aktivitas diplomasi yang dilakukan oleh aktor negara maupun non-negara terhadap publik asing dalam rangka memenuhi kepentingan negara terkait. Beragam instrumen dapat digunakan dalam aktivitas diplomasi publik seperti buku, program televisi, merek, festival, produk, dan film. Pada kenyataannya, informasi yang diperoleh publik terkait suatu negara bersumber dari aktor-aktor non-pemerintah. Apabila tidak terkendali informasi yang beredar khususnya dari aktor non-pemerintah dapat menimbulkan masalah bagi kepentingan nasional suatu negara. Masalah tersebut berhubungan dengan pengaruh informasi dengan citra negara yang dimaksud. Seperti yang dikatakan oleh Leonard (2002) bahwa aktivitas diplomasi publik yang ideal dapat terbentuk apabila terdapat suatu upaya yang sinergis antara aktor pemerintah dan non-pemerintah. Penelitian ini berusaha membahas mengenai aktivitas diplomasi publik yang menggunakan industri film sebagai instrumennya. Adapun aktor yang dipilih sebagai objek utama dalam penelitian ini adalah Badan Perfilman Indonesia (BPI). Penelitian ini akan menggunakan teori diplomasi publik yang dikembangkan oleh Mark Leonard dengan metode penelitian kualitatif deskriptif. Metode pengumpulan data yang dilakukan dalam penelitian ini adalah melalui wawancara dan studi literatur melalui berbagai sumber baik primer maupun sekunder. Secara umum penelitian ini akan memberikan gambaran terkait pemahaman teori diplomasi publik Mark Leonard berdasarkan apa yang dilakukan oleh BPI. Pada akhirnya pemahaman tersebut akan memperlihatkan celah antara teori dan realita terkait aktivitas diplomasi publik Indonesia yang menggunakan industri film sebagai instrumennya. Apabila mengacu pada teori diplomasi publik Leonard, BPI memiliki potensi untuk menghasilkan sebuah upaya diplomasi publik yang ideal. Oleh karenanya, upaya untuk membangun hubungan yang lebih terintegrasi antara BPI dan pemerintah Indonesia dianggap perlu dalam rangka memaksimalkan peran BPI baik sebagai aktor diplomasi publik.

**Kata kunci:** Diplomasi Publik; Politik Internasional; Industri Film; Badan Perfilman Indonesia

#### INTRODUCTION

International Politics is a process in which nations try to serve their national interests, which may be in conflict with those of other nations, through their policies and actions (Harold & Sprout, 1957). Various types of international political instruments

are needed to achieve national interests. International political instruments are vehicles, methods, means, or tools in carrying out decisions in the field of foreign policy so that they can function optimally in order to achieve the ultimate goal. The instruments contained can be peaceful (peaceful instruments) or high violence (violent instruments). Instruments

of foreign policy can be in the form of diplomacy, economic action, propaganda, intervention, war and weapons (Pratama, 2021).

Public diplomacy is known as one of the instruments used in the international political activities of a country. In general, information obtained by the foreign public about a country often comes from non-governmental institutions. For example, books, films, television programs, brands, festivals, and goods and services. If uncontrolled, sources of information originating from non-governmental institutions can cause problems for the national interest of a country (Leonard, Stead, & Smewing, 2002).

This phenomenon creates an urgency for the government to cooperate with non-governmental institutions in an effort to control information related to the country. Of course, the chosen institution has been adjusted to the interests of the country and the intended international public target. The activity of controlling or publishing information targeted at foreign publics is known as public diplomacy (Leonard, 2002).

One form of information sources from non-governmental institutions is through the film industry. Since the beginning of its development, the film industry has been used as an instrument of public diplomacy, especially in the form of propaganda in the context of dealing with international issues or conflicts. The combination of audio and visual makes films have a vital role in the formation of public opinion because they are more effective in conveying messages so that they are widely used as instruments of public diplomacy (USC Center on Public Diplomacy, 2012). In addition, Nicoletti (2021) assesses that film is a tool that has the power to form identity and define intercultural relationships.

In the context of public diplomacy, the film industry is often published through international film festival activities. This activity has a function as a forum for film activists to get to know various cultures around the world (Chan, 2011). In addition, various countries have also integrated public diplomacy strategies with international film festival activities. Such as international film festivals held in Copenhagen and Rome which aim to build the image of the city in order to increase the number of foreign tourists visiting (Pedersen & Mazza, 2011). From this, it can be seen the significance of international film festivals as an instrument of public diplomacy.

Indonesia as a country whose society is dominated by Islam has its own dynamics of carrying out activities related to foreign policy, especially in forming and maintaining a positive image in the international community (Sudarwati, 2009). One of the dynamics related to the formation of a state image faced by Indonesia is the issue of terrorism.

In this regard, Indonesia needs to ensure its positive image so that the international community can feel safe and comfortable to visit and carry out activities in Indonesia.

Among the various efforts made, one of them is by establishing the Directorate General of Information and Public Diplomacy. Initially, in 2002 the Ministry of Foreign Affairs of the Republic of Indonesia (Kemlu) established the Directorate General of Information and Public Diplomacy (Ditjen IDP). The background of the establishment of the Directorate General of IDP is as a strategy to fight negative opinions from the international public towards Indonesia, one of which uses film instruments (Tamara, 2017). One form of utilizing the film industry as an instrument of public diplomacy is to involve Indonesia in the Berlinale international film festival and the European Film Market (EFM).

In Indonesia, there is an institution that focuses on increasing the role of the Indonesian people in the film sector. The institution in question is the Indonesian Film Agency (BPI). This goal is a form of embodiment of Law no. 33 of 2009 concerning Film (Humas Kemensetneg RI, 2018). Some of the duties and functions of BPI that are related to this research are participating in film festivals abroad, organizing film fairs abroad, and promoting Indonesia as a location for foreign filmmaking (BPI, 2017). In addition, BPI is also guided by the Regulation of the Minister of Education and Culture of the Republic of Indonesia (Permendikbud RI) Number 30 of 2019 which in Article 2 states that the obligation to prioritize Indonesian films is carried out by prioritizing opportunities for showing and distributing Indonesian films in order to maintain the national interest (Kemdikbud RI, 2019).

BPI has carried out several international collaborations in order to improve the quality of the Indonesian film industry. Among them is the collaboration with the online entertainment platform Vidsee to promote Indonesian short films to international audiences (Ramadhani, 2018). In addition, in 2020 BPI entered into a collaboration with Netflix regarding financial assistance of US\$500,000 for Indonesian film and television workers affected by the pandemic (Janati, 2021).

Looking back, there hasn't been too much research discussing BPI's activities from the point of view of public diplomacy. Several previous studies that have been carried out include studies on the potential of films as instruments of public diplomacy. It is known that films can contain elements of soft power in the form of national interests. In addition, films can be used as a tool to raise environmental issues, terrorism, tourism, human rights, health, poverty, and so on. This can be used as a tool to

convey the message that Indonesia has the same thoughts as other countries in general and also cares about existing global issues (Tamara, 2017).

Another study related to international film festivals as instruments of public diplomacy has also been carried out in Indonesia by Christina (2018). The study discusses the public diplomacy carried out by Indonesia towards Australia using the instruments of international film festivals in 2014 to 2017. In addition, related to Indonesia, there is also research that examines films by the nation's children, namely *The Raid* as a means of cultural diplomacy that popularized the martial art of Pencak Silat (Fadli, 2016).

From the previous explanation, it can be seen several roles of the film industry as an instrument of public diplomacy in Indonesia. In particular, related to BPI's activities in using the film industry as a medium to convey messages about Indonesia to the international public. In addition, the lack of previous research and literature on Indonesian public diplomacy through the film industry makes the problems in this research interesting to study. Therefore, this research will focus on public diplomacy efforts carried out by Indonesia by utilizing film festivals as an instrument of public diplomacy as an effort to promote Indonesia's tourism potential to the international public. Based on the research background that has been described in the previous section then the formulation of the problem for this research is determined as follows: How does BPI's public diplomacy work through the film industry?

## METHOD

This paper uses a qualitative research method that refers to the book *Qualitative Research from Start to Finish* by Robert K. Yin. The use of these references is based on the completeness of the methods described and the researcher's assessment of the clarity of the written research guide steps. Yin defines qualitative research methods as research that studies the meaning of people's lives in real-world conditions that also have the ability to cover contextual conditions such as social, institutional, and environmental conditions in which these people live (Yin, 2011, pp. 8–9).

Qualitative research has the advantage of capturing the meanings that exist in an event or phenomenon (Yin, 2011, p. 93). The search for these meanings is actually a search for concepts that are more abstract in nature than the data obtained from empirical studies (Yin, 2011, p. 93). In relation to the science of International Relations means that it requires to focus on the meanings and processes that shape international politics. This is usually done

through an in-depth study of certain phenomena, events, countries, organizations, or individuals related to international relations.

Qualitative research was chosen as the method in this research because of its ability to reveal abstract meanings which can then be presented through descriptive explanations. The type of qualitative research method that will be taken is a descriptive qualitative method. Descriptive qualitative research method aims to provide a description of the phenomena discussed through the data obtained. Furthermore, in this study, a description of the public diplomacy activities carried out by BPI through the film industry will be carried out. This study uses data sources such as journals, official documents, and interviews with figures in the Indonesian film industry in order to validate the secondary data that has been obtained.

## RESULT AND DISCUSSIONS

### Public diplomacy definition

Diplomacy studies in International Relations have developed, one of which gave birth to the concept of public diplomacy. The term "public diplomacy" was introduced into academic circles in 1965, when Edmund Gullion founded the Edward R. Murrow Center for Public Diplomacy. At that time, public diplomacy was known as the influence of public attitudes in the formation and implementation of foreign politics. In addition, the scope of public diplomacy at that time was the dimension of international relations outside of traditional diplomacy such as the formation of public opinion by governments in other countries, interactions between private interest groups from different countries, interactions between diplomats and foreign journalists, as well as the process of communication between culture (Dizard, 2001).

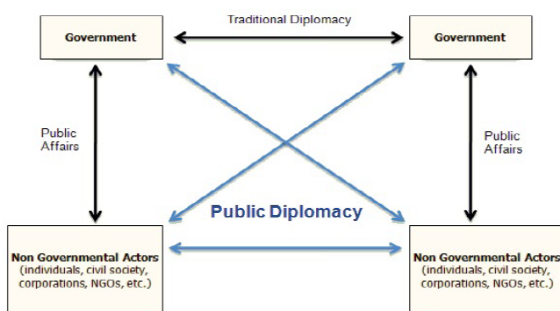
It was not long after this that the term public diplomacy came to dominate the US government, and provided the necessary theoretical foundation for the external activities of the American Intelligence Service in 1953. Since the agency's activities in public opinion were defined primarily as propaganda, a term which had acquired a negative connotation, the US then uses the term "public diplomacy" as a description of its official activities. The US State Department defines public diplomacy as a program funded by the US government designed to inform or influence public opinion abroad (Wolf & Rosen, 2004).

In line with the definition developed at that time, Hans Tuch defined public diplomacy as the process of communicating a country's government with foreign audiences in order to explain ideas,

institutions and culture, as well as its national interests and policies (Tuch, 2010). Tuch developed the term public diplomacy as an official government effort to manage the foreign communications environment in order to reduce misunderstandings and strengthen relations between the US and other countries. In this context, national interests are expressed to the foreign public through various means, including international programs, training of foreign journalists and academics, cultural and educational exchanges, schedule of visits and conferences, as well as publications.

Griffin Malone broadens the definition of public diplomacy to include the need to understand others as fundamental to the success of public diplomacy. Furthermore, Malone stated that understanding the motives, culture, history, language and public psychology that will be the target of diplomacy is the key to the success of public diplomacy activities themselves (Gurgu & Cociuban, 2016). Meanwhile, John Brown describes public diplomacy as a process that involves three roles, namely the dissemination of information, education and cultural exchange. There is also Philip Taylor who uses the term “perception management” to describe the informational role of public diplomacy in this regard by drawing the distinction between public affairs, public interest, psychological operations, media management, and public diplomacy (Gurgu & Cociuban, 2016).

There are also researchers in the field of cultural diplomacy, as emphasized by Kevin Mulcahy and Harv Feigenbaum, who discuss the differences between public and cultural diplomacy. That public diplomacy is moving towards disseminating information and promoting policies in the short term, while cultural diplomacy is about building long term relationships (Gurgu & Cociuban, 2016). Furthermore, Mulcahy and Feigenbaum also conducted a comparative study of the differences between public and traditional diplomacy, the results of which are contained in the following scheme:



Source: (Gurgu & Cociuban, 2016)

**Figure 1. Traditional Diplomacy vs Public Diplomacy**

The difference between public diplomacy and traditional diplomacy is that public diplomacy involves a wider group of people in actors who

carry out international relations, as well as broader interests beyond the interests of the government itself (Leonard, Stead, & Smewing, 2002). Leonard (2002) then developed the definition of public diplomacy through his study of British public diplomacy activities. Leonard wrote that public diplomacy defines the image and reputation of a country as a public good that can affect individual interests. The image and reputation is influenced by a country's ability to respond to certain issues. For example, the ability of a country to publish their cultural values which have a positive impact on the sale of products from that country. It can be concluded that the definition of public diplomacy depends on the state's efforts to create or maintain its reputation in order to build relations with other countries so that its national interests can be fulfilled.

According to Leonard (2002), non-governmental institutions have the advantage of being an instrument of public diplomacy. The advantage in question is a higher level of public trust in non-governmental institutions than official government institutions. Therefore, the government of a country can overcome these conditions through cooperation with non-governmental institutions that have similar goals. The diplomacy strategy has different terms, namely: NGO diplomacy, diaspora diplomacy, political party diplomacy, and brand diplomacy.

In explaining the concept of public diplomacy, Leonard (2002) describes the process of continuing public diplomacy in the form of public diplomacy dimensions, namely:

1. *Reactive (News Management)*: Responding to an issue in a way that is in accordance with the strategic objectives of a country, this activity is carried out within a matter of hours to days.
2. *Proactive (Strategic Communication)*: Proactively create a news agenda through activities and events designed to reinforce the core message and influence foreign public perceptions, this activity is carried out in a matter of weeks to months.
3. *Relationship Building*: Building long-term relationships with foreign publics to spread the values and interests of countries and learn about the values and interests of other countries, this activity is carried out in a matter of years.

In practice, each country has a different set of institutions to manage its public diplomacy strategy. Some institutions are part of the government, but there are also independent institutions. Each will have its own mission and priorities. To practice public diplomacy effectively, it is important to examine institutions as a spectrum and see if there are gaps between institutions that have not been filled in achieving the goals of the country itself (Leonard,

Stead, & Smewing, 2002). The theory of public diplomacy proposed by Leonard will be used as the main analytical tool in this study.

**The film industry as a public diplomacy instrument**

Film is a series of photos that are projected in quick succession onto a screen through light. This optical phenomenon gives the illusion of movement to the viewer. Film is also known as a very effective medium in conveying a message that affects emotionally. Film as an art is very complex, requiring contributions from almost all other arts as well as countless technical skills such as sound expert, acting, interior design, script writing, and so on. Emerging in the late 19th century, film has become one of the most popular and influential media of the 20th century to the present day (Stephenson, Andrew, Murphy, Manvell, & Sklar, n.d.).

The history of the film industry itself begins in 1914, when several national film industries were founded (Science+ Media Museum, 2020). Europe, Russia and Scandinavia were the dominant industries at that time. The film industry is growing rapidly as more and more people pay to watch movies. The first thirty years of the film industry were marked by the growth and consolidation of the industrial base, the formation of narrative forms, and the refinement of technology. Until the First World War, there was a shift in the dominance of the film industry from Europe to America.

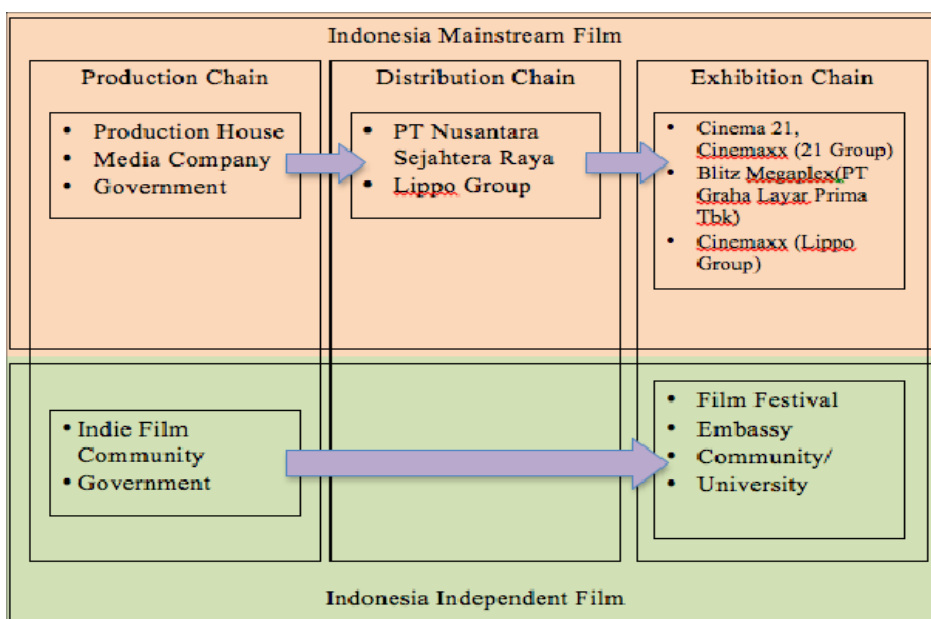
In the early days of its development, the film industry was widely used by various countries as a medium to spread propaganda messages, especially during world wars one and two (Cook & Sklar). This phenomenon is an illustration of the use of film as an instrument of foreign policy, especially in the form of public diplomacy.

In Indonesia itself, the journey of the film industry began in 1950 (Putri, Nuraeni, Christin, & Sugandi, 2017). More precisely when the film was produced with the title *Blood and Prayer* by Usmar Ismail. To better understand the condition of the film industry in Indonesia, it can be seen from the following figure 2.

Based on this scheme, it can be understood that the actors who have the closest relationship in this study are the government, film festivals, and embassies. In this context, the government plays the role of managing the production chain in the film industry and film festivals and embassies act as the frontline that conveys the film to the foreign public.

Secara umum festival film itu sendiri In general, the film festival itself is seen as a type of award event, which aims to build the reputation of film professionals, as well as a meeting place for the film industry that becomes a mediation forum between art and business (Pedersen & Mazza, 2011). These activities provide benefits for those who have an interest in simply celebrating the efforts that have been made, forming rankings and classifications, to building identity. It is also mentioned that international film festivals have a function as a forum for film fans to participate in a kind of tour of various cultures around the world (Chan, 2011). More than that, film festivals are a forum for various countries to build an image or simply tell a phenomenon or issue that is being or has been experienced to foreign audiences.

The Producers Associations (IFFPA) is the only international organization that oversees film and television producers globally (FIAPF, n.d.). In general, IFFPA has a function to regulate regulation and standardization in order to support the distribution



Source: (Putri, Nuraeni, Christin, & Sugandi, 2017)

**Figure 2. Indonesian Film Industry Scheme**

of films globally. IFFPA also regulates the regulation of the implementation of international film festivals, particularly related to cooperation between the film industry and event organizers. To date, IFFPA has 34 producer organizations from 27 countries. The organization was founded in 1933 and has its base in the city of Brussels, Belgium.

IFFPA accreditation views that a film event can be considered an international film festival if:

- a. The event brings together world films, by showing films from countries other than the host country. In addition, inviting accredited international industry, the press, as well as media representatives and the general public;
- b. Film festivals must take place for a limited period of time. This means that the implementation is held once a year or every two years and is carried out continuously and in a predetermined city.

Meanwhile, BPI itself views the film festival as a film celebration activity in the form of a series of screening programs and activities to increase film appreciation and development of the film industry, which are concentrated in an area (BPI, 2017).

There is a common goal when we compare the concepts of public diplomacy and international film festivals, both of which have the goal of building an image. Therefore, not a few countries use film as one of the media used in their public diplomacy activities. One of them is Indonesia, which makes international film festivals one of the media for public diplomacy. The Focus Group Discussion (FGD) with the title Film as a Public Diplomacy Asset organized by the Ministry of Foreign Affairs in 2014 is an example of the Indonesian government's efforts to make international film festivals a medium of public diplomacy (Ditjen IDP, 2014).

In addition, several examples of Indonesian public diplomacy activities through the media of international film festivals can be seen in the form of participation in international film festivals organized by other countries or even organizing their own international film festivals. Such as the procurement of film festivals and screenings of Indonesian films in Australia which had a role in reducing political tensions that had occurred between the two countries (Christina, 2018). There were also screenings of films made by Indonesian people at the American Film Institute (AFI) in 2019. Participation in film screenings at AFI had a good impact on the public diplomatic relations between the two countries, because Indonesian films were then no longer foreign to the United States public (Angela, 2020).

According to Dewi Alibasah, who is an Indonesian film editor and one of the resource persons in this study, international film festivals

have an impact on educating foreign people about the condition of Indonesia (Alibasah, 2022). This education will have an impact on the interest of foreign people to visit Indonesia. Like one of his films with the title *Tarling is Darling* in 2017 which won awards at international film festivals. The film succeeded in changing some of the opinions of foreign people about Indonesian society, which is considered the majority to apply Islam strictly. This is because one of the messages conveyed from the film is about the high value of diversity and tolerance in Indonesian society.

### **BPI public diplomacy activities through the film industry**

The Indonesian Film Agency (BPI) is a private and independent institution that aims to increase the participation of the Indonesian people in the film sector. This goal is a form of embodiment of Law no. 33 of 2009 concerning Film (Humas Kemensetneg RI, 2018). Actually, the discourse on the establishment of BPI has existed since 2010 which was one of the most significant efforts made by the Director General of Values, Arts, Culture of the Ministry of Tourism and Creative Economy in 2012 (Dori, 2012). However, this effort was only realized in 2014 based on Presidential Decree Number 32 of 2014 concerning the Inauguration of BPI (Pasaribu, 2014).

Some of the duties and functions of BPI that are related to this research are participating in film festivals abroad, organizing film fairs abroad, and promoting Indonesia as a location for foreign filmmaking (BPI, 2017). In addition, BPI is also guided by the Regulation of the Minister of Education and Culture of the Republic of Indonesia (Permendikbud RI) Number 30 of 2019 which in Article 2 states that the obligation to prioritize Indonesian films is carried out by prioritizing opportunities for showing and distributing Indonesian films in order to maintain the national interest (Kemdikbud RI, 2019).

Based on what has been explained by Leonard (2002), public diplomacy is a state effort in creating or maintaining its reputation in order to build relationships with other countries so that its national interests can be fulfilled. In this research, BPI has a position as part of the Indonesian state which has a role in creating and maintaining the image of Indonesia.

The various work programs carried out by BPI generally aim to attract foreign filmmakers to take advantage of Indonesia's natural and human resources. Such use is in the form of empowering Indonesian actors and actresses and taking pictures in Indonesia. The location used in the film has the power to encourage both domestic and foreign tourists to

visit. As happened in the film trilogy *The Lord of the Rings* which uses New Zealand as a filming location. The use of New Zealand as a shooting location produces a positive image which ultimately increases the tourism sector, employment, income, and helps revitalize the domestic film industry. These impacts are expected to occur in Indonesia through various activities carried out by BPI (Bali Advertiser, 2008).

Quoting from the opinion of Kemala Atmoyo (2022) as the General Chair of BPI 2014-2017 that one of the problems faced by BPI is related to its status as a private and independent institution in accordance with what is written in Chapter X of the Tourism Law article 68 paragraph 3. This status is often misunderstood by both government officials and some members of the public. This misunderstanding has an impact on the lack of support received from the government, especially regarding facilities and funding.

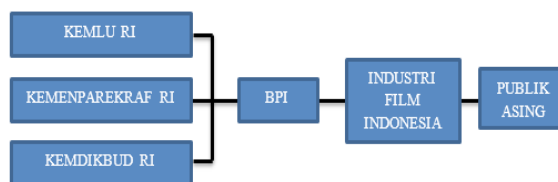
Whereas in Presidential Decree (Keppres) Number 32 of 2014 concerning the Inauguration of BPI it is written that the Minister of Education and Culture and the Minister of Tourism and Creative Economy according to their respective duties and functions take the necessary steps to support BPI in the context of developing the Indonesian film industry. There are also other problems related to the Presidential Decree, namely the coordination and synergy between various film institutions so that there is no overlapping of tasks, functions, and authorities. For example, the unclear position of BPI is under the Indonesian Ministry of Education and Culture or the Indonesian Ministry of Tourism and Creative Economy (DPR RI, 2016).

At the opening of the Indonesia Channel show, the Indonesian Minister of Foreign Affairs Retno L.P. Marsudi said that the arts and culture fields are one of the bridges to connect differences in culture, religion, and interests in order to create peace and stability in the global environment (Sumiati, 2019). This statement emphasizes the relevance of the activities carried out by BPI with Indonesia's national interests, especially in the context of public diplomacy. In addition, we can see the similarity of objectives in the task of the Directorate General of Information and Public Diplomacy (Ditjen IDP), namely to gain public support at home and abroad for the implementation of the Republic of Indonesia's foreign policy in the fields of politics, security, economy, development, socio-cultural, actual and strategic issues as well as empowering Indonesian people abroad (Ditjen IDP, 2021).

Furthermore, the Directorate General of IDP, which is the main actor in Indonesia's public diplomacy activities, has a mission in strategic areas in the form of strengthening public diplomacy through

the implementation of key activities, such as the 13th Bali Democracy Forum, Evaluation of Interfaith Dialogue activities, and the Art Scholarship Alumni Gathering. and Indonesian Culture. In addition, there is also an additional activity, namely Focus Group Discussion (FGD) Soft Power which is intended to formulate an umbrella policy for determining Indonesia's soft power assets in supporting the implementation of public diplomacy which will become a national reference. The preparation of the umbrella policy is part of an effort to optimize the implementation of public diplomacy which has been carried out sporadically by various parties with their respective interpretations, so that the achievements are deemed less than optimal (Ditjen IDP, 2021).

From the explanation of the condition and position of BPI as an actor of public diplomacy in Indonesia, the following is the interpretation result in the form of a chart as the result of the analysis in this study:



Source: (Peneliti, 2022)

**Figure 3. BPI Public Diplomacy Scheme**

From this scheme, we can see the national actors involved in BPI's public diplomacy activities to the target party or group. Starting from a ministry institution that has the function to formulate and supervise policies related to Indonesia's public diplomacy activities. Until then BPI was an institution that was established based on the mandate of the law that functions as the closest partner of the relevant ministries in implementing its policies (Pagaru, 2022). After that, there is the film industry which consists of various organizations that play a role at the technical level and have the closest position to the public as the main target of diplomatic activities. Finally, there are foreign publics who have a position as the main target in public diplomacy activities in this research.

In addition, the scheme above also illustrates how the process of values held by Indonesia related to public diplomacy activities becomes a real action through activities carried out by BPI. Such is the vision held by the Directorate General of IDP of the Ministry of Foreign Affairs, which is to become the cornerstone of strengthening Indonesia's positive image (Ditjen IDP, 2021) which is then translated by BPI to ensure the realization of Indonesian films that are competitive, fair, and beneficial to the community. These two visions become relevant when we see the definition of film as a work of cultural art which is

a social institution and mass communication media that is made based on cinematographic rules with or without sound and can be performed (BPI, 2017). The link is in the film which can be used as a mass communication medium in order to create a positive image for the Indonesian state, especially through the efforts made by BPI.

Based on the results of interviews with various sources in this study, it is known that the scheme has not run ideally. In fact, there is still a gap between the government and the people involved in organizing international film festivals in Indonesia (Pagaru, 2022). In fact, a synergistic effort between the community and the government is needed in order to create maximum public diplomacy activities.

One example is the difficulty of licensing bureaucracy related to film-making locations in Indonesia, which is a separate obstacle for film activists to work to promote these locations to foreign filmmakers which in turn will have an impact on increasing the number of foreign tourists. In addition, the absence of a master plan related to this scheme makes it only a mere concept, and it is not yet clear how the technical implementation will be. This lack of clarity makes the efforts made by the government and the Indonesian people not centralized so that the resulting impact is still less than optimal.

In addition, the understanding of the Indonesian people regarding the importance of the film industry as a medium for forming the country's image is still considered lacking. This is based on the results of interviews from several well-known filmmakers in Indonesia such as Eric Gunawan and Ismail Fahmi Lubis. According to Gunawan (2022) several organizations engaged in the film industry in Indonesia still seem to be exclusive to the film workers themselves. So that the contribution of Indonesian films in international film festivals is not optimal. Whereas the contribution of Indonesian films to these activities will play a role in the public diplomacy that occurs.

## CONCLUSION

This section aims to conclude the results of the interpretation of what was done by BPI in relation to efforts to understand the public diplomacy activities carried out by BPI through the film industry. From the level of meaning to public diplomacy itself, it can be concluded that the process of values into action within the scope of public diplomacy carried out by BPI started from films which were interpreted as entertainment media, educational media, and media to build the country's image. This meaning then produces policies which then facilitate various organizations engaged in the film industry in Indonesia.

In general, BPI can be viewed as an instrument of Indonesian public diplomacy, considering the potential of the public diplomacy activities that BPI has carried out. One of the most significant is the international network in the film industry that has been built by BPI. When referring to the dimensions of Leonard's public diplomacy, the international network is included in the third dimension which is considered the most important and has a significant impact. Therefore, it is necessary to build a more synergistic relationship between BPI and the Indonesian government in order to maximize the benefits of BPI's public diplomacy activities. As Leonard said in his book, the ideal public diplomacy is an integrated effort between the central government as the legislature and other parties in this context, NGOs as the executive.

On the other hand, the position of BPI itself can be said to be unclear if we view it as an asset of public diplomacy as an instrument of international politics. Because on the one hand BPI has a vision to advance the Indonesian film industry, one of which will improve the image of Indonesia in the eyes of the foreign public through the screening of films by the nation's children and efforts to promote Indonesia as a filmmaking location for foreign filmmakers. But on the other hand, BPI also strives to uphold the principle of film as a work of art that has the nature of freedom and is not bound by interests. Therefore, there are two competing interests of the public diplomacy efforts carried out by BPI, namely positioning film as a commodity or as pure art.

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