



**THE ROLE OF CULTURE IN DIPLOMACY:  
BOLLYWOOD AS INDIAN CULTURAL DIPLOMACY  
TOWARDS INDONESIA (1998-2013)**

**By  
MEYDITYA YUSWANDARI  
ID no. 016201000040**

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**THESIS ADVISER  
RECOMMENDATION LETTER**

This thesis entitled “*The Role of Culture in Diplomacy: Bollywood as Indian Cultural Diplomacy towards Indonesia (1998-2013)*” prepared and submitted by Meyditya Yuswandari in partial fulfillment of the requirement for the degree of Bachelor Degree in International Relations in the Faculty of International Relations, Communications and Law has been reviewed and found to have satisfied the requirements for a thesis fit to be examined. I therefore recommend this thesis for Oral Defense.

Cikarang, Indonesia, January 21<sup>st</sup>, 2014

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Prof. Anak Agung Banyu Perwita, Ph.D

## **DECLARATION OF ORIGINALITY**

I declare that this thesis, entitled “The Role of Culture in Diplomacy: Bollywood as Indian Cultural Diplomacy towards Indonesia (1998-2013)” is, to the best of my knowledge and belief, an original piece of work that has not been submitted, either in whole or in part, to another university to obtain a degree.

Cikarang, Indonesia, January 21<sup>st</sup>, 2014

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Meyditya Yuswandari

**PANEL OF EXAMINER  
APPROVAL SHEET**

The Panel of Examiners declare that the thesis entitled “**The Role of Diplomacy in Culture: Bollywood as Indian Cultural Diplomacy towards Indonesia (1998-2013)**” that was submitted by Meyditya Yuswandari majoring in International Relations from the Faculty of International Relations, Communications and Law was assessed and approved to have passed the Oral Examinations on February 18<sup>th</sup>, 2014.

**Hendra Manurung, MA**  
Chair – Panel of Examiners

**Teuku Rezasyah, Ph.D**  
Examiner

**Prof. Anak Agung Banyu Perwita, Ph.D**  
Thesis Adviser

## **ABSTRACT**

**Title:** The Role of Culture in Diplomacy: Bollywood as Indian Cultural Diplomacy towards Indonesia (1998-2013)

This research aims to discuss the influence of Bollywood movies, as Indian Cultural Diplomacy, in the bilateral relations between Indonesia and India that limited in the period of 1998-2005. This research used the qualitative research method which is explained descriptively the effort of Indian government in maximizing Bollywood as Indian cultural diplomacy through cultural activities and cultural agreements with other country. Besides that, Bollywood is also used to encourage the deployment of Indian culture throughout the world. The researcher also found out that private sectors and Indian artists contribute in developing Bollywood and spread Indian culture to be known by other countries. Especially in Indonesia, the researcher found that Bollywood movies have affected Indonesia and strengthen relations between India and Indonesia. It's supported by several findings such as the number of Indonesia people who want to learn Indian culture in Indian cultural center in Jakarta, Indonesian people's interest to buy Indian products, Indonesian people's interest to participate Indian cultural activities and the interest of the Indonesian people to study and visit India. The use of Bollywood as Indian cultural diplomacy will strengthen the bilateral relations between Indonesia and India.

## **ABSTRAK**

**Title:** The Role of Culture in Diplomacy: Bollywood as Indian Cultural Diplomacy towards Indonesia (1998-2013)

Penelitian ini bertujuan untuk membahas pengaruh film Bollywood, sebagai alat diplomasi budaya India, dalam hubungan bilateral antara Indonesia dan India yang dibatasi dalam periode tahun 1998-2005. Penelitian ini menggunakan metode penelitian kualitatif yang dijelaskan secara deskriptif upaya pemerintah India dalam memaksimalkan Bollywood sebagai alat diplomasi budaya India dan untuk mendorong penyebaran budaya India melalui kegiatan budaya dan perjanjian budaya dengan Negara lain. Selain itu, Bollywood digunakan untuk mendorong penyebaran budaya India di dunia. Peneliti menemukan bahwa perusahaan swasta dan beberapa seniman India juga turut berkontribusi dalam mengembangkan Bollywood dan budaya India agar diketahui oleh Negara lain. Terutama di Indonesia, peneliti menemukan bahwa film Bollywood telah mempengaruhi Indonesia dan hal itu memperkuat hubungan bilateral antara Indonesia dan India. Hal ini di dukung oleh beberapa penemuan terkait seperti banyaknya orang Indonesia yang ingin belajar budaya India di Indian cultural center di Jakarta, minat orang Indonesia untuk membeli barang-barang India, minat orang Indonesia untuk berpartisipasi dalam acara budaya India dan minat orang Indonesia untuk belajar dan berkunjung ke India. Penggunaan Bollywood sebagai alat diplomasi budaya India akan memperkuat hubungan bilateral antara Indonesia dan India.

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Bekasi, January 21, 2014

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## **List of Acronyms**

ASEAN	Association of Southeast Asian Nations
BRICS	Brazil, Russia, India, China and South Africa
CEP	Cultural Exchange Programs
CFSI	Children’s Film Society of India
ESG	Entertainment Society of Goa
ICCR	Indian Council for Cultural Relations
IFFI	International Film Festival of India
IIFA	Indonesia-India Friendship Association
IIFA	International Indian Film Academy
IIFFT	International Indian Film Festival Toronto
IPSC	Institute of Peace and Conflict Studies
ITEC	Indian Technical and Economic Cooperation
JCM	Joint Commission Meeting
JNICC	Jawaharlal Nehru Indian Cultural Center
KFBI	Komunitas Fans Bollywood Indonesia
MEA	Ministry of External Affairs
MIB	Ministry of Information and Broadcasting
MIFF	Mumbai International Film Festival
MoU	Memorandum of Understanding
NGO	Non-Governmental Organization
RCTI	Rajawali Citra Televisi Indonesia
SCTV	Surya Citra Televisi
SICC	Sentul International Convention Center

TPI	Televisi Pendidikan Indonesia
UI	University of Indonesia
UKIERI	United Kingdom – India Education and Research Initiative
WEF	World Economic Forum
WFP	World Food Program

# CHAPTER I

## INTRODUCTION

### I.1. Background of studies

Diplomacy is a term that is often used if we talk about International Relations. There are several definitions of diplomacy used by many different scholars. One of them is written by Jean Robert Leguey Feilleux in his book *The Dynamic of Diplomacy*, “Diplomacy as a *method* of political interaction at the international level and the techniques used to carry out political relations across international boundaries<sup>1</sup>. According to S.M Tariqul Islam, Assistant Professor of Department of Government and Politics, Jahangirnagar University, Savar, Bangladesh, there are four points in changing the nature and agenda of diplomacy. The four points are an evolution of organized diplomacy, new diplomacy, cold war diplomacy, and post-cold war or modern diplomacy<sup>2</sup>. The modern diplomacy started in the beginning of the twentieth century. According to S.M Tariqul Islam, diplomacy on the level of the political world is consists of two ways. First, diplomacy is now global in scope and second is the contemporary diplomacy can be characterized as complex and fragmented. In the modern diplomacy, the continued expansion of the international society has been a major factor. The increasing interest of each country also gives impact to the modern diplomacy.

Talking about the increase of interests in each country, the modern diplomacy leads us to the soft power era. The trend of soft power is influential both in terms of national interests and the strategy in pursuing them through diplomacy<sup>3</sup>. Soft power diplomacy, as a way to get others to desire what you

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<sup>1</sup> Jean Robert Leguey Feilleux, *The Dynamic of Diplomacy: The Meaning of Diplomacy as an Issue* (United States of America: Lynne Rienner Publisher, 2009), 1.

<sup>2</sup> S.M.Tariqul Islam, “Changing Nature and Agenda of Diplomacy: A Critical Analysis.” *Asian Affairs* 27:1 (January-March 2005). *Centre for Development Research Bangladesh Publication*. <http://www.cdrb.org/journal/2005/1/asian-4.pdf> (23 September 2013).

<sup>3</sup> Savitri, Rina. *Popular Culture in Cultural Diplomacy: Korean Wave as Republic of Korea’s Cultural Diplomacy in Indonesia (2002-2012)*. (President University, Cikarang, Bekasi: 2013)

desire, persuades people rather than coerces them<sup>4</sup>. Therefore, soft power becomes the new strategy to do diplomacy in order to achieve a country's national interest.

Soft power diplomacy has to be transparent to get public support, and this is known as public diplomacy. The actors of public diplomacy are not the government, but the non-state actors, such as Non-Governmental Organization (NGO) and civil society. Public diplomacy refers to programs sponsored by government with the purpose of influencing the public opinion about a country through publication, film, culture exchange, radio and television<sup>5</sup>. A nation can implement soft power diplomacy through culture, known as cultural diplomacy.

Culture is an asset of each country to help them to get recognition in the world politics. Culture itself has several meanings. According to Welsh academic, novelist, critic and influential figure in culture, Raymond Williams (1990):

“First culture can be used to refer to ‘a general process of intellectual, spiritual and aesthetic development’. Second, culture might be to suggest ‘particular way of life, whether of a people, a period or a group’. Third, culture can be used to refer to ‘the works and practices of intellectual and especially artistic activity’<sup>6</sup>.”

Culture serves as the identity of a particular nation. Each country has a different culture. Culture can be a way for a nation to spread their influence in the world.

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<sup>4</sup> Cited in Joseph S. Nye, Jr , *Soft Power: The Means to Success in World Politics*. (United States: United States by Public Affairs, 2004)  
<https://webfiles.uci.edu/schofer/classes/2010soc2/readings/8%20Nye%20Soft%20Power%20Ch%201.pdf> (23 September 2013)

<sup>5</sup> U.S Department of State, *Dictionary of International Relations Terms*. (Department of State, 1987), 85; quoted in Rahman, Bajora. *Diplomasi Hip Hop Sebagai Diplomasi Budaya Amerika Serikat*. (Universitas Indonesia, Depok: 2012)

<sup>6</sup> Raymond Williams, *Keywords: A Vocabulary of Culture and Society*. 2<sup>nd</sup> ed. (New York: Oxford University Press, 1985), 90; quoted in John Storey, *Cultural Theory and Popular Culture: An Introduction*. 5<sup>th</sup> ed. (Harlow: Pearson Education, 2010), 1-2.  
<http://www.scribd.com/doc/36058283/Cultural-Theory-and-Popular-Culture> (23 September 2013)

Culture is capable to foster understanding of a person which affects diplomatic relations through changing times<sup>7</sup>.

We cannot separate cultural diplomacy from public diplomacy, although they are different. Public diplomacy expert Jian Wang suggests three levels of public diplomacy that involve a different configuration of actors: promoting a country's national goals (primarily national actors); communicating a nation's ideas and ideals, beliefs and values (national and sub-national actors); and building common understanding and relationships (primarily sub-national actors)<sup>8</sup>. Culture has its role in those three levels of public diplomacy.

Cultural exchange instills tolerance and understanding between people of different cultures. Culture has no boundaries, and using it as the medium to interact with the masses has been the most effective and proven way to win hearts in this era of globalization, said Dr. Karan Singh as the President of Indian Council for Cultural Relations in India. Fashion, music, and dance are part of popular culture. Showing dance, music, and fashion of one country to another country is part of cultural diplomacy. If a culture is accepted by many people around the world, it means that nation is successful in introducing their culture to the world. Indeed, the most important contribution of a culture to public diplomacy is its ability to showcase a diversity of views, perspectives and opinions. Breaking down persistent national stereotypes and instilling a perception that a country's interests are similar to another country<sup>9</sup>.

Every nation has its own popular culture that serves as a diplomatic tool, for instance Korea with Korean Wave. If we mention India, the first thing which comes to mind is Bollywood. Bollywood is known all over the world for its dance and songs. It was showing the culture of India who love to dance and sing. Indian films were first imported to Indonesia in 1945. At that time, Bollywood films

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<sup>7</sup> Bound, K., Briggs, R., Holden, J., & Jones, S., *Cultural Diplomacy: Culture is a central component of international relations. It's time to unlock its full potential.* (London: Demos, 2007); quoted in Rina Savitri, *Popular Culture in Cultural Diplomacy: Korean Wave as Republic of Korea's Cultural Diplomacy in Indonesia (2002-2012)*. (President University, Cikarang, Bekasi: 2013), 2.

<sup>8</sup> Ibid

<sup>9</sup> Bound, K., Briggs, R., Holden, J., & Jones, S. (2007). *Cultural Diplomacy: Culture is a central component of international relations. It's time to unlock its full potential.* London: Demos. <http://www.scribd.com/doc/1037288/Demos-Cultural-Diplomacy> (24 September 2013)

were used to entertain the Indian army who was part of the British army. In the 1970s and 1980s, many Indian movies were screened at the cinemas in Indonesia. The target of Bollywood film has been the lower middle class. In 1991 and 1992, Indian movies were aired on Televisi Pendidikan Indonesia (TPI), a national television station. In 1996, another Indonesian national channel, Indosiar, started to air Indian movies every weekend. However, after the successful of ‘Kuch Kuch Hota Hai’ in 1998, the middle-upper class started to pay attention to Bollywood movies. ‘Kuch Kuch Hota Hai’ marks a turning point in the Indian film market in Indonesia, both middle-upper class and lower middle class<sup>10</sup>. Now, there are many Indian films imported to Indonesia every year, according to Indonesian Censorship Institution or Lembaga Sensor Indonesia (LSI).

There are three categories of cultural diplomacy in India, which have done by different sectors: public sector, private sector and civil society<sup>11</sup>. An example of cultural diplomacy in the private sector is the annual Indian Film Festival of Los Angeles, which shows 20 Bollywood movies both classic and temporary. There is also a question and answer session about films and seminars. This shows that Bollywood is a successful cultural diplomacy tool, to an extent.

## **I.2. Problem Identification**

Bollywood movies are often heard by Indonesian people in 1991 and attracted the lower middle class. At that time, Bollywood movies aired in Televisi Pendidikan Indonesia (TPI) and followed by another Indonesian national television, Indosiar, in 1996. In 1998, ‘Kuch Kuch Hota Hai’ aired in cinema and made the middle-upper class attracted by Bollywood movies. After that, Bollywood produced other films with the same genre with ‘Kuch Kuch Hota Hai’, which is a love story and family movies. It is a world in which traditional

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<sup>10</sup> “Bollywood in Indonesia: The Kuch Kuch Hota Hai Effect.” *One World South Asia*. 23<sup>rd</sup> December 2012. <http://southasia.oneworld.net/features/bollywood-in-indonesia-the-kuch-kuch-hota-hai-effect#UkKCKIapnu4> (25 September 2013).

<sup>11</sup> Institute for Cultural Diplomacy (ICD). “Country profiles: India.” 2011. [http://www.culturaldiplomacy.org/culturaldiplomacynews/content/pdf/Cultural\\_Diplomacy\\_Outlook\\_Report\\_2011\\_-\\_03-09.pdf](http://www.culturaldiplomacy.org/culturaldiplomacynews/content/pdf/Cultural_Diplomacy_Outlook_Report_2011_-_03-09.pdf) (24 September 2013).



values such as honesty, respect for elders and hard work still count<sup>12</sup>. Bollywood films reflect the generational conflict in modern India.

Bollywood cinema has shown tremendous influence in Indonesia. First, one of Indonesian song adopted Indian instrument. The title of its song is 'Kau', sung by Glenn Fredly in 1999. In the video clip of 'Kau', Glenn Fredly and the female artist used Indian outfit complete with Indian accessories in their body. The rhythm of 'Kau' song was involving Indian rhythm. The other example is the emergence of Norman Kamaru, Indonesian police officer, in social media, YouTube. Suddenly, he became famous because he uploaded his video dancing and sings 'Chaiyya Chaiyya' in 2011. 'Chaiyya Chaiyya' is a soundtrack of 'Dil Se', one of Bollywood movies, sung by Sukhwinder Singh and Sapna Awasthi in 1998.

The fans of Bollywood movies in Indonesia are huge and they made many fan bases in social networks, such as Facebook and Twitter. They often talked about the most update news of Indian artist, movies, and song. To enhance Bollywood in Indonesia, the Indian Embassy in Jakarta organized a weeklong festival named "Indian Film Festival: 100 Years Indian Cinema". The embassy is sponsoring free screenings of 15 films from 23<sup>rd</sup> September 2013 to 27<sup>th</sup> September 2013 at the Cinema XXI Plaza Senayan in Senayan, South Jakarta, capped by a special screening of Unni Vijayan's 2012 film titled 'Lessons in Forgetting' at the Embassy on 28<sup>th</sup> September 2013<sup>13</sup>. This event got a great response from Indonesian people. It proved by the full quota of ticket reservation for three Bollywood movies, 'Lagaan', 'Sholay' and 'Kuch Kuch Hota Hai'.

Indian government realizes that expanding Indian culture in the world is important in order to compete with other nation to boost economic growth. At the beginning of 2012, Public Diplomacy Division of Ministry of External Affairs of

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<sup>12</sup> Ministry of External Affairs: Government of India. "Bollywood: The Journey from 1913 to 2013." 9<sup>th</sup> May 2013. <http://www.mea.gov.in/articles-in-foreign-media.htm?dtl/> (24 September 2013).

<sup>13</sup> The Jakarta Post. "In Jakarta: Indian Film Festival Aims at Bollywood and Beyond." 23<sup>rd</sup> September 2013. <http://www.thejakartapost.com/news/2013/09/23/in-jakarta-indian-film-festival-aims-bollywood-and-beyond.html> (4 October 2013).

India invited proposals for documentaries featuring varied aspects of Indian art and culture which will show the soft power of India to the world outside<sup>14</sup>.

Besides that, Prof. Anjali Gera Roy of Indian Institute of Technology, Kharagpur has come out with a collection of article aptly titled *The Magic of Bollywood: At Home and Abroad*<sup>15</sup>. This book explores the wide range of dimensions of Bollywood as an effective element of India's soft power, the presence and influence of Bollywood in different parts of the world and its constitution as a cultural and commercial branding<sup>16</sup>. Bollywood has influenced many countries, including Indonesia. The Indian government is fully aware that Bollywood has an important role in supporting the cultural diplomacy towards Indonesia.

Indonesia and India diplomatic relations have been established for 6 decades. Indian Prime Minister, Jawaharlal Nehru and Indonesian President, Soekarno collaborated in supporting the cause of Asian and African independence. They made a foundation of the Afro-Asian and Non-Aligned Movements at Bandung Conference in 1955. Since the adoption of India's 'Look East Policy' in 1991, there has been a rapid development of bilateral relations in political, security and defense, commercial and cultural fields<sup>17</sup>.

India and Indonesia have an active cultural exchange. President Indonesia signed the Cultural Exchange Programs (CEP) for the period 2011-2014 in January 2011 during his visit to India. Several events have been organized in Indonesian provinces to introduce Indian culture in these regions and facilitating business contacts. To enhance people-to-people contact, India Cultural Forum was inaugurated on 15<sup>th</sup> August 2012 bringing together all India focused socio-cultural groups in Indonesia on one platform<sup>18</sup>.

India also wants to reach the younger generation of Indonesia people, so that the Embassy of India has been created a Facebook page to connect with

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<sup>14</sup> The New Indian Express. "When Bollywood Becomes a Powerful Seductress." 23<sup>rd</sup> December 2012. <http://newindianexpress.com/lifestyle/books/article1388591.ece> (24 September 2013).

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Ministry of External Affairs: Government of India. "India-Indonesia Relations." (July 2013). [http://www.mea.gov.in/Portal/ForeignRelation/India-Indonesia\\_Relations.pdf](http://www.mea.gov.in/Portal/ForeignRelation/India-Indonesia_Relations.pdf) (4 October 2013).

<sup>18</sup> Ibid

them. India Tourism Board and Embassy of India in Jakarta made a seminar on Indian Tourism –‘Know India Series’ on the theme of Incredible India- which held in Jakarta on 7<sup>th</sup> March 2013. There were many important people attended the seminar, such as travel agents based in Indonesia, representatives of the airline industry, hotels, diplomatic community, the media and other stakeholders in the tourism industry. The Embassy also organized ‘Culinary Connection- India and Indonesia’ at Four Seasons Hotel in March 2013 in order to explore the links between the culinary traditions of the two countries<sup>19</sup>. It shows that India has beneficial diplomatic relation with Indonesia. India uses the similarities of Indian culture and Indonesian culture to build a relation with Indonesia.

This research aims to analyze the role of Bollywood, as a tool of Indian cultural diplomacy, spreading the culture of India to Indonesian people and helping the bilateral relations of the two countries.

### **I.3. Statement of Problem**

This research is about determining the role of culture in diplomacy. In this research, Bollywood is a tool of India in doing cultural diplomacy. **How does Bollywood, as Indian cultural diplomacy, contribute in improving India-Indonesia relations?**

### **I.4. Research Objectives**

According to the statement of the problem, the research objective of this thesis is to prove the extent of improvement in the bilateral relations between India and Indonesia, brought by the influence of Bollywood.

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<sup>19</sup> Ministry of External Affairs: Government of India. “India-Indonesia Relations.” (July 2013). [http://www.mea.gov.in/Portal/ForeignRelation/India-Indonesia\\_Relations.pdf](http://www.mea.gov.in/Portal/ForeignRelation/India-Indonesia_Relations.pdf) (4 October 2013).

## **I.5. Significance of the Study**

This research is significant because first of all it aims to explore the advantages of cultural diplomacy. Secondly, this research will increase our knowledge about the other side of Bollywood, which is used as the tool of Indian cultural diplomacy.

## **I.6. Theoretical Framework**

This research uses two theories of International Relations that may be the most appropriate to give a clear picture of Bollywood in Indian cultural diplomacy towards Indonesia. They are **Soft Power theory and Cosmopolitan Constructivism theory.**

First is the soft power theory. Soft power first introduced by Joseph S. Nye in his article 'Soft Power' in 1990. In general, power is the ability to influence the perspectives of others to get the outcomes that you want. According to Joseph S. Nye, there are three ways to influence others; coerce them with threats, induce them with payments and attract or co-opt them<sup>20</sup>.

There are two powers in diplomacy introduced by Joseph S. Nye, which are hard power and soft power. Hard power is already known by International Relations actors because of its role in solving problems which is using military forces and economic. Meanwhile, soft power is use an attractive way that can build the preferences of others so that people will follow what you want without any forces. The ability to establish preferences tends to be associated with intangible assets, such as an attractive personality, culture, political values and institutions and policies that are seen as legitimate or having moral authority<sup>21</sup>.

Although soft power seems useful in the globalization era and use less cost rather than hard power but soft power also has limitations. Joseph S. Nye said that the crucial resources of soft power are outside the control of

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<sup>20</sup> Nye, Jr, Joseph Samuel. "The Benefits of Soft Power." Working Knowledge for Business Leaders. (2 August 2004). *Harvard Business School*.

<http://hbswk.hbs.edu/archive/4290.html> (5 October 2013).

<sup>21</sup> Ibid.

governments, and their effect depends heavily on acceptance by the receiving audiences and soft power sometimes take years to produce the desired outcomes.

Culture is one of attractive way in building the preferences of others. The Indian government is currently using culture as their soft power. Minister of State for Human Resource Development of India, Sashi Tharoor, argued that India is now having several resources that can be used as its soft power:

“If India is now perceived as a superpower, it was not just through trade and politics, but also through its ability to share its culture with the world through food, music, technology and Bollywood. However, it is difficult to determine India’s actual soft power resources, or which of these resources have actually helped strengthen India’s global status<sup>22</sup>.”

India has a long history of civilization and cultural links with countries in Central Asia, South-East Asia and the Middle-East because of that Indian diplomats used religious and cultural ties to improve the relations in South-East Asia. Indian government realizes that soft power has become an active element in Indian diplomacy in parallel with the development of its hard power resources<sup>23</sup>.

Nicolas Blarel, Graduate Research Assistant of Center on American and Global Security, Indiana University, stated in his book ‘India’s Soft Power: From Potential to Reality?’ that India has progressively understood that these two powers cannot be separated. India’s hard power, which is use economic and military forces, has an important role in developing India’s soft power strategy to give legitimacy and credibility to India’s leadership in the world.

Soft power is very important for India in order to change the stereotypical image of underdeveloped into new and modern image of India. For the last 7 years, India has tried to exploit its soft power resources by adding a new division in India’s Ministry of External Affairs which is Public Diplomacy Division in

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<sup>22</sup> Nicolas Blarel. “India’s Soft Power: From Potential to Reality?” *The London School of Economics and Political Science*.

<http://www.lse.ac.uk/IDEAS/publications/reports/pdf/SR010/blarel.pdf> (5 October 2013).

<sup>23</sup> Ibid.

2006. Indian soft power has been perceived as complementing rather than challenging the existing Asia and international orders<sup>24</sup>. Now, Indian government is very concern about the use of soft power in improving India relation with other countries.

The second theory is cosmopolitan constructivism theory. The normative view of cultural diplomacy in terms of promoting mutual understanding and cultural-cooperation through intercultural dialogue and cultural exchange is propagated within the framework of cosmopolitan constructivism<sup>25</sup>. Cesar Villanueva wrote in his article titled *Cosmopolitan Constructivism: Mapping a Road to the Future Cultural and Public Diplomacy* that:

“Cosmopolitan Constructivism is a theory which based on multilateral diplomacy, formulated by people who interested in peace, understanding and friendly relations among nations<sup>26</sup>. The bottom line of this theory is about people, cultures and state matters, and cultural and public diplomacies collaborate in the inter-subjective construction of ideas, norms and identities towards cooperation, welfare and understanding<sup>27</sup>. The theory celebrates cultural differences, cultural exchanges and face-to-face encounters in the struggle to foster common understanding<sup>28</sup>.”

The cosmopolitan constructivism theory explained that cultural diplomacy will imply the long-term foreign policy objectives, where every country needs process

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<sup>24</sup> Blarel, Nicolas. “India’s Soft Power: From Potential to Reality?” *The London School of Economics and Political Science*.  
<http://www.lse.ac.uk/IDEAS/publications/reports/pdf/SR010/blarel.pdf> (5 October 2013).

<sup>25</sup> Cesar Villanueva (2010), *Cosmopolitan Constructivism: Mapping a Road to the Future of Cultural and Public Diplomacy*; quoted in Hyungseok Kang, *Reframing Cultural Diplomacy: International Cultural Politics of Soft Power and The Creative Economy* (King’s College London, 2013) [www.culturaldiplomacy.org/academy/content/pdf/participant-papers/2011-08-loam/Reframing-Cultural-Diplomacy-International-Cultural-Politics-of-Soft-Power-and-the-Creative-Economy-Hyungseok-Kang.pdf](http://www.culturaldiplomacy.org/academy/content/pdf/participant-papers/2011-08-loam/Reframing-Cultural-Diplomacy-International-Cultural-Politics-of-Soft-Power-and-the-Creative-Economy-Hyungseok-Kang.pdf) (8 October 2013)

<sup>26</sup> Ibid.

<sup>27</sup> Cesar Villanueva. “Cosmopolitan Constructivism: Mapping a Road to the Future of Cultural and Public Diplomacy.” *Public Diplomacy Magazine*, University of Southern California.  
<http://publicdiplomacymagazine.com/cosmopolitan-constructivism-mapping-a-road-to-the-future-of-cultural-and-public-diplomacy/> (10 October 2013)

<sup>28</sup> Ibid.

to make common understanding and cultural exchanges with other societies and trying to encourage other societies to join the process. Paul Sharp, Professor and Head of Political Science at the University of Minnesota Duluth (US), stated that under the cosmopolitan constructivism theory, the mission of cultural diplomacy has evolved to the point where states are authentic expressions of popular sovereignty and the nation are authentic expressions of popular culture identity<sup>29</sup>. There are six programs that cultural diplomacy can do under the cosmopolitan constructivism framework<sup>30</sup>:

- Making the creation of peace and friendly relations with other nations
- Investing in international educational exchanges targeting groups in foreign societies which have talent but may not have the resources to study abroad.
- Creating a solid infrastructure for international cooperation, in which money and human resources can flow together and address important and urgent common topics with other nations.
- Establishing institutions abroad as a platform for sharing knowledge and engaging foreign publics, also discuss domestic issues that may be relevant for the two parties such as human rights, life conditions of children, or popular culture.
- Building the necessary channels to communicate with foreign publics, to listen to their concerns and to create mutual ways involvement.
- Educating young people in school programs related to international solidarity, mutual understanding and sensitivity to diversity and multiculturalism.

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<sup>29</sup> Paul Sharp, *For Diplomacy: Representation and the Study of International Relations*. (International Studies review, 1999); quoted in Cesar Villanueva, *Cosmopolitan Constructivism: Mapping a Road to the Future of Cultural and Public Diplomacy*. (University of Southern California: Public Diplomacy Magazine, 2010)

<http://publicdiplomacymagazine.com/cosmopolitan-constructivism-mapping-a-road-to-the-future-of-cultural-and-public-diplomacy/> (10 October 2013)

<sup>30</sup> Villanueva, Cesar. "Cosmopolitan Constructivism: Mapping a Road to the Future of Cultural and Public Diplomacy." *Public Diplomacy Magazine*. 13<sup>th</sup> January 2010.

<http://publicdiplomacymagazine.com/cosmopolitan-constructivism-mapping-a-road-to-the-future-of-cultural-and-public-diplomacy/> (10 October 2013)

Globalization helped nations to increase its relations with foreign publics, especially in term of cultural exchange. The role of culture as the important aspects of international relations is increasing because of the globalization and advancements of communication technologies that reconfigure the power dynamics between different social actors<sup>31</sup>. Kang argued that cultural diplomacy serves as an important aspect of successful bilateral and multilateral diplomacy and consequently requires a holistic conceptual framework for sound pragmatic implications.

Cultural diplomacy is a part of soft power. Dr. Emil Constantinescu, President of the Academy for Cultural Diplomacy, described the definition of cultural diplomacy as a course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, enhance socio-cultural cooperation or promote national interest; Cultural diplomacy can be practiced by either the public sector, private sector or civil society<sup>32</sup>.

Now, India's soft power is increasing and cultural diplomacy becomes the tools of India's soft power. Sashi Tharoor, Minister of State for Human Resource Development of India, believed India's soft power had emerged until now independently of the government's policies and India has now to enhance its co-optive power<sup>33</sup>. India has a high level of cultural diplomacy. Indian cultural diplomacy has been done by three sectors; public, private and civil society. Every sector is helping their country to promote Indian culture and introduce a new image of India to the world.

The Indian government was deeply involved in promoting cultural diplomacy, not only to safeguard the nation's interests, but also to engage with

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<sup>31</sup> Hyungseok Kang. "Reframing Cultural Diplomacy: International Cultural Politics of Soft Power and The Creative Economy." (King's College London, 2013)  
[www.culturaldiplomacy.org/academy/content/pdf/participant-papers/2011-08-loam/Reframing-Cultural-Diplomacy-International-Cultural-Politics-of-Soft-Power-and-the-Creative-Economy-Hyungseok-Kang.pdf](http://www.culturaldiplomacy.org/academy/content/pdf/participant-papers/2011-08-loam/Reframing-Cultural-Diplomacy-International-Cultural-Politics-of-Soft-Power-and-the-Creative-Economy-Hyungseok-Kang.pdf) (10 October 2013)

<sup>32</sup> Institute for Cultural Diplomacy. "What is Cultural Diplomacy? What is Soft Power?"  
[http://www.culturaldiplomacy.org/index.php?en\\_culturaldiplomacy](http://www.culturaldiplomacy.org/index.php?en_culturaldiplomacy) (8 October 2013)

<sup>33</sup> Blarel, Nicolas. "India's Soft Power: From Potential to Reality?" *The London School of Economics and Political Science*.  
<http://www.lse.ac.uk/IDEAS/publications/reports/pdf/SR010/blarel.pdf> (10 October 2013)



other countries on a cultural level<sup>34</sup>. Indian government established many cultural centers abroad along with its embassies, including in Indonesia. For Instance, Jawaharlal Nehru Indian Cultural Center (JNICC) located in Kuningan, Jakarta. JNCC often showcases Indian culture free screening Bollywood movies and gave a course about Indian language. The Indian Council for Cultural Relations (ICCR) has set up 22 cultural centers in 19 countries whose activities ranging from film festivals to book fairs and art exhibitions, aim to present an image of India as a plural multicultural society<sup>35</sup>. The private sector also has a deep role in Indian cultural diplomacy. The private sector has engaged in sponsoring international events and many international schools are run by some private groups<sup>36</sup>. Private sectors also made some events, such as an Indian film festival, Indian Art Fair and The World Culture Festival 2011. Each event is used to show the cultural heritages of India and to build the appreciation of Indian cinema.

India has many resources that can be soft power assets, one of them is Bollywood. The successful export of cultural products such as Bollywood across the world has helped raise awareness of Indian culture and modified existing stereotypes<sup>37</sup>. Indian government is always developing Bollywood as their cultural diplomacy with other countries. The development of Bollywood showed when India celebrated hundred years of Indian cinema in Indonesia last month. Bollywood, as Indian cultural diplomacy, has played a great role in introducing Indian society and culture. Bollywood is probably the largest and farthest reaching medium for Indian culture<sup>38</sup>. With the help from satellite television and internet, Bollywood movies and Indian soap operas have reached growing global

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<sup>34</sup> Institute for Cultural Diplomacy (ICD). "Country profiles: India." 2011. [http://www.culturaldiplomacy.org/culturaldiplomacynews/content/pdf/Cultural\\_Diplomacy\\_Outlook\\_Report\\_2011\\_-\\_03-09.pdf](http://www.culturaldiplomacy.org/culturaldiplomacynews/content/pdf/Cultural_Diplomacy_Outlook_Report_2011_-_03-09.pdf) (10 October 2013)

<sup>35</sup> Blarel, Nicolas. "India's Soft Power: From Potential to Reality?" *The London School of Economics and Political Science*. <http://www.lse.ac.uk/IDEAS/publications/reports/pdf/SR010/blarel.pdf> (10 October 2013)

<sup>36</sup> Institute for Cultural Diplomacy (ICD). "Country profiles: India." 2011. [http://www.culturaldiplomacy.org/culturaldiplomacynews/content/pdf/Cultural\\_Diplomacy\\_Outlook\\_Report\\_2011\\_-\\_03-09.pdf](http://www.culturaldiplomacy.org/culturaldiplomacynews/content/pdf/Cultural_Diplomacy_Outlook_Report_2011_-_03-09.pdf) (10 October 2013)

<sup>37</sup> Blarel, Nicolas. "India's Soft Power: From Potential to Reality?" *The London School of Economics and Political Science*. <http://www.lse.ac.uk/IDEAS/publications/reports/pdf/SR010/blarel.pdf> (10 October 2013)

<sup>38</sup> Ibid.

audiences that have become increasingly familiar with Indian society and culture<sup>39</sup>. In short, India is trying to expand the relations with other countries through its culture and Bollywood.

## **I.7. Research Method**

The research method that will help the writer to develop her thesis is **Qualitative research**. Qualitative research is aim at discovering the underlying motives and desires, using in depth interviews for the purpose<sup>40</sup>. Through such research, we can analyze the various factors which motivate people to behave in a particular manner or which make people like or dislike a particular thing<sup>41</sup>. Qualitative research will support the purpose of this thesis, which is to find the influence of Bollywood in Indonesia – India relations.

The writer also uses **Field research** to support the thesis, which is done by interviewing people who are fans of Bollywood. Through interviews the writer will know about the attitude and opinion of people towards the phenomenon. It is used to find out how people feel and what they think about Bollywood as Indian cultural diplomacy in Indonesia. **Library research** will also support to strengthen this thesis. The writer will analyze journals, books and reports from Indian government, which are related to the development of Bollywood as Indian cultural diplomacy.

### **I.7.1. Research Time and Place**

Place of research:

- Adam Kurniawan Library, President University
- Perpustakaan Pusat Universitas Indonesia
- Jawaharlal Nehru Indian Cultural Center, Jakarta

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<sup>39</sup> Blarel, Nicolas. "India's Soft Power: From Potential to Reality?" *The London School of Economics and Political Science*.

<http://www.lse.ac.uk/IDEAS/publications/reports/pdf/SR010/blarel.pdf> (10 October 2013)

<sup>40</sup> C.R. Kothari, *Research Methodology: Methods and Techniques (Second Edition)* (New Delhi: New Age International Limited Publisher, 2004), p3.

<sup>41</sup> Ibid

Name of Activity	September				October				November				December				January				February		
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
Research																							
Interviews																							
Writing of the thesis																							
Submission of final draft																							
Defense																							
Revision of thesis																							

**Table I.1. Research Time Frame**

### **I.7.2. Research Instrument**

**Internet:** Internet has an amazing role in providing any information that can be used in making thesis. We can access it everywhere and at any time. The internet can make the making of thesis is more effective and efficient.

**Books and journals:** Books and journals also the most important instrument in making thesis. It helps the writer to find the theories that are written by the expert which relate to the thesis topic.

**Report publications:** The Indian Government, especially the Ministry of External Affairs of India, always published every report about the bilateral relations between India and Indonesia. It also published every event that India held in Indonesia. Besides that, the Embassy of India in Indonesia always informed Indonesian people about every event that India held in Jakarta. Most of them are related to the cultural events, such as the Bollywood movie screening and Indian art festival.

**Interviews:** The subjects of the interview are the people who involved or interested in the object of the research, in this case are Bollywood fans or Bollywood communities in Indonesia.

## **I.8. Scope and Limitations of the Study**

The scope and limitations of this research are in line with the problem that will be analyzed. The first is about the time frame, which is a period of 1998-2013. The reason is that during the time Indonesian people, in both lower middle class and middle-upper class, have been very aware of the existence of Bollywood films, and a significant change occurred within that period.

## **I.9. Definition of Terms**

### **I.9.1. Soft Power**

The term of soft power was explained by the American political scientist, Joseph Samuel Nye, Jr, in his book titled *Soft Power: The Means to Success in The World Politics*.

“Soft power is more than just persuasion or the ability to move people by argument. It is also the ability to attract, and attraction often leads to acquiescence. Soft power resources are the assets that produce such attraction. Soft power uses a different type of currency (not force, not money) to engender cooperation – an attraction to shared values and the justness and duty of contributing to the achievement of those values<sup>42</sup>.”

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<sup>42</sup> Nye, Jr, Joseph Samuel. “The Changing Nature of Power.” Introduction. *Soft Power: The Means to Success in the World Politics*. 1<sup>st</sup> ed. United States of America: Public Affairs, 2004. p6, p7. Print

The resources of soft power can come from many things around us. It needs to be attractive so that people will be aware of its resources easily. Culture could be the resources of soft power. Soft power can be done by every actor in international relations, such as government, organization, even the individual.

### **I.9.2. Cultural Diplomacy**

The definition of cultural diplomacy, according to a dictionary of diplomacy is:

“The promotion abroad of a state’s cultural achievement, for example is the case of France and Britain notably their languages.

The special importance of cultural diplomacy is to promote links between parallel institutions at home and abroad, for example between domestic and foreign universities<sup>43</sup>.”

Cultural diplomacy is the extent of soft power. Films, music, dances, art, fashion and food can be the assets of a nation to do cultural diplomacy. Culture, cultural diplomacy and particular institutional cultures can therefore form important parts of national strategy<sup>44</sup>.

### **I.10. Thesis Structure**

This thesis consists of five chapters. It starts from introduction, followed by India’s Cultural Interest in the World, Development of Bollywood as Indian Cultural Diplomacy in the World, Development of Bollywood Movies as Indian Cultural Diplomacy towards Indonesia (1998-2013) and Conclusion. The detail of every chapter will be discussed below.

#### **Chapter I: Introduction**

This chapter will further discuss the background of culture’s role in diplomacy. Then, the problem identification will discuss the general information

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<sup>43</sup> Berridge, G.R. and James, Alan (2001). *A Dictionary of Diplomacy*. New York: Palgrave Macmillan.

<sup>44</sup> The (Controversial) Role of Culture in International Relations

about Bollywood in the world. This chapter also provides the theoretical framework that can be the foundation for this thesis. The other essential information such as a research question, research objectives, significance of study, research methodology, scope and limitations of the study and definition of terms are written in chapter 1. The purpose of this chapter is to introduce the basic writing of the thesis and become the hook that may provoke the reader to have further reading in this thesis.

## **Chapter II: India's Cultural Interest**

This chapter will discuss about the national interest of India to the world in terms of culture. It will also explain the Indian cultural diplomacy and its instruments to achieve the cultural interest.

## **Chapter III: Development of Bollywood as Indian Cultural Diplomacy to the World**

This chapter will explain the brief history of Bollywood movies. Moreover, it will explore the effort of Indian government, Indian artist and private companies to develop and promote Bollywood as Indian cultural diplomacy to the world.

## **Chapter IV: Development of Bollywood Movies as Indian Cultural Diplomacy towards Indonesia (1998 – 2013)**

This chapter will explain the cultural relations between Indonesia and India. It followed by the development of Bollywood movies in Indonesia. Then, it will discuss about the role of Bollywood as Indian cultural diplomacy in improving India – Indonesia relations.

## **Chapter V: Conclusion**

The last chapter will be discussed about the conclusion of Bollywood, as Indian cultural diplomacy, contribute in improving India – Indonesia relations especially in the cultural relations.

## **CHAPTER II**

### **INDIA'S CULTURAL INTEREST**

#### **II.1. National Interest of India**

India is a developing country which is also as the poorest country, yet it is one of the largest and fastest growing economies in the world. India has a very large population, which is still engaged in traditional small scale farming. In the early nineties, the Indian government decided that liberalizing the economy would be the best way to encourage growth<sup>45</sup>. The growth of Indian economy is unusual because India has very little exports. Indian economy grows because of the consumer demands in the country and many travelers that come to India for health tourism<sup>46</sup>. Religious reason and tourism are also have the role in the increasing the Indian economic growth. Therefore, India has slower growth compared to China, but the cultural exports have helped keep the economy stable. India came through the recent global financial crisis virtually unscathed because India does not depend on foreign trade<sup>47</sup>. There are a few issues that influence Indian economic growth, such as a lack of resources, especially in the energy sector.

One of India's great strength's is its education system. India has become a major player in the high technology field because of its highly educated workforce<sup>48</sup>. India's economic growth is now increasing and it can compete with the world's economic situation and because of it India is now a member of BRICS (Brazil, Russia, India, China and South Africa). Minister of External Affairs, Salman Khurshid, mentioned several instruments that made India as one of emerging power countries.

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<sup>45</sup> Third World Economies Introduced. "The Indian Economy."  
<http://www.thirdworldplanet.com/indian-economy.php> (29 October 2013)

<sup>46</sup> Ibid.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

“India with its good legal structure, corporate governance, banking system, the financial system and skilled manpower has become the new economic icon of emerging powers. Our development model has managed to deliver long term economic pay offs at many levels of investment.”<sup>49</sup>

The government of India has shown a strong growth in recent years in order to improve the economic condition of the nation. However, it has fixed only a little part of India and the majority of the Indian is still poor. Therefore, one of India’s national interests is economic prosperity. Rajiv Kumar and Santosh Kumar state in their book titled “In the National Interest: A Strategic Foreign Policy for India”, that the most vital component of India’s national interest is to achieve economic prosperity for its people by ensuring rapid, sustainable and inclusive growth<sup>50</sup>. The government of India is trying to make India a global economic power by 2020 under US and China<sup>51</sup>.

The Indian government is also concerned with the state security. Therefore, security is one of Indian national interest. Again, Rajiv Kumar and Santosh Kumar are written in their book that India would secure the country against external and internal threats to its territory, population and vital economic interest<sup>52</sup>. Diplomatic relations between India and other countries have been established to protect Indian people from threats. In the 1990s, India established relations with Pakistan, which included every possible development - from a limited conventional war to a total military confrontation to many summits that struggled to define a new peace framework between the two neighbors<sup>53</sup>. India is now addressing its two of the most important sources of insecurity – unresolved

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<sup>49</sup> “India New Economic Icon of Emerging Powers: Salman Khursid.” (10 March 2013) [http://articles.economictimes.indiatimes.com/2013-03-10/news/37598246\\_1\\_salman-khurshid-corporate-governance-strengths](http://articles.economictimes.indiatimes.com/2013-03-10/news/37598246_1_salman-khurshid-corporate-governance-strengths) (29 October 2013)

<sup>50</sup> Kumar, Santosh., & Kumar, Rajiv (2010). *In the National Interest: A Strategic Foreign Policy for India*. New Delhi: Business Standard Books. P27

<sup>51</sup> Ibid.

<sup>52</sup> Ibid.

<sup>53</sup> Mohan, C. Raja. “India’s New Foreign Policy Strategy.” *Strategic Affairs Editor, the Indian Express, New Delhi*. <http://carnegieendowment.org/files/Mohan.pdf> (31 October 2013)



territorial questions with Pakistan and China<sup>54</sup>. However, Indian political leaders believe that if India can solve those problems it can improve India's security.

India's third national interest is to expand global public goods to improve country's overall welfare<sup>55</sup>. To achieve this national interest, India has been playing an active role in international forums and global governance structures to secure a fair and equitable share of global public goods, ensuring their compatibility with India's national interest and contributing to their development<sup>56</sup>. India's contribution in global public goods is not only the government's responsibility, Indian non-governmental organization (NGO's) and private sectors also play important roles. According to the Chatham House Report about India's role in the global public goods in 2011, the private sector is making a significant contribution through the provision of low-cost medicines and irrigation equipment and also Indian NGOs are increasingly active internationally<sup>57</sup>. India is also expanding its aid program of grants and assistance. However, policy makers understand that both aids and increased economic interaction with other countries can help reposition India as an emerging power with recipient nations<sup>58</sup>. India has offered assistance to other countries through training and capacity-building in the form of The Indian Technical and Economic Cooperation (ITEC), especially in Africa.

India became the 15<sup>th</sup> largest donor to the World Food Program (WFP) in 2005. India plays an increasingly important role in providing food security in South Asia, notably in Afghanistan and Iraq<sup>59</sup>. While India provides food aid to other countries, India is facing the challenges in its domestic food security. Many

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<sup>54</sup> Ibid.

<sup>55</sup> According to World Health Organization, public goods are defined as goods and services that are "non-rival" and "non-excludable". In other words, no one can be excluded from their benefits and their consumption by one person does not diminish consumption by another. Public goods become global in nature when the benefits flow to more than one country and no country can effectively be denied access to those benefits.

<sup>56</sup> Kumar, Santosh., & Kumar, Rajiv (2010). *In the National Interest: A Strategic Foreign Policy for India*. New Delhi: Business Standard Books. P28

<sup>57</sup> Price, Gareth. "For the Global Good: India's Developing International Role." *A Chatham House Report* (May 2011). *The Royal Institute of International Affairs*. [http://www.chathamhouse.org/sites/default/files/public/Research/Asia/r\\_indiarole0511.pdf](http://www.chathamhouse.org/sites/default/files/public/Research/Asia/r_indiarole0511.pdf) (31 October 2013)

<sup>58</sup> Ibid.

<sup>59</sup> Ibid., p5

Indians are malnourished. It stems from a range of issues, such as poor distribution systems, gender discrimination and a range of health, sanitation and feeding caring practices<sup>60</sup>. At the end, India's development assistance program reflects a conscious effort to reposition the country as an emerging power. The Indian program helped other developing countries to build their capacity and it reflects India's non-aligned movement heritage.

### II.1.1. National Interest of India in Culture

India as the world's largest democracy can bring certain credibility to the projection of democratic ideals, because of the multilingual, multiethnic and multi religious character of its society<sup>61</sup>. It also has a global cultural impact through its cultural assets, such as arts, crafts, films and educational institutions. Cultural resources that India has can increase its soft power over the ensuing decades. A country with a lot of cultural diversity is an appropriate sentence to picture India. Indian government understands very well about the strength that India has, which is culture. Therefore, Indian government is very concern about the promotion of Indian culture in the world.

The cultural diplomacy of India serves to advance India's interest<sup>62</sup>. The promotion of India to the world can help India achieve its national interests. World Health Organization stated on its website that the promotion and protection of cultural diversity, core labor rights, and environment through global cooperation are also regarded as global public goods<sup>63</sup>. Besides that, in order to

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<sup>60</sup> Price, Gareth. "For the Global Good: India's Developing International Role." *A Chatham House Report* (May 2011). *The Royal Institute of International Affairs*.

[http://www.chathamhouse.org/sites/default/files/public/Research/Asia/r\\_indiarole0511.pdf](http://www.chathamhouse.org/sites/default/files/public/Research/Asia/r_indiarole0511.pdf) (31 October 2013)

<sup>61</sup> Kumar, Santosh., & Kumar, Rajiv (2010). *In the National Interest: A Strategic Foreign Policy for India*. New Delhi: Business Standard Books. P46

<sup>62</sup> Mark, Simon. "A Greater Role for Cultural Diplomacy." (2009) *Netherlands Institute of International Relations 'Clingendael'*.

[http://www.clingendael.nl/sites/default/files/20090616\\_cdsp\\_discussion\\_paper\\_114\\_mark.pdf](http://www.clingendael.nl/sites/default/files/20090616_cdsp_discussion_paper_114_mark.pdf) (5 November 2013)

<sup>63</sup> "Trade, foreign policy, diplomacy and health: Global Public Goods." *World Health Organization* <http://www.who.int/trade/glossary/story041/en/> (31 October 2013)

reach economic prosperity, India used cultural diplomacy and public diplomacy as the tools to foster better trade and economic relations at the political level.

The Indian national interest in culture is to promote Indian culture using its cultural diplomacy assets; one of them is Bollywood movie. Bollywood movies have become widely popular not only throughout the country and in the neighboring countries, but also across the world. The Bollywood movies help evoke the ancient, great India's culture and also promoting India<sup>64</sup>. The Bollywood movies are contributed in the creation of the national identity. Bollywood movies helped India shaped its national identity in a globalized world, which are successful, capitalist, family-oriented, technology-savvy and devout Hindu all at once<sup>65</sup>.

India has three soft power components, which are political ideas, culture, and education and knowledge. The soft power of India in culture, especially Bollywood, can be a great tool in promoting India in the globalized world. It proved by Indian Prime Minister, Manmohan Singh, who said in front of Indian Foreign Service probationers in 2008 that:

“The soft power of India in some ways can be a very important instrument of foreign policy. Cultural relations, India's film industry-Bollywood-I find wherever I go in the Middle East, in Africa, people talk about Indian films. So that is a new way of influencing the world about the growing importance of India. Soft power is equally important in the new world of diplomacy<sup>66</sup>.”

Indian government is very concern to expand its culture through cultural diplomacy. Indian Council for Cultural Relations (ICCR), established in 1950, is

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<sup>64</sup> “Culture: Indian Cinema and Indianness.” *Lemaucien.com* (29 July 2011) <http://www.lemaucien.com/article/culture-indian-cinema-and-indianness-1> (1 November 2013)

<sup>65</sup> K. Hariharan, *Bilkul Nahin Khushi, Itna Sara Gham: Why So Much Dislike of the NRI?* (February 2002) <http://www.littleindia.com/India/Feb02/bilkul.htm> ; quoted in Ingrid Therwath, *Shining Indians: Diaspora and Exemplarity in Bollywood* (South Asia Multidisciplinary Academic Journal) <http://samaj.revues.org/3000> (1 November 2013)

<sup>66</sup> Ingrid Therwath, *Shining Indians: Diaspora and Exemplarity in Bollywood* (South Asia Multidisciplinary Academic Journal) <http://samaj.revues.org/3000> (1 November 2013)

an institution that supports Indian cultural diplomacy. ICCR also became the instrument of Indian cultural diplomacy. In order to achieve Indian cultural interest, the government built 24 cultural centers outside India to project Indian culture to local people. Cultural diplomacy and public diplomacy events are also made by the government to increase the awareness of people inside and outside India about Indian culture, such as Know India Program, Pravasi Bhartiya Diwas and Festival of India Abroad<sup>67</sup>. Indian diaspora also play their role in helping India to get its national interest. Indian government invited Indian diaspora community overseas to the Indian annual event, Pravasi Bharatiya Diwas. Its aim is to bring the expertise and knowledge of Indian overseas community in India and integrating it into India's development process<sup>68</sup>.

The government of India is eager to erase the bad image about India, so that nation branding is very important for Indian cultural diplomacy. Nation branding has been identified as a useful tool to counter negative stereotypes. Several aims of nation branding are to boost tourism, be used to promote trade and investment, establish regular trade routes, facilitate the exchange of local knowledge, can improve interstate relations and build foundations for economic, political and cultural dialogue<sup>69</sup>. At the end, India is now trying to promote its culture in order to achieve the national interest and cultural interest through Indian cultural diplomacy.

## **II.2. The Overview of Indian Cultural Diplomacy as a Tool to Promote Indian Cultural Interest**

The President of Indian Council for Cultural Relations, Dr. Karan Singh, stated in the 60<sup>th</sup> anniversary of ICCR that India has a natural ability that can be used as Indian soft power.

“In the recent years, India's rapid economic growth coupled with the our growing presence on the global stage, has refocused the world's

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<sup>67</sup> Dr. Bhawna Gupta, *Indian Diaspora and Cultural Diplomacy* (16 August 2012) [www.slideshare.net/bhawnaz1/india-and-cultural-diplomacy](http://www.slideshare.net/bhawnaz1/india-and-cultural-diplomacy) (1 November 2013)

<sup>68</sup> Ibid.

<sup>69</sup> Ibid.

attention on the Indian civilization that has not only survived the trials and tribulations of several millennia, but has now emerged as a self-confident, mature nation-state, ready to take its rightful place in the comity of nations. A civilization as ancient as India offers a staggering variety of cultural expressions. Several centuries co-exist in India, offering a rare example of great resilience in changing times, emphasizing the traditions which have taken deep roots and which reflect the essence of excellence achieved over the years. The Gods, nature and art co-exist in a harmonious manner. India's rich civilizational heritage itself is a major aspect of its Soft Power.<sup>70,</sup>

The twentieth century role of cultural diplomacy has been made in the West, Latin America and the Middle East, and since post-Independence India has been assiduously approximating to it<sup>71</sup>. There are some activities which are done by the US, UK, French, and India, which shows their effort in building cultural diplomacy. United Kingdom decided to institutionalize its own cultural relations and founded the British Council in 1934 to put the Fascist lies. French accustomed to view their culture as political resources, formally integrated *les relations culturelles* into their Ministry of Foreign Affairs in 1920s. US build US Information Agency in 1953 in order to assume an unassailable lead in cultural diplomacy. US also created Fulbright exchange grant in order to receive and sending students, teachers and scholars to study in the USA and abroad. This program makes more than 167.000 Fulbright recipients receive invaluable cultural exposure abroad in 1988<sup>72</sup>. On the other hand, India established the Indian Council for Cultural Relations in order to include participation in the cultural policy formulation, fostering cultural relations abroad, promoting cultural exchanges and developing links with various cultural organizations in India and abroad<sup>73</sup>.

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<sup>70</sup> Opening speech in 60<sup>th</sup> Anniversary of Indian Council for Cultural Relations by President of ICCR, DR. Karan Singh. "Indian Culture in Globalized World." (2010)

<sup>71</sup> Foreign Service Institute (India), *India Foreign Policy: Agenda for the 21<sup>st</sup> Century (Volume 1)* (India: Foreign Service Institute, 1997), p 404.

<sup>72</sup> *Ibid.*, p 405

<sup>73</sup> Foreign Service Institute (India), *India Foreign Policy: Agenda for the 21<sup>st</sup> Century (Volume 1)* (India: Foreign Service Institute, 1997), p 405.

India has two periods of time in expanding its soft power assets, long-term period and short-term period. Long term period will be achieved through cultural diplomacy meanwhile short term period will be achieved by international broadcasting. According to P.S Sahai, Former Indian Ambassador to Malaysia, Sweden and Russia, the perspectives of India about cultural diplomacy is the use of the art of diplomacy in promoting culture, which is considered as a way of life of a group of people that would be the amount to projecting a particular group to another, resulting in creating awareness of one another<sup>74</sup>. That awareness can lead to interaction among various players, states and individuals.

The awareness of Indian cultural diplomacy can be achieved through many cultural events or an institution who organize cultural activities, for instance, Indian Council for Cultural Center (ICCR). Director General of the Indian Council for Cultural Relations, Suresh Goel, said that the importance of cultural diplomacy is as an instrument for projecting a state's foreign policy<sup>75</sup>. He also stressed that foreign policy is not just about state interests, but creating a medium to understand the lower subterranean dialogue of civilizations and culture is a key medium to dig in into the shared history of civilizations and can improve the relations among states<sup>76</sup>. It showed that India uses culture in promoting a country's diplomatic interest in commercial, political and strategic fields.

Cultural diplomacy will imply a two pronged action<sup>77</sup>. First action would be to create a cultural presence and second action would be to ensure how the other person or nation would recognize and understand the projecting nation. According to Ambassador K.K.S Rana, the task of cultural diplomacy would be to produce understanding that goes beyond stereotyped images and to shape perceptions in a favorable way<sup>78</sup>.

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<sup>74</sup> "Cultural Diplomacy." *Diplo Foundation*  
<http://textus.diplomacy.edu/textusBin/BViewers/oview/culturaldiplomacy/oview.asp?FilterTopic=%2F38139> (1 November 2013)

<sup>75</sup> Observer Research Foundation. "Cultural Diplomacy as An Instrument of Projecting India's Foreign Policy." 23 May 2013.  
<http://orfonline.org/cms/sites/orfonline/modules/report/ReportDetail.html?cmaid=52343&mmacmaid=52344> (4 November 2013)

<sup>76</sup> Ibid.

<sup>77</sup> Ibid.

<sup>78</sup> Ibid.

India has many interesting cultures that will support Indian cultural diplomacy. Bollywood is an identical culture of India which shapes the national identity of India. Besides that, Indian fashion is also become the culture of India and it has been popular in the world. The Indian Pashmina Shawls and richly embroidered male long shirts are becoming popular, then Indian fashion designers also set up their stores in Paris, London, New York, Dubai and Abu Dhabi<sup>79</sup>. Indian cuisine has also helped India in promoting its nation. It spread by Indian diaspora who established many Indian restaurants in major cities of the world. Not to forget, Indian dance and music also play a good role in influencing Indian culture in the world.

Indian cultural diplomacy has many instruments that can help India in achieving its cultural interest, such as:

- **Indian cultural centers**

Firstly is Indian culture centers that usually known as the Indian Council for Cultural Relations (ICCR). The Indian Ministry of External Affairs established 24 cultural centers outside India in order to project Indian culture to other countries.

- **Cultural agreements**

Ministries of External Affairs and Culture share the responsibility for promoting cultural diplomacy. India has signed 126 bilateral cultural agreements and is currently implementing 58 cultural exchange programs with other countries<sup>80</sup>. Cultural agreements are the basis for strategic approaches through specific sectoral interventions in the form of Cultural Exchange Programs (CEP)<sup>81</sup>. These agreements have provided a basis to officially pursue cultural diplomacy through exchange programs,

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<sup>79</sup> Dr. Bhawna Gupta, *Indian Diaspora and Cultural Diplomacy* (16 August 2012) [www.slideshare.net/bhawnaz1/india-and-cultural-diplomacy](http://www.slideshare.net/bhawnaz1/india-and-cultural-diplomacy) (1 November 2013)

<sup>80</sup> Diplomat Magazine. "India's Cultural Diplomacy." (3 November 2013) <http://www.diplomatmagazine.nl/2013/11/03/indias-cultural-diplomacy-globalised-world/> (5 November 2013)

<sup>81</sup> Government of India: Ministry of Culture. "Annual Report 2012-2013." [http://indiaculture.nic.in/indiaculture/pdf/Culture-Annual%20Report-2012-13\(English\).pdf](http://indiaculture.nic.in/indiaculture/pdf/Culture-Annual%20Report-2012-13(English).pdf) (13 November 2013)

performances and several cultural activities<sup>82</sup>. Besides, the government also facilitates the visit of cultural troupes to various countries. The growing interest in Indian cinema made film festivals are also organized at the regular intervals.

- **Festivals of India abroad**

The Indian government made an interesting event every month in different countries with the purpose to change the stereotypical images about India abroad. Foreign Institute Service of India wrote that festival of India held abroad as an exercise in cultural diplomacy to convey messages and enhance image<sup>83</sup>. Festivals of India is a medium to introduce the cultural diversity of India. Cultural group performances, artist performances, art exhibitions and Indian food festival will be shown at festival of India.

- **Educational scholarships and distinguished scholars**

Educational assistance forms are another important element in India's cultural diplomacy. It offers students from many countries, especially developing countries, to visit India, acquire education and learn about Indian culture. The ICCR also provides scholarships and exchange programs for students and scholars. The Indian government also helps in the establishment of chairs related to India and its languages in various universities of Southeast Asia. For instance, there is a Sanskrit chair at Silpakorn University, Bangkok, Thailand and a proposal to start Indology courses at the University of Indonesia (UI), Jakarta<sup>84</sup>.

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<sup>82</sup> Institute of Peace and Conflict Studies. "Contours of India's Cultural Diplomacy in Southeast Asia." (6 May 2008) <http://www.ipcs.org/article/southeast-asia/contours-of-indias-cultural-diplomacy-in-southeast-asia-2559.html> (4 November 2013)

<sup>83</sup> Foreign Service Institute (India), *India Foreign Policy: Agenda for the 21<sup>st</sup> Century (Volume 1)* (India: Foreign Service Institute, 1997), p 408

<sup>84</sup> Institute of Peace and Conflict Studies. "Contours of India's Cultural Diplomacy in Southeast Asia." (6 May 2008) <http://www.ipcs.org/article/southeast-asia/contours-of-indias-cultural-diplomacy-in-southeast-asia-2559.html> (4 November 2013)



- **Religion**

Southeast Asian countries that have the same religious background with India, became an Indian target to revive Buddhist linkages to strengthen its stakes by promoting visits of Buddhist scholars and monks as well as developing Buddhist tourist circuits in India. The role of religion in cultural diplomacy is to emphasis on spiritualism, meditation and mental peace rather than on religion<sup>85</sup>.

- **Yoga**

Yoga is a way to learn and understand the spiritual of India. Yoga is associated with the culture and heritage of India. That is why the Indian government is very concern in protecting Yoga as their cultural heritage. They made the “videographs” that intended to provide irrefutable evidence for anyone hoping to patent a new style of yoga that the Indians got there first<sup>86</sup>. Dr. Vinod Kumar Gupta, the Head of Traditional Knowledge Digital Library, said that yoga originated in India and people cannot claim to invent a new yoga when they have not. Indian government realizes that yoga can be the actor to show people about India, so that they established a training institute for yoga in almost all countries.

- **Bollywood**

Bollywood is one of Indian cultural diplomacy’s instruments which have been popular among the world citizens. The world has become globalized and it made Bollywood more popular in every country in the world. Bollywood movies are helping the Indian government in influencing the world citizens about music, dance, fashion and character of the Indian people. Now, Bollywood movies are exported to more than hundred

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<sup>85</sup> <sup>85</sup> Dr. Bhawna Gupta, *Indian Diaspora and Cultural Diplomacy* (16 August 2012) [www.slideshare.net/bhawnaz1/india-and-cultural-diplomacy](http://www.slideshare.net/bhawnaz1/india-and-cultural-diplomacy) (5 November 2013)

<sup>86</sup> The Guardian. “Yoga Heritage: Don’t Even Think about Stealing it, says Indian Government.” (8 June 2010) <http://www.theguardian.com/world/2010/jun/08/yoga-heritage-india-filming-asanas> (5 November 2013)

countries and we can watch Bollywood movies through television, satellite television, internet and theater.

Those instruments are supported with many cultural activities made by the Indian government so that people are easily recognized with Indian cultural diversity. In the early 1950s, after the establishment of ICCR, the Indian government gave special attention to the fostering of cultural and academic exchanges between India and Asian countries<sup>87</sup>. Therefore, the activities that India did during 1950 were limited to exchange programs, especially in the West Asia and Southeast Asia<sup>88</sup>. Nowadays, the India's external cultural activities have increased and become diversified.

Indian external cultural activities have created significant pockets of friendship and influence in all countries with which it has relations<sup>89</sup>. The involvement and curiosity about Indian culture among foreign countries is given an important instrument in the development of India, Indian concerns and Indian needs. The specific purposes of Indian external cultural activities are to make Indian cultural, intellectual and scientific developments known abroad and can create bilateral relations among developing countries, and to create an atmosphere of understanding and goodwill about India through cultural and academic exchange programs<sup>90</sup>.

India has many external cultural activities with the purpose to achieve their cultural interest through cultural diplomacy, such as the annual events 'Festival of India', yoga and dance class, Indian language class and exchange programs. Firstly is the annual event 'Festival of India'. Since 1980s, ICCR has organized major festivals of Indian culture in various countries and continents. We take the example from festival of India in Indonesia. Festival of India held in Indonesia on October 2009 until July 2010 with the theme 'Friendship through Culture'. The former Deputy Governor for Culture and Tourism, Aurora

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<sup>87</sup> Foreign Service Institute (India), *India Foreign Policy: Agenda for the 21<sup>st</sup> Century (Volume 1)* (India: Foreign Service Institute, 1997), p 423.

<sup>88</sup> Ibid.

<sup>89</sup> Ibid., p 424.

<sup>90</sup> Ibid., p 424.

Tambunan, who went through the hundreds of years old cultural and economic ties between Indonesia and India, said that we are confident that the Festival of India will contribute to closer links between India and Indonesia in trade, tourism and people-to-people contact<sup>91</sup>.

Festivals of India showed a series of performances of classical and folk dances and music, fashion show, food festival, handicraft exhibition, art exhibition and theater performance. The festival was held until July 2010 and it included academic seminars and exhibition of medieval Indian art<sup>92</sup>. The director of Jawaharlal Nehru Indian Cultural Center (JNICC), M.K. Singh said, “We endeavor to collaborate, share and shine through the festivity of the festival!”<sup>93</sup>. It proved by the collaboration between Indonesia and Indian artist, which resulting in a dance-drama based on an episode from the Mahabaratha by Didik Nini Thowok, the Karinding Collaborative Project’s blend of Javanese and Hindustani music, and Indian and Indonesian fashion designers’ take on each other’s fabric and prints.

The second example is Indian exchange programs. To give an opportunity for Indian people to study abroad and experienced cultural diversity outside India, Indian government made many exchange programs which will give many advantages for both sides, India and exchange programs partner, such as the United Kingdom and ASEAN countries. With United Kingdom, they made United Kingdom – India Education and Research Initiative (UKIERI). The aim of this activity is to promote staff exchanges between Higher and Further Education (HE/FE) institutions and schools across India and the UK. The focus of this strand activity is to support collaborative partnerships and to enhance the sensibility and awareness of different cultures<sup>94</sup>. With ASEAN, the Prime Minister of India, Dr. Manmohan Singh, made ASEAN-India Students Exchange Program with the

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<sup>91</sup> Kapoor, Kanupriya. “Festival of India kicks off with colorful dance and music.” *The Jakarta Post*. 17 October 2009. <http://www.thejakartapost.com/news/2009/10/17/festival-india-kicks-with-colorful-dance-and-music.html> (11 November 2013)

<sup>92</sup> Sagar, Poonam. “Friendship through Culture – Festival India.” *The Jakarta Post*. 11 December 2009. <http://www.thejakartapost.com/news/2009/12/11/friendship-through-culture-festival-india.html> (12 November 2013)

<sup>93</sup> Ibid.

<sup>94</sup> UK-India Education and Research Initiative. “India UK Staff Exchange Program.” <http://www.ukieri.org/india-uk-staff-exchange-programme.html> (12 November 2013)

theme “Building Youth Partnership through Entrepreneurship”. Several objectives of the Exchange Program are to build loser people-to-people links between India and ASEAN, especially among youth of both sides, to inculcate greater awareness and knowledge of India among ASEAN youth and bridge information gaps, to highlight the rich and ancient cultural heritage of India and the historical symbiosis between civilizations of the two sides as reflected in age-old travel, trade and cultural interchanges, and to enable greater economic and academic cooperation between businesses and entrepreneurs of the two sides in preparation for meeting emerging imperatives of closer Asian partnership<sup>95</sup>.

Indian Embassy in Indonesia with the help of JNICC also made yoga classes, Indian dance classes and Indian music classes in order to spread Indian culture among Indonesian people. Jawaharlal Nehru Indian Cultural Center conducted music class, yoga class and dance class five times a week from Tuesday to Saturday<sup>96</sup>. Indian embassy in Japan also cooperated with Indian Cultural Center is also conduct yoga class, music class, contemporary Indian dance class and Hindi and Bengali language. However, all of the Indian external cultural activities are made to strengthen the partnership between India and other countries in the field of economic and political and to introduce the cultural diplomacy of India abroad.

Those Indian cultural diplomacy activities have been influencing the globalized world. Bollywood films become an instrument which has the biggest influence in the world. According to UN’s Creative Economy Report 2010, India showed the largest growth in exports of creative goods during 2002-2008<sup>97</sup>. The most widely circulated content is for India’s film industry –the world’s largest-producing on average 1000 films annually and exporting to 70 countries<sup>98</sup>. The

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<sup>95</sup> ASEAN India. “Students Exchange Program.” <http://www.aseanindia.com/students-exchange-programme/> (12 November 2013)

<sup>96</sup> The Jakarta Post. “JNICC offers a taste of Indian Culture for Jakartans.” <http://www.thejakartapost.com/news/2010/03/20/jnicc-offers-a-taste-indian-culture-jakartans.html> (13 November 2013)

<sup>97</sup> “Notion of Soft Power.” (15 February 2011) <http://indiasoftpower.wordpress.com/tag/indias-global-influence/> (13 November 2013)

<sup>98</sup> Ibid.

vice president of India, Dr. Mohammed Hamid Ansari, said in the opening speech of 60<sup>th</sup> anniversary of ICCR:

“The richness of values secreted in the interstices of Indian culture was known and appreciated long before the era of present day globalization. The new world now taking shape amplifies and magnifies them. Many factors contribute to it: the speed of connectivity, the number of Indians abroad, the popularity of commercial Hindi films and yoga and of the literary products of Indian writers in English, the projection and acceptance of the work of painters and sculptors in addition to philosophy and classical music, classical dances and other art forms. An overarching backdrop to these is provided by the emergence of India as a major economic and political factor on the global scene.”<sup>99</sup>”

The statement of the Indian vice president above reflected that Indian cultural heritage is contributing in developing India economically, politically and culturally.

Nowadays, every country in the world is recognizing India as a nation with many famous cultures such as Bollywood, yoga, Indian dance and music, Indian fashion and Indian cuisine. Indian culture has been spreading its influence in the globalized world. India’s great heritage of arts and crafts, of language and literature, of music and dance, of religion and philosophy and of the traditional ways of life and living have inspired not only Indians but also countless others who came to be associated with it<sup>100</sup>. That is why Indian culture has known by different parts of the globe over the ages. In America, Bhangra, a North Indian folk dance, has been incorporated into gym workouts<sup>101</sup>. Meditation, a technique to reach inner peace, has become widely popular too. It has been popularized by

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<sup>99</sup> Opening speech in 60<sup>th</sup> Anniversary of Indian Council for Cultural Relations by Vice President of India, DR. Mohammed Hamid Ansari. “Indian Culture in Globalized World.” (2010)

<sup>100</sup> Ambassador India for Kyiv, Debabrata Saha, opening remarks at the Seminar at Kyiv National University. “Globalization of Indian Culture.” Embassy of India, Kyiv. (17 May 2006) <http://www.indianembassy.org.ua/english/int9.htm> (14 November 2013)

<sup>101</sup> Bhongir, Sheela. “What India Hands to the World.” *New Geography*. 3 July 2011. <http://www.newgeography.com/content/002098-what-india-hands-world> (14 November 2013)

Indian gurus who have spread the practice throughout the west. The bestseller book and film 'Eat, Pray, Love' also helped India to popularize the benefit of meditation.

Meanwhile, Brazilians are having a big interest in Bollywood movies, Indian fashion, and yoga. Through television, Brazil has been touched by India. Brazil's 2009 Emmy Award-winning soap opera, *Passage to India*, has been introduced Indian culture there on a broad scale<sup>102</sup>. Bollywood in Brazil was also introducing another attractive culture of India, which is fashion. Brazilians are fascinated by Indian fashion. Malls in Brazil had at least one Indian themed store selling Indian style blouses and shirts with picture of Indian Gods and Goddesses.

According to Indian Ambassador for Kyiv, Bollywood is the most influential instrument of Indian cultural diplomacy that made the awareness of the world of Indian culture is increasing. Bollywood represents an interesting case study of India's cultural globalization. The most powerful Indian cultural export and the largest film-producing center in the world, Bollywood, makes more ticket sales than Hollywood does, though revenue figures are much higher for the latter<sup>103</sup>. Bollywood is also wider its influence in Kuwait, Nigeria, Russia, Scandinavia, the Caribbean and Fiji, although it dubbed in local languages. The development of Bollywood in the world will be further explained in the next chapter.

After Bollywood shows its influence over the world, Indian food also plays its role in promoting Indian culture. Worldwide, flavorful Indian spices and seasonings have increased the appeal of vegetarian food. India produces over four million tons of spice and exports around 180 spice products to over 150 nations, then the Indian Spice Board is currently planning to set up three promotional centers in Dubai, Chicago and Europe<sup>104</sup>. The role of Indian diaspora who build many Indian restaurants in major countries has been made Indian food get

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<sup>102</sup> Bhongir, Sheela. "What India Hands to the World." *New Geography*. 3 July 2011.

<http://www.newgeography.com/content/002098-what-india-hands-world> (14 November 2013)

<sup>103</sup> Debroy, Bibek. "Oscar-winning 'Slumdog Millionaire.'" *Institute of South Asian Studies Brief*. (27 February 2009) Access in 14 November 2013

<sup>104</sup> Bhongir, Sheela. "What India Hands to the World." *New Geography*. 3 July 2011.

<http://www.newgeography.com/content/002098-what-india-hands-world> (14 November 2013)

recognition from the world citizen. Indian Ambassador to Kyiv said that the number of people who visit India to study yoga, Buddhism and other aspects of Indian culture increased. It also shows that globalization influencing the spread of Indian culture.

The increased interest in Indian culture such as, Yoga, Indian fashion, Indian dance, food, films and music has been shown that people can receive well the instruments of Indian cultural diplomacy. The Indian Ambassador to Kyiv said that culture is our strong suit in this globalization era. Globalization has indirectly helped India in using the instrument of Indian cultural diplomacy. In the context of globalization, Indian culture has undoubtedly done at least as well as holding its own relative to the dominant cultures. India's cultural identity is not about to be blown away by western influences even as we become more active players in this increasingly borderless world<sup>105</sup>. The influence of Indian cultural diplomacy is showing its impact in the globalized world. The people in the world have been recognizing the attractive culture of India. It is inseparable from the effort of Indian government in developing its cultural diplomacy as its power towards the world.

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<sup>105</sup> Ibid.

## **CHAPTER III**

### **Development of Bollywood as Indian Cultural Diplomacy to the World**

The third chapter will explain about the development of Bollywood as Indian cultural diplomacy to the world. In the first part, this chapter will explain about the beginning of the creation of Bollywood. The second part, this thesis will explain about the reason why Bollywood became the Indian cultural diplomacy's tool. The third part in this chapter will also explain about the support that government, Non-Governmental Organizations and private sector gave to the development of Bollywood. The last part that will be explained is the promotion of Bollywood to the world through several sectors in India.

#### **III.1 Development of Bollywood in the World**

##### **III.1.1. Brief History of Bollywood**

Bollywood movies have a long history in its journey to be known in global scale. Bollywood itself was the combination of Hollywood and Bombay, which was the heart of Indian film production. The World War I era in 1896, Lumiere brother, the cinematic pioneers, introduced the art of cinema to the sub-continent. Bombay was the first Indian city to screen Cinematography. Six short films were screened by Lumiere brother at that time. Lumiere brother inspired the Indian people to make a cinema. Harischandra Sakharam Bhatavdekar, a portrait photographer, made a short reality film screened in 1899<sup>106</sup>. It's called The Wrestlers and was a simple recording of a local wrestling match. India was produced another soundless film called Raja Harischandra with both Hindi and

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<sup>106</sup> Ibid.



English subtitles in 1913. In the 1920s, the industry showed the rise of several film directors trying their hand at making silent Indian movies<sup>107</sup>.

The development of silent movies in India continued until 1931. The growth of technology and the excitement generated the world eventually gave birth of India's first talking and singing films called Alam Ara in 1931. It was inspired another directors in South India and various parts of India, including Bengal to start producing sound films. After that, the rest of India joined in the Bollywood race and films started to be produced with political and social theme of the era<sup>108</sup>. Indian people were really supporting the development of Indian films. Since 1932, India has been introduced Indian films to the world. Bombay was hosting the first Indian film festival, which inspiring Indian directors like Satyajit Ray and Mrinal Sen to produce many Indian films. At the end of the 1940s, Indian films were being made in many Indian languages with religion being the most likeable theme<sup>109</sup>. India struggle for its independence in the 1950s and that moment become the momentum for Indian director to make many Indian films with patriotic and social themes become more favorable.

Indian film industries not only produce film to entertain people, but also to educate masses about all issues in India that affected Indian and its people. Bollywood movies are likely to produce films which reflected Indian history. For instance, the Independence of Indian from Britain and the resulting partition of Indian and Pakistan and its effects were shown in patriotic films like 'Shaheed' which was directed by Ramesh Sehgal<sup>110</sup>. Besides the patriotic theme, Bollywood also serve films which shown the poverty in India and the power of Indian family. Poverty and family theme were reflected on the film titled 'Mother India'. The film was success and broke all box office records in India.

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<sup>107</sup> Darr, Shaheen. "Brief History of Bollywood Cinema." (24 September 2008). <http://www.entertainmentscene360.com/index.php/brief-history-of-bollywood-cinema-25945/> (29 November 2013)

<sup>108</sup> Ibid.

<sup>109</sup> Bollywood Tourism, "History of Bollywood." <https://www.bollywoodtourism.com/bollywood-history> (29 November 2013)

<sup>110</sup> Darr, Shaheen. "Brief History of Bollywood Cinema." (24 September 2008). <http://www.entertainmentscene360.com/index.php/brief-history-of-bollywood-cinema-25945/> (2 December 2013)

The year of 1950s-1960s was the golden age of Indian film industry. At that time, India produced some memorable films, such as 'Mother India' starring Nargis in 1957, and memorable actors of all time, such as Guru Dutt, Mehboob Khan, Raj Kapoor, Blaraj Sahrani, Nargis, Bimal Roy, Meena Kumari, Madhubala and Dilip Kumar. In the year 1960, India made a romantic film's breakthrough that spread in all parts of India titled Mughal-e-Azam directed by K. Asif. This film was the first romantic film that India ever had. In 2013, 'Mughal-e-Azam' film was crowned as the greatest Bollywood film of all time by a poll celebrating 100 years of Indian cinema in the United Kingdom<sup>111</sup>. Asjad Nazir, The editor of Eastern Eye and chair of the judging panel said:

"The subject that has been covered in Bollywood more than any other is romance and this is the mother of all romantic movies."<sup>112</sup>

'Mughal-e-Azam' film not only smashed box office records when it was first released, but was also successfully colored and re-released in 2004<sup>113</sup>. The plot of the film shown an affair between a 16<sup>th</sup> century prince falls in love with a court dancer and battles with his emperor father and it was captured people's hearts all over the world.

After the romantic film was spread in all over the world, Indian director made another genre for Indian film, which is action combined with adventure and comedy. 'Sholay' was released in 1975 starring the famous Indian actor, Amitabh Bachchan. This film was another Bollywood film that became famous worldwide. 'Sholay' got two awards in two different years. 'Sholay' won the best editor of Filmfare Awards in 1976 and won the Filmfare Awards as the best film in the last 50 years of Indian cinema in 2005<sup>114</sup>. In 2013, 'Sholay' was also becoming the second best Bollywood movie after 'Mughal-e-Azam' according to the survey conducted by British Asian weekly newspaper Eastern Eye.

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<sup>111</sup> "Mughal-e-Azam named greatest Bollywood film ever." Hindustantimes. (18 July 2013). <http://www.hindustantimes.com/Entertainment/Bollywood/Mughal-e-Azam-named-greatest-Bollywood-film-ever/Article1-1094282.aspx> (3 December 2013)

<sup>112</sup> Ibid.

<sup>113</sup> Ibid.

<sup>114</sup> Filmfare Awards are presented annually by The Times Group (the largest mass media company in India) to honor both artistic and technical excellence of professionals in the Hindi language film industry of India. The Filmfare ceremony is the oldest and most prominent film events dedicated to Hindi films in India. The awards were first introduced in 1954.

In 1980, the new genre was brought into Indian movies. Movies with lots of violence scenes were shown and introduced Amitabh Bachan as an angry young man, character in his two famous movies, 'Zanjeer' and 'Namak Haraam'. Gradually, the social values and family themes were brought back to the Indian movies and become the identity of Bollywood movies until now. In 1990s, the genre of Indian movies was a mixed genre of romance, thrillers, action, movies and comedy films. In 1990, an advance technology came and gave Indian movie great digital sound effects, advanced special effects, choreography and international appeal<sup>115</sup>. This situation has given India a benefit through the arrival of investment from the corporate sector along with finer scripts and performances in India. It was also the time when Shah Rukh Khan became the rising star in all over the world. Besides Shah Rukh Khan, there was another rising star in Indian movies such as, Rajnikanth, Madhuri Dixit, Aamir Khan, Chiranjeevi, Juhi Chawla and Hrithik Roshan. They began their career using new techniques to enrich Indian cinema with their performances<sup>116</sup>.

Bollywood became the global appeal in the 21st century. The world became borderless because of globalization so that the industry can reach out further to international audiences. Bollywood movies used the western living as a background of the cinema. The director showed the international audiences about an Indian who lives in Western countries and how they coped with Western societies. Those themes were made Bollywood gain more popularity, especially in the United States and Britain. However, Shah Rukh Khan was also becoming the magnet for Bollywood movies since he got the title from 'King Khan' among his audiences.

In the 21<sup>st</sup> century, Indian film has many internationalized titles and also using English in the film's dialogue, but India still show their characteristic of Bollywood movies which is singing and dancing scene. The plot was also becoming more attractive than the Indian old films. The Indian film setting is not

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<sup>115</sup> Darr, Shaheen. "Brief History of Bollywood Cinema." (24 September 2008). <http://www.entertainmentscene360.com/index.php/brief-history-of-bollywood-cinema-25945/> (4 December 2013)

<sup>116</sup> Bollywood Tourism, "History of Bollywood." <https://www.bollywoodtourism.com/bollywood-history> (4 December 2013)

only in India but also in another country, such as London. London has inspired many Bollywood filmmakers to tell their stories and the capital's landmarks have provided the backdrop to some of the most popular Bollywood films, such as 'Kabhi Khushie Kabhie Gham' and 'Bride and Prejudice'<sup>117</sup>. Those factors can be the factor for the rising of Bollywood movies globally. Bride and Prejudice (2004) and Bend It like Beckham (2002) are the example of Bollywood movies which is success internationally. 'Bend It like Beckham' it got 17 awards of 19 nominations; meanwhile 'Bride and Prejudice' got 4 nominations.

Today, Bollywood industry is the largest film industry in the world. Bollywood produces over 1000 films a year, although the revenue was lower than Hollywood production. Apart from screenings Bollywood movies in film festivals, the overseas market is contributing to improved Bollywood's box office collections. Investments made by major global studios such as 20<sup>th</sup> Century Fox, Sony Pictures and Warner Bros was confirmed that Bollywood had etched itself on the global scale. Prominent Indian corporate firms such as Zee, UTV, and Adiab also jumped onto the Bollywood bandwagon, to both produce and distribute films<sup>118</sup>. At the end, the Bollywood movies are now being better from all aspects such as technology, story line, the songs, costumes, dances and the emotions. However, from 1998 until 2013, gradually Bollywood is improving itself in order to be able to compete on the world stage.

### **III.1.2. Bollywood as Indian Cultural Diplomacy**

Every movie in Bollywood contains Indian cultural heritage such as Indian clothes (Saree clothes), Indian songs, Indian dances, Indian tradition and also the lives of Indian people. Those aspects gave an opportunity for Indians to make Bollywood as their most powerful cultural ambassador<sup>119</sup>. Bollywood's most important cultural contributions are the emotional bridges. India has an

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<sup>117</sup> Film London, "Film Culture: Bollywood".

[http://filmlondon.org.uk/film\\_culture/film\\_tourism/movie\\_maps/bollywood](http://filmlondon.org.uk/film_culture/film_tourism/movie_maps/bollywood) (6 December 2013)

<sup>118</sup> Ibid.

<sup>119</sup> India Together, "The Idea of India." <http://www.indiatogether.org/manushi/issue139/idea.htm> (8 December 2013)

emotional bridge to connect the differences between India and other country. People of diverse races, nationalities and languages made another country feel deeply connected with Indian worldview and way of life<sup>120</sup>. Even the children sing the Hindi song, although they do not know the meaning. It shows that language barrier is not a big problem in Bollywood movies. The people in the world do not only love to watch Bollywood movies, but also they made the Bollywood actors as their role models. India Together, the newspaper in India, wrote Amitabh Bachchan, Madhuri Dixit, Shah Rukh Khan, Kajol and Aamir Khan are not just cult figures, they also perceived as role models and moral exemplars, their characters in the film penetrated into the hearts of the audience<sup>121</sup>. Bollywood fame in the world cannot be separated from the support of advanced technologies, such as television network. Indonesia, Singapore, Malaysia, Thailand, Egypt, Algeria, Morocco, and many other countries provide Indian cinemas in their national channel.

The popularity of Bollywood made Bollywood become the tool for India to promote India abroad. Indian foreign policy analyst C. Raja Mohan argued:

“Bollywood has done more for Indian influence abroad than the bureaucratic efforts of the government. From classical and popular music to Indian cuisine, from the growing impact of its writers and intellectuals, India now has begun to acquire many levers of soft power.<sup>122</sup>”

The role of Bollywood in introducing India abroad has given beneficial impact to India. Bollywood indirectly shows the culture of India such as dances, music, fashion, food and Indian tradition in each scene of the movies. Therefore, Indian government is trying to use Bollywood as an Indian cultural diplomacy tool to have good relations with other countries and to build a good image of India.

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<sup>120</sup> Ibid.

<sup>121</sup> Ibid. (9 December 2013)

<sup>122</sup> C. Raja Mohan, *Indian Diaspora and 'soft power'*. (The Hindu: 2003); quoted in Rohan Mukherjee, *The False Promise of India's Soft Power*. (Princeton University: 2013). Retrieved from [http://scholar.princeton.edu/rmukherj/files/RMukherjee\\_ISA2013\\_SoftPower.pdf](http://scholar.princeton.edu/rmukherj/files/RMukherjee_ISA2013_SoftPower.pdf) (9 December 2013)

### III.1.2.1 Indian Government's Support for Bollywood as Indian Cultural Diplomacy

Indian government recognized the importance of cinema as a powerful tool for the development and promotion of various tourist destinations<sup>123</sup>. The Hindu, an Indian newspaper, wrote that India will get economic advantages such as investment, job creation, if India becomes the venue of popular domestic and international festival cinema. The Indian Ministry of Tourism and Indian Ministry of Information and Broadcasting signed a Memorandum of Understanding (MoU) on February 16, 2012. The MoU is expected to enhance the reach of 'Incredible India' through movies<sup>124</sup>. It showed that Indian government is trying to develop Bollywood as their tool to get Indian national interest and introduce Indian culture abroad.

The Indian state government is also helping the Indian government in developing the film industry in India. Indian Ministry of Information and Broadcasting created International Film Festival of India to support the development of Bollywood movies and appreciation of the film maker. One of the states in India, Goa, is chosen as the venue for IFFI since 2003. Goa is very concern about the cultural entertainment of India. Therefore, in 2004, Government of Goa established the Entertainment Society of Goa (ESG), as the nodal agency in the organization of the International Film Festival of India (IFFI), in order to frame an entertainment policy to help cultivate Goa into a world-class international entertainment nerve center of the country<sup>125</sup>. The state government gave support by giving them subsidies to make films and the government is not

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<sup>123</sup> The Hindu, "Film Tourism." (30 June 2013) <http://www.tourism.gov.in/writereaddata/CMSPagePicture/file/Press%20Release/film%20tourism.pdf> (10 December 2013)

<sup>124</sup> The Hindu, "Film Tourism." (30 June 2013) <http://www.tourism.gov.in/writereaddata/CMSPagePicture/file/Press%20Release/film%20tourism.pdf> (11 December 2013)

<sup>125</sup> International Film Festival of India, "About ESG." <http://www.iffigoa.org/iffi2013/> (27 December 2013)

financing the films<sup>126</sup>. The government was also given motivations and encouragement to make films with young Indian filmmakers by conduct state film awards. The Indian government also funded film festival in India as a form to develop Indian film industry. Shankar Mohan, Festival Director of International Film Festival of India said:

“Countries which have a good industry are supported and funded by their government. This festival is a hundred percent funded by government. It has sponsors who help but still it is funded by government. The growth and development of Indian film industry is the objective of Indian government, so that Indian government funded the festival.”<sup>127</sup>

Indian government’s overtures toward the film industry during the last few years and its support of a series of ‘reforms’ directed at the film industry do appear remarkable and indicative of a major shift in the relationship between the state and Bombay film industry<sup>128</sup>. The state’s investment in developing Bombay film industry into Bollywood had shown its result in the past decade. The state’s investment in a venue called FICCI-FRAMES<sup>129</sup> conventions were shown a great remark for film industry made by the finance minister Yashwant Sinha. According to Aswin Punathambekar in his book, *From Bombay to Bollywood: The Making of a Global Media Industry*, Indian government found that sociocultural and political transformations gave influence to the changing of Bombay film industry as Bollywood. The transformations are focusing on changing relations between the Indian state, the Indian diaspora and the media industries. The Indian government gave a big contribution in developing Bollywood as their tool to promote India and it's pictured in those facts above.

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<sup>126</sup> Sunday Trust, “How We Developed Bollywood-Mohan” (19 May 2013) <http://sundaytrust.com.ng/index.php/the-arts/13082-how-we-developed-bollywood-mohan> (18 December 2013)

<sup>127</sup> Ibid.

<sup>128</sup> Aswin Punathambekar, *From Bombay to Bollywood: The Making of a Global Media Industry* (New York and London: New York University Press, 2013), p46.

<sup>129</sup> FICCI FRAMES convention is a three day global convention covering the entire gamut of Media & Entertainment like Films, Broadcast (TV & Radio), Digital Entertainment, Animation, Gaming, Visual Effects, etc with nearly 2000 Indian and 800 foreign delegates encompassing the entire universe of media and entertainment expected to attend the event.

Indian government is not only developing Bollywood in India by giving the filmmaker subsidies, but also India government, especially the Indian Ministry of External Affairs is supporting Bollywood as Indian cultural diplomacy abroad by held many Indian Film Festival. The Indian Ministry of External Affairs also builds Indian Council for Cultural Relations in 30 countries, such as Indonesia, United Kingdom, Malaysia, Egypt, Japan, Russia. Each cultural center will hold an Indian Film Festival, cultural exchange and seminar that will introduce Indian culture abroad. Shashi Tharoor, the former UN official as the Under-Secretary General for Communication and Public Information, opined that:

“Indian experience is becoming a major asset in both corporate and private sectors. Bollywood, Indian cuisine and triumph of the IT sector have created an interest in the nation like ever before and it might be useful to promote and perpetuating a nation’s global image.<sup>130</sup>”

### **III.1.2.2 Private Sector and NGO’s Support for Bollywood as Indian Cultural Diplomacy**

Bollywood is really important industry for Indian economy, Indian politics and sociocultural. Not only Indian government who gave contributions in the development of Bollywood, but also some private sector in India gave their contribution for Bollywood. Bollywood will not be famous and success without the commitment and the help from near-private-sector approach that adopted by industry operators in India to stand Bollywood out amongst other film sectors across the globe<sup>131</sup>. According to Deepak Jain, Indian ace-producer and broadcast expert, Bollywood is private sector driven and a business venture<sup>132</sup>. The private

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<sup>130</sup> Confederation of Indian Industry. “Shashi Tharoor laments left’s stand on Indo-US Nuclear Deal.” 13 November 2007.

<http://www.cii.in/PressreleasesDetail.aspx?enc=WPYqL3YiOqIZ9nqzHNJG4K/ernpHKPu5FhvoyMbmPj/NumPj22xQeR1I86B6UsGf> (23 December 2013)

<sup>131</sup> Modern Ghana, “Improve Storyline, production quality’ says Deepak Jain, Bollywood producer.” 7 November 2009. <http://www.modernghana.com/movie/5806/3/improve-storyline-production-quality-says-deepak-j.html> (26 December 2013)

<sup>132</sup> Ibid.



sector invests their money to run the Bollywood industry. Therefore, there will be cooperation between governments and private sector to develop Bollywood. Deepak Jain said that while private sectors funded the Bollywood industry, the government helped the filmmakers by facilitating the process of shooting in another country.

“They support every project embarked upon by Indian filmmakers. For instance, if Indian film makers are coming to Nigeria to shoot a film, the Indian government will write to the Nigerian government, solicited the Nigerian government to give the filmmakers an assistance they would require to make their mission success<sup>133</sup>.”

Another actor that helps the development of India and also Bollywood is India Brand Equity Foundation<sup>134</sup>. This foundation made a campaign for India included Bollywood with the theme “India Everywhere”, this campaign was shown at the 2006 World Economic Forum (WEF) in Davos, Switzerland. In that campaign, the audiences got gifts which consist of Indian popular and classical music. Bollywood became the most attractive thing to promote India. The editor of India Today, Aroon Purie, states in the magazine that Bollywood had redefined India’s image in Davos. Purie and other journalists who reported on the annual meeting of the WEF in Davos interpreted these Bollywood-themed soirees as a timely refashioning of India’s image on the world stage<sup>135</sup>.

Indian government realizes that Bollywood can be the tool to promote the new image of India and became Indian cultural diplomacy’s tool. However, Indian government still develops Bollywood and maximizes the usefulness of Bollywood in diplomacy because India has several soft power resources, such as Indian cuisine and Yoga, which can be used as cultural diplomacy.

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<sup>133</sup> Ibid.

<sup>134</sup> India Brand Equity Foundation is a public-private partnership between the Ministry of Commerce and the Confederation of Indian Industry (CII) with the mandate of “building positive economic perceptions of India globally.”

<sup>135</sup> Aswin Punathambekar, *From Bombay to Bollywood: The Making of a Global Media Industry* (New York and London: New York University Press, 2013), p48.

### **III.2 The Promotion of Bollywood as Indian Cultural Diplomacy to the World**

In the previous part, it explained that India has several soft power resources which can be used as its cultural diplomacy. Yoga, Bollywood movies, Indian song, Indian dances, Indian cuisine is the cultural resources of India. The Indian government can use them as the tool in doing diplomacy with other country. However, since 1998 until now, Bollywood movies became the most influential resources of India, so that India had to spread its culture abroad and make good relations with other countries. If people already love Bollywood, so there will be a will to know Bollywood deeper. Therefore, India used Bollywood as their Indian cultural diplomacy in the world. The Secretary (West) Ministry of External Affairs at the inauguration of Indian Film Festival on the occasion of the Second India – Africa Forum Summit in 2011 said that

*“Bollywood now has a global reach...Russia, Central Asia, East and West Africa, Caribbean, even Europe and North America is affected by Bollywood movies. Every country is also has its own film star. Amitabh Bachchan was the star in Egypt. Mithun Chakravarty with his Disco Dancer was the star in Tanzania to Syria. Indonesia was still stuck to Shah Rukh Khan.”<sup>136</sup>*

The Indian government was already doing some activities whose purpose is to introduce Bollywood movies abroad as well as spread the culture of India in other countries. Indian government made International Film festival of India, Festival of India Abroad, cultural exchange, Bollywood movie screening and many others. Those activities are done by different ministry in Indian government. There are two ministries who support India in maximizing Bollywood as Indian cultural diplomacy. They are Indian Ministry of External Affairs and Indian Ministries of Information and Broadcasting.

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<sup>136</sup> Bhasin, Avtar Singh. “India’s Foreign Relations – 2011 Documents.” Public Diplomacy Division, Ministry of External Affairs. <http://www.mea.gov.in/Images/pdf/India-foreign-relation-2011.pdf> (28 December 2013)

### **III.2.1. Promotion of Bollywood as Indian Cultural Diplomacy by Ministry of Information and Broadcasting**

Indian Ministry of Information and Broadcasting (MIB) is very concerned in the development of Bollywood movies. In the Film sector, MIB has several plan schemes which will maximize the role of Bollywood in Indian cultural diplomacy. The first plan scheme is **promotion of Indian cinema through film festivals and film markets in India and abroad**. This program has a purpose to support production of good films in India and to promote these films in various International Film Festivals as well as film markets<sup>137</sup>. To achieve the goals, MIB has several components such as:

- Participate and conduct film festival in India and abroad. It included grant-in-aid to NGOs/state government organization to organize film festivals in the country and grant-in-aid to Federation of Film Societies of India to make an exhibition of films of artistic value, propagating film consciousness, seminar and conference;
- Conduct International Film Festival of India (IFFI).
- Participate in Film Markets in India and abroad.
- Organizing Mumbai International Film Festival (MIFF)
- Screenings children's film by Children's Film Society in schools throughout country without cost. MIB has a body under the government named Children's Film Society, established by Pandit Jawaharlal Nehru, India's first Prime Minister, after India's independence. CFSI is committed to strengthen the children's film movement within India and promoting Indian produced children's film across the globe<sup>138</sup>. CFSI has done an International Children's Film Festival in 2011 and it will be held again in 2013. CFSI is trying to spread the children's film throughout the country in order to give inspirations of children to make films.

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<sup>137</sup> "Outcome Budget 2012-2013." Ministry of Information and Broadcasting, Government of India. <http://mib.nic.in/ShowDocs.aspx> (28 December 2013)

<sup>138</sup> Children's Film Society India, "About CFSI." <http://cfsindia.org/about-cfsi/who-we-are/> (28 December 2013)

The second plan scheme is **centenary celebrations of Indian cinema (1913-2013)**. The first Indian film made by Dadasaheb Phalke, Raja Harischandra, was released on 13 April 1913. The emergence of Raja Harischandra as the first Indian film is affected another director to make various Indian films. Nowadays, Indian films are using more advanced technology, good storyline and use various languages, so that the audiences are easier to understand. Films, over time, have been not only a source of entertainment, but post-independence, have reflected the socioeconomic aspirations of the people and cultural form and sensibilities<sup>139</sup>. To appreciate and celebrate 100 years of Indian cinema, Indian Ministry of Information and Broadcasting (Film division) is proposed to conduct a variety of activities that will be held in a year, from 2012 until 2013. The activities also have another purpose, such as introduce Indian culture abroad by conduct some festivals and film screening.

There are some activities under those plan schemes which made by the Ministry of Information and Broadcasting in order to support the achievement of those plans. International Film Festival of India (IFFI) is one of the activities. The state government of India, Goa, gets an opportunity to conduct IFFI since 2004. The objectives of IFFI are including the economic, political and cultural interest of India and Goa. Some of the objectives of IFFI are:

- To increase revenue through direct and indirect taxes, levies and foreign exchange inflow and to bring about the worldwide recognition to the state of Goa and India as an ultimate tourism<sup>140</sup>
- To get the attention from global audiences and get recognition
- To build networks and relation building

With the implementation of IFFI and the objectives above, Indian government and state government of Goa hopes that the tourism in Goa and India will be improved and Bollywood movies will be developed again.

The other division of Indian Ministry of Information and Broadcasting, which support Bollywood movies among children and adolescents is **Children's**

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<sup>139</sup> "Outcome Budget 2012-2013." Ministry of Information and Broadcasting, Government of India. <http://mib.nic.in/ShowDocs.aspx> (28 December 2013)

<sup>140</sup> International Film Festival of India – The Objectives. <http://www.iffigoa.org/iffi2013/about-essg/objectives/> (29 December 2013)

**Film Society of India (CFSI).** CFSI was built with the objective to create and develop a healthy entertainment for children so that children can get a great film according to their age. Besides that, CFSI also wants to undertake, sponsor, promote and co-ordinate the production, distribution and exhibition of films, especially suited to or of special interest to children and adolescent in India and abroad<sup>141</sup>. This society indirectly will promote Bollywood in other countries and advance education and culture through cinema.

### **III.2.2. Promotion of Bollywood as Indian Cultural Diplomacy by Indian Ministry of External Affairs**

Indian Ministry of External Affairs (MEA) is the one government institution which supports the maximizing advantages of Bollywood as Indian cultural diplomacy. Ministry of External Affairs of India showed the support by building a council name Indian Council for Cultural Relations (ICCR). MEA realizes that India was known by its various cultures which are different from other culture. As Shashi Tharoor said in the previous part of this thesis, India has many resources of cultural diplomacy's tool, such as Bollywood movies, Indian song, Indian dances, Indian tradition, Indian food and Yoga. India is still searching for the best resources to be cultural diplomacy's tool. However, so far, Bollywood is still become the best characteristic and the magnet of India. Bollywood movies can describe the culture of Indian people, what Indian people do and how Indian people are. Bollywood movies are full of Indian culture, so that MEA supports the promotion of Bollywood as Indian cultural diplomacy's tool. People inside and outside India recognize India from Bollywood movies which have been scattered around the world. Therefore, Ministry of External Affairs of India built ICCR in order to support Bollywood and the other cultural resources to be the cultural diplomacy's tool of India to another country.

“Mahatma Gandhi, Kasturba Gandhi and Rabindranath Tagore – the values that they stood for inspiring the ICCR. As do the people of

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<sup>141</sup> Indian Ministry of Information and Broadcasting, Children's film Society of India. <http://mib.nic.in/ShowDocs.aspx> (29 December 2013)

India, the people who believe in and carry forward the best of this country's traditions.<sup>142</sup>

Indian Council for Cultural Relations was founded in 1950 by Maulana Abdul Kalam Azad, independent India's first Education Minister. ICCR has several objectives which can help India in promoting its culture, such as<sup>143</sup>:

- To participate in the formulation and implementation of policies and programs relating to Indian's external cultural relations;
- To foster and strengthen cultural relations and mutual understanding between India and other countries;
- To promote cultural exchange with other countries and people;
- To establish and develop relations with national and international organization in the field of culture;
- To take such measures as may be required to further these objectives.

The establishment of ICCR was helped India in promoting its culture continuously. MEA corporate with Indian Embassy abroad build ICCR in each country that has Indian Embassy in it with a different name and different events. For instance, in Germany, the cultural center was located in Berlin known as The Tagore Centre. It was inaugurated on February 5, 1994 by Shri P.V. Narasimha Rao, the Prime Minister of India<sup>144</sup>. The Tagore Center has great facilities that can support musical, theatrical and dance events which is an auditorium. The center presents and showcases the rich Indian heritage and diversity of its culture through a broad spectrum of events like dance, music, literary events, films, talks, podium discussion, seminars, workshops, exhibitions, etc.<sup>145</sup> Tagore Center also has special programs such as, ICCR scholarship and DIG Chain Tour (Kathak Live, Classical Indian Music and Dance Tour).

Another example is a cultural center in Tokyo, Japan is known as Indian Cultural Center. The cultural center was established on September 25, 2009. This center is fully equipped to project India's enormous 'Soft Power' among the

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<sup>142</sup> Indian Council for Cultural Relations. <http://www.iccrindia.net/constitution.html>

<sup>143</sup> Ibid.

<sup>144</sup> Indian Council for Cultural Relations, The Tagore Center, Berlin.

<http://www.iccrindia.net/berlin.html> (3 January 2014)

<sup>145</sup> Ibid.

Japanese public at large<sup>146</sup>. Indian Cultural Center in Tokyo offers many modern facilities for courses in Indian music, dance, Yoga and for the organization of art exhibitions, film shows, seminars and workshops. Beside Germany, India also established another cultural center in Europe, which is Moscow, Russia. The phenomenal success of the Festival of India in Moscow in 1988 led to the idea to build a full-fledged Indian cultural center known as the Jawaharlal Nehru Cultural Center. The Jawaharlal Nehru Cultural Center has played a central role in the propagation of Indian culture in Russia since it has been built. JNCC in Moscow fulfills the demands of learning and knowing more about Indian culture and its multifaceted traditions<sup>147</sup>.

Egypt was also having an Indian cultural center known as Maulana Azad Center for Indian Culture in Cairo. It established in 1982 and Cairo was chosen as the location for this center because of Egypt's pre-eminent position in the Arab speaking world, its history of cultural cosmopolitanism and its civilizational links with India<sup>148</sup>. Maulana Azad Center for Indian Culture conducts several regular classes in Hindi, Urdu and Yoga and it also has class to learn about Indian cuisine and Indian dances. It has biweekly film screenings so that people in Cairo can know more about Indian tradition through Bollywood movies.

Indian Ministry of External Affairs through ICCR held many events with a purpose to promote Indian culture abroad. There is Festival in India, Festival of India abroad, exhibitions, conference and seminar. Festivals of India abroad has a primary mandate which is to create international understanding through culture. Towards meeting this objective, ICCR showcases quality performances by Indian cultural troupes so that the people of the world get to see and appreciate the richness and diversity of Indian culture<sup>149</sup>. ICCR has been held many festivals of Indian culture in various countries since 1980's. Besides to build understanding

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<sup>146</sup> Indian Council for Cultural Relations, Indian Cultural Center, Tokyo.  
<http://www.iccrindia.net/tokyo.html> (3 January 2014)

<sup>147</sup> Indian Council for Cultural Relations, Jawaharlal Nehru Cultural Center, Moscow  
<http://www.iccrindia.net/moscow.html> (3 January 2014)

<sup>148</sup> Indian Council for Cultural Relations, Maulana Azad Center for Indian Culture, Cairo.  
<http://www.iccrindia.net/cairo.html> (3 January 2014)

<sup>149</sup> Indian Council for Cultural Relations, Festival of India Across the World.  
<http://www.iccrindia.net/festivalsabroad.html> (4 January 2014)

through culture, the other purpose of this festival is to promote Indian culture through various ways, such as screening Bollywood movies, book fairs, food festival, film festival, and many others.

ICCR set up an ICCR's Festival Unit in 2006 in order to specifically handle these large Indian cultural manifestations abroad. Since 2006, ICCR have organized various festivals of India across the world. The first festival organized by this unit was **Festival of India in Brussels** from 7 October, 2006 to 26 January, 2007. After that, ICCR organized many other festivals such as **Festival of India in Japan, Festival of India in Israel**, and also mini festivals in **Trinidad and Tobago, Argentina, Iran, Saudi Arabia and Indonesia**. In 2009, ICCR organized festival in Russia known as the Year of India in Russia. The year-long festival saw over three hundred Indian artists travelling and performing in various parts of this country<sup>150</sup>. Indian festival in Russia was also offer literary gatherings, book fairs, book fairs, painting exhibitions, food fairs, children's events, business meet and many others.

After ICCR held a year-long festival of India in Russia, ICCR held a year-long festival in France named Namaste France in April 2010. Besides that, in April 2010, ICCR also held Festival of India in China. The year 2010 is also the 60<sup>th</sup> Anniversary of Establishment of Diplomatic Relations between India and China<sup>151</sup>. The festival in China was opened in Beijing by Indian Minister of External Affairs, S.M. Krishna, on 7 April 2010 and culminated on 24 October 2010 in Chengdu. Festival of India in China was offering a large number of business events, exhibitions and film festivals.

In the year of 2011, ICCR held another year-long festival of India in Canada. The Prime Minister of Canada, Mr. Stephen Harper, opened Festival of India in Canada on 4 March 2011. "This year will provide an excellent opportunity to showcase India's colorful culture and traditions while strengthening connections between our two countries", said Mr. Stephen

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<sup>150</sup> Ibid.

<sup>151</sup> Indian Council for Cultural Relations, Festival of India Across the World. <http://www.iccrindia.net/festivalsabroad.html> (4 January 2014)



Harper<sup>152</sup>. In Canada, the festival aims to promote and highlight India's culture, tradition and diversity. Besides that it uses to celebrate the contribution of the Indian diaspora to Canadian society. Other than in Canada, ICCR also holds a festival in the American continent, precisely in Washington. It was known as Maximum India and held from March 1-20, 2011 at the Kennedy Center in Washington, D.C. The festival was a celebration of Indian arts and culture that included dozens of performances in music, dance and theatre, as well as exhibitions, cuisine, and many others.

So, Indian Ministry of External Affairs promotes Bollywood in the world through an ICCR's program such as film festival, film screening in each cultural center and invited Bollywood artists in the festival. Each festival of India abroad conducted by ICCR, was always showing Bollywood movies, so that people across the world can be more understand and influenced by Bollywood movies along with the widespread of Indian culture in the world.

### **III.2.3. Promotion of Bollywood as Indian Cultural Diplomacy by Indian Artist and Private Companies**

Besides the festival of India, which is done by a government institution, there were also several artists and private company who helps India in promoting Bollywood to the world. With all their capabilities, they held the International Indian Film Festival Toronto (IIFFT). The advisory board of IIFFT consists of many Indian artists and private sector. Shyam Benegal was one of the advisory boards. His first feature film 'Ankur' secured a place for him in the cinematic landscape of the country as an emerging Indian director in 1974 and it gets nominated for the Golden Bear<sup>153</sup> at Berlin International Film Festival<sup>154</sup>. His second film 'Nishant' was also nominated for the Palme d'Or at Cannes Film Festival in 1975. He was the popular filmmaker. Deepa Mehta, the Oscar-nominated screenwriter and director. She received a Governor General's

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<sup>152</sup> Ibid.

<sup>153</sup> The Golden Bear is the highest prize awarded for the best film at the Berlin International Film Festival.

<sup>154</sup> International Indian Film Festival Toronto <http://www.iiff.ca/> (5 January 2014)

Performing Arts Award<sup>155</sup> for Lifetime Artistic Achievement in 2012. Not only a filmmaker, but also several Indian artists like Mahima Chaudhary, Ashutosh Rana and Arshad Warsi were becoming the advisory board of IIFFT. Mahima Chaudhary is an Indian actress and model in Bollywood. She also won the Filmfare Award for the Best Female Debut. Ashutosh Rana is an Indian actor who mostly given roles of antagonists in the movies. Arshad Warsi is another Indian actor who got an offer to act in Amitabh Bachchan's production company in 1996. He also won a Filmfare Award under the category of Best Comedian. He also gave more hit films such as Dhamaal (2007), Golmaal Return (2008) and Ishqiya (2010)<sup>156</sup>.

Several private sectors in Canada and India also play a role in the establishment of IIFFT. The President and CEO of Liberty Entertainment Group, Nick Di Donato, is one of the advisory boards of IIFFT. Liberty Entertainment Group under Nick Di Donato has become recognized as one of the most successful and innovative companies in this industry, appreciating a continuous growth and savoring in constant media attention<sup>157</sup>. Lanita Layton, the managing director of Hugo Boss Canada, also become the advisory boards of IIFFT. Vandana Malik, the executive producer and Bombay Bureau Chief of TV 18 (entertainment television company in Bombay, India), she worked both in front and back stage to ensure that TV 18 remains among the premier television software production companies in India. The Vice President of Marketing Canada, Warner Bros. Picture since December 2009, Ms. Sandy Power, has led the marketing behind the studio serial blockbusters such as The Dark Knight, Hangover, Sherlock Holmes, The Harry Potter franchise and The Hobbit Trilogy. In her hand as Vice President, she organized the advertising strategy and execution in Canada as well as publicity and promotional activities. There are many private sectors in India and Canada and Indian artists who play its role in the establishment of International Indian Film Festival Toronto.

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<sup>155</sup> The Governor General's Performing Arts Awards (GGPAA) is Canada's foremost distinction for excellence in the performing arts. The awards recognize a stellar array of artists and arts volunteers for their outstanding lifetime contribution to Canada's cultural life.

<sup>156</sup> Advisory Board, International Indian Film Festival Toronto <http://www.iiff.ca/advisory-board/> (5 January 2014)

<sup>157</sup> Ibid.

IIFFT is a not-for-profit cultural organization with a mission to celebrate and promote Indian cinema in North America with a vision to build stronger relationships through the art of cinema<sup>158</sup>. IIFFT made to become the largest Indian Film Festival in North America. The festival showed Bollywood and North American Premiere(s), film screenings (short, documentary and feature), Industry panel discussions, Gala events and after parties in order to make Indian cinema is accepted in the diverse and multicultural audience of Toronto.

*“Toronto audiences have been powerful champions for the promotion and growth of Indian cinema abroad.” (Cameron Balley, Co-Director, Toronto International Film Festival<sup>159</sup>)*

The background of the establishment of IIFFT is many successful Bollywood movies have been shown at the Toronto International Film Festival every year and an increasing number of Bollywood movie fans in Canada. Bollywood has reached a global appeal and success in Canada and many other countries.

*The successful International Indian Film Academy (IIFA) awards held in Toronto on June 2011 were a proof of Bollywood’s global appeal and success<sup>160</sup>.*

The promotion which is done by the Ministry of External Affairs, Ministry of Information and Broadcasting, Ministry of Tourism, several Indian artists and some private sectors made Bollywood can be known inside and outside India. Through the festival of India abroad and many other events, made other countries know more about Indian tradition and culture and also indirectly maximize Bollywood as Indian cultural diplomacy towards the world.

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<sup>158</sup> International Indian Film Festival Toronto <http://www.iiff.ca/> (5 January 2014)

<sup>159</sup> Ibid.

<sup>160</sup> Ibid.

## **CHAPTER IV**

### **Development of Bollywood Movies as Indian Cultural Diplomacy towards Indonesia (1998-2013)**

The explanation of development of Bollywood movies as Indian cultural diplomacy is more specific than the previous chapter. In this chapter, the development and promotion of Bollywood as Indian cultural diplomacy towards Indonesia will be explained. First, this chapter will explain about the relations between Indonesia and India, from the bilateral relations among them until they made cultural relations. Second, it will explain about the development of Bollywood in Indonesia until it becomes an Indian cultural diplomacy's tool from the year of 1998 until 2013. The last part is the promotion of Bollywood which is done by government and the private sector will be explained.

#### **IV.1 India-Indonesia Bilateral Relations**

India and Indonesia relation has begun from before India reached their independence. India and Indonesia have shared two millennia of close cultural relationship and bilateral relationship. India and Indonesia officially made a bilateral relationship in 3 March 1951. The Prime Minister of India, Jawaharlal Nehru, and the President of Indonesia, Soekarno, collaborated in supporting the independence of Asia and Africa when India and Indonesia still struggle for their independence. After the independence of India and Indonesia, both countries made cooperation named Afro-Asian and Non-Aligned Movements at the Bandung Conference in 1955. India has a policy name 'Look East Policy' which is India has to look and try to establish closer ties with East Asian economies. Since the adoption of India's 'Look East Policy' in 1991, there has been a rapid development of bilateral relations in political, security, defense, commercial and cultural fields<sup>161</sup>.

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<sup>161</sup> Ministry of External Affairs of India. "India-Indonesia Relations." [http://www.mea.gov.in/bilateral-documents.htm?53/Bilateral/Multilateral\\_Documents](http://www.mea.gov.in/bilateral-documents.htm?53/Bilateral/Multilateral_Documents) (7 January 2014)

India's relations with Indonesia have reached a new level of understanding and demonstrating shared interests in making Asia an "arc of advantage and prosperity"<sup>162</sup>. India and Indonesia build their relationship based on the historical and cultural linkages between both countries. Both countries were not only made a closer relationship, but also they made new cooperation in many sectors, such as trade, investment, security and defense, technology, health, climate change, tourism and culture. India and Indonesia relations have worked together not only on bilateral issues but also at the regional and international level.

India and Indonesia's relations in economic have been passed through centuries. In their long economic relationship, India and Indonesia have been formalized and firmly established a lot of agreements, declarations and MOUs. They have first trading agreements in January 1953. Then, it had extended in June 1978 when both countries agreed to develop mechanisms in order to strengthen and diversify trade and commercial links<sup>163</sup>. After that, both countries signed a bilateral Agreement on Avoidance of Double Taxation in January 1986. Then, they signed for Agreement for the Promotion and Protection of Investments during the G-15 meeting in Jamaica in February 1999 and this agreement just realized in January 2004. Both countries together held An India-Indonesia Joint Commission Meeting (JCM) in Yogyakarta in September 2003, which has the purpose to do the promotion of bilateral economic and commercial relations and the setting up of an "India-Indonesia Expert Working Group." India-Indonesia Expert Working Group is a group that has a mandate from JCM to find out the ways and the mechanism to expand India-Indonesia economic relations. In 2005, the President of Indonesia, Mr. Susilo Bambang Yudhoyono, visit India to strengthen their relationship in many sectors that can give beneficial impact for both countries. Then, during his visit, both countries signed a Joint Declaration on Establishing a Strategic Partnership.

India and Indonesia have very strategic partnership in various sectors, especially trade, investment and culture.

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<sup>162</sup> Shekhar, Vibhanshu. "India-Indonesia Relations: An Overview." Institute of Peace and Conflict Studies Special Report (March 2007)

[http://www.ipcs.org/publications\\_special\\_details.php?recNo=38&pT=4](http://www.ipcs.org/publications_special_details.php?recNo=38&pT=4) (8 January 2014)

<sup>163</sup> Ibid.

“The relationship between Asia’s two major regional powers, India and Indonesia, is moving into splendid phase, with an unprecedented surge of interaction in various sectors, including trade, investment and culture,<sup>164</sup>” said the former Indian ambassador to Indonesia, Biren Nanda.

India and Indonesia were having a great economic relationship since a long time ago. The bilateral trade increased from US \$ 4.38 billion in 2005-06 to US \$ 16.16 billion in 2010-2011<sup>165</sup>. It makes Indonesia is India’s second largest trading partners in ASEAN after Singapore until 2013. According to Manmohan Singh, the Prime Minister of India, Indonesia is one of India’s most valued partners in our Look East Policy<sup>166</sup>. He also added that the relationship between India and Indonesia are rich with potential and are growing rapidly. President Yudhoyono also said that Indonesia realized that Indonesia has great potential and Indonesia face the same challenges with India<sup>167</sup>. Therefore, Indonesia and India should make strategic partnership which based over the long term for the benefit of both countries.

The trade between Indonesia and India were always growing for year to year. According to Institute of Peace and Conflict Studies (IPSC), total value of bilateral trade has gone up from US\$ 1.12 billion in 1995-96 to US\$ 2.5 billion in 2003-2004 and reached US\$ 4 billion in 2005. The bilateral trade target in 2010 is to reach US\$ 10 billion. The picture below shows the increase amount of bilateral trade between Indonesia and India from 2004-2009.

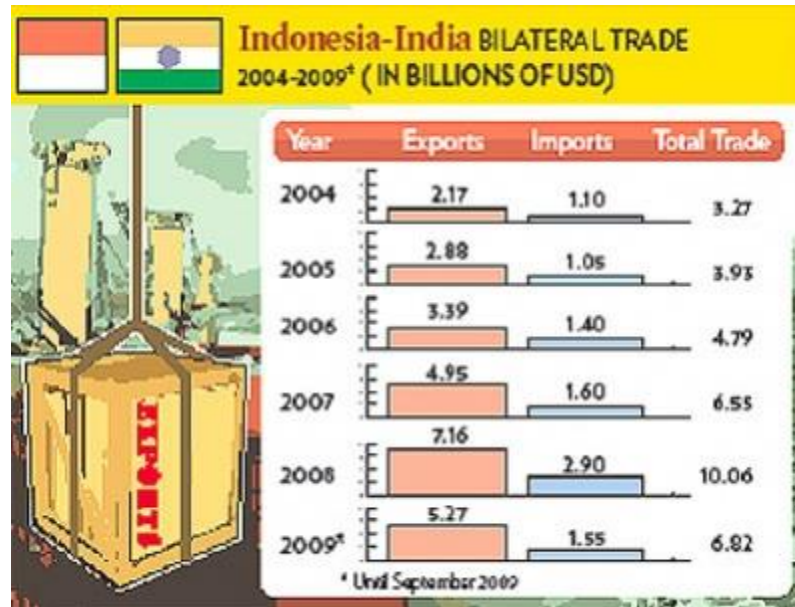
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<sup>164</sup> The Jakarta Post. “Indonesia-India relationship moving into splendid phase: Envoy.” (15 August 2008) <http://www.thejakartapost.com/news/2008/08/15/indonesiaindia-relationship-moving-splendid-phase-envoy.html> (7 January 2014)

<sup>165</sup> Ministry of External Affairs of India. “India-Indonesia Relations.” [http://www.mea.gov.in/bilateral-documents.htm?53/Bilateral/Multilateral\\_Documents](http://www.mea.gov.in/bilateral-documents.htm?53/Bilateral/Multilateral_Documents) (7 January 2014)

<sup>166</sup> The Jakarta Post. “Indonesia, India take further steps to strengthen relationship.” (12 October 2013) <http://www.thejakartapost.com/news/2013/10/12/indonesia-india-take-further-steps-strengthen-relationship.html> (8 January 2014)

<sup>167</sup> Ibid.



Source: Central Statistics Agency; quoted in *The Jakarta Post*, “Relations between RI and India reach ‘historic high’ in 2009”. (4 January 2010)

India and Indonesia were having a symbiosis mutualism in the trade sectors since a long time ago. India needs capital goods from Indonesia and Indonesia needs technology that India has.

“In order to sustain our high economic growth, India needs imports of capital goods. India needs oil, coal and gas and other items,” said Biren Nanda, former India’s Ambassador to Indonesia<sup>168</sup>.

According to the Ministry of External Affairs, the main items of Indonesia’s import from India are petroleum products, telecommunication equipment and parts, hydrocarbons and derivatives, oil seed, motor vehicle for goods transportation, animal feed, cotton, flat rolled product and alloy steel<sup>169</sup>. Meanwhile, India’s import from Indonesia are fixed vegetable fats and oils, coal, copper ores, natural rubber, pulp and waste paper, alcohols and phenols, hydrocarbon, machine tools, medical and pharmaceutical products, fertilizers,

<sup>168</sup> The Jakarta Post. “Indonesia-India relationship moving into splendid phase: Envoy.” (15 August 2008) <http://www.thejakartapost.com/news/2008/08/15/indonesiaindia-relationship-moving-splendid-phase-envoy.html> (9 January 2014)

<sup>169</sup> Ministry of External Affairs of India. “India-Indonesia Relations.” [http://www.mea.gov.in/bilateral-documents.htm?53/Bilateral/Multilateral\\_Documents](http://www.mea.gov.in/bilateral-documents.htm?53/Bilateral/Multilateral_Documents) (9 January 2014)

paper and paperboard, carboxylic acids and other chemical products<sup>170</sup>. India was buying 2 million tons of crude palm oil, worth more than \$2 billion, per year from Indonesia. India also buys huge quantities of coal from Indonesia. For India's huge amount of import from Indonesia, India becomes the largest buyer of crude palm oil from Indonesia. The bilateral trade of Indonesia and India are increasing significantly from year to year. Therefore, both leaders agree to increase the target for bilateral trade volume of US\$ 25 billion by 2015. Manmohan Singh, Prime Minister of India, said that the bilateral trade in the last seven years reflects the greatest potential of our economic relations.

Investment sector has also become the focus of bilateral relationship between India and Indonesia. According to Indian Ambassador to Indonesia, Nanda Biren, many companies in India are interested to invest in Indonesia. They asked many things about business opportunities in Indonesia. There is a new wave of investment in Indonesia. The first wave was in 1970s, when several textile and steel companies invested in Indonesia. Around 2007-2008, big companies were playing their role to invest in Indonesia. They were Tata, Birla, Jindal, Mittal, Essar, Bajaj, TVS and many others. Textiles, steel, automobiles, chemicals, software, banking, engineering products and the service sector are usually the companies who invest in Indonesia. In 2007, Tata Group bought a 30 percent stake, worth \$1.1 billion, in PT. Bumi Resources, Indonesia's biggest coal mines. In May 2008, Jindal Stainless Steel of India made a joint venture agreement with PT. Aneka Tambang to establish a nickel smelting and stainless steel facility in Southeast Sulawesi, with an investment of \$800 million<sup>171</sup>.

As long as President Susilo Bambang Yudhoyono became the President of Indonesia, India and Indonesia has been made two joint statements in 2011 and in 2013. The first joint statement was signed in New Delhi, January 2011, during the visit of President Yudhoyono to India. The theme of the joint statement is "Vision for the India-Indonesia New Strategic Partnership over the coming decade." The first joint statement made to decrease the number of food security in both

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<sup>170</sup> Ibid.

<sup>171</sup> The Jakarta Post, "Indonesia-India relationship moving into splendid phase: Envoy." (15 August 2008) <http://www.thejakartapost.com/news/2008/08/15/indonesiaindia-relationship-moving-splendid-phase-envoy.html> (9 January 2014)



countries and terrorism. Both countries would like to strengthen the relationship in science and technology, disaster management, trade and investment, energy and culture. Both countries appreciated the growing trade and investment in India and Indonesia. Indonesia stressed India as a potential partner because its investment realization in Indonesia has steadily increased in the last twenty years<sup>172</sup>. Some events in economic were held by Indian Embassy in Jakarta in order to enhance economic links between India and Indonesia, such as “Made in India” exhibition in August 2009, “India Invest” in October, “Lifestyle Products” exhibition in November and “Indian Engineering Exhibition” in December 2009<sup>173</sup>. The leaders of both countries also satisfy with the cultural exchange program which is done by both countries.

The second joint statement was signed in October 2013 during the official visit of Indian Prime Minister, Manmohan Singh, to Indonesia. In the second joint statement, there are five pronged initiatives were made by both countries for strengthening the India and Indonesia strategic partnership. The five-pronged initiatives are Strategic Engagement, Defense and Security Cooperation, Comprehensive Economic Partnership, Culture and People-to-people Links and Cooperation in Responding to Common Challenges. The second joint statement was not only signed new agreement in several sectors, but also to evaluate and improve the lack.

#### **IV.1.1 India-Indonesia Cultural Relations**

Trade and investment bilateral relations between Indonesia and India are important, but bilateral relations in cultural fields are also important for both countries. India and Indonesia has historical cultural linkages that make both countries are easy to build cultural relationship. The similarities of Indian and Indonesian culture are found in their dance, music and religion. Those similarities

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<sup>172</sup> Indian Embassy, Jakarta. “Joint Statement: Vision for the India-Indonesia New Strategic Partnership over the coming decade” (25 January 2011)

<http://indianembassyjakarta.com/Joint%20Statement.pdf> (10 January 2014)

<sup>173</sup> The Jakarta Post, “Relations between RI and India reach ‘historic high’ in 2009”. (4 January 2010) <http://www.thejakartapost.com/news/2010/01/04/relations-between-ri-and-india-reach-%E2%80%98historic-high%E2%80%99-2009.html> (10 January 2014)

make culture become an appropriate tool for India to build closer relationship with Indonesia and its people. Biren Nanda, former Indian Ambassador to Indonesia, again said about India and Indonesia relations that,

“Both countries had agreed to establish a strategic partnership during the visit of President Yudhoyono to India in 2005. India and Indonesia...maintained soft links-combination of trade and culture... Our links began with trade and culture. In modern times, we will continue to use both trade and culture to enhance our relationship.<sup>174</sup>”

Cultural relations between Indonesia and India were made by the pure existences of cultural linkages between both countries in the past. India and Indonesia have several similarities in the cultural fields, such as the character of the people, music, tradition and religion. Those factors made India and Indonesia were easy to make diplomatic relations in the cultural fields. Those factors were also made Indonesian people loved Bollywood movies easily. First, the character of the Indian people and Indonesian people are similar. It was also expressed by the Indian ambassador to Indonesia in an event “A slice of India” which held in Paramadina University. He said that India and Indonesia are two countries with the biggest population in the world and we are having the various cultures, languages and the character of people<sup>175</sup>. People of both countries are family oriented and liked the love story. In fact, most of Bollywood movies were showing the family oriented theme with a complex love story. The actor and actress showed that they will fight to make their family proud of them, but they still fight for their love although their relation is forbidden by their parents. The example of Bollywood movies with a family oriented theme and the love story theme are *Kabhi Kushi Kabhi Gham* (2001), *Kuch Kuch Hota Hai* (1998), *3 Idiots* (2009) and many others. Those films are very famous in Indonesia and become the film with big revenue in its time.

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<sup>174</sup> The Jakarta Post. “Indonesia-India relationship moving into splendid phase: Envoy.” (15 August 2008) <http://www.thejakartapost.com/news/2008/08/15/indonesiaindia-relationship-moving-splendid-phase-envoy.html> (7 January 2014)

<sup>175</sup> Antara News.com. “Indonesia dan India punya banyak kesamaan.” (1 February 2012) <http://www.antaraneews.com/berita/295379/indonesia-dan-india-punya-banyak-kesamaan> (11 January 2014)

Second, the songs of Bollywood movies are similar with Indonesian music, Dangdut. Dangdut is the real music of Indonesia people. Many Indonesian people love dangdut music. Even, the rhythm of dangdut music is influenced by the music in Bollywood movies. So that Indian music is easily accepted by Indonesia people. Third is religion. Most of the Indian people and some of Indonesian people embrace Hinduism. Even, Hinduism in Indonesia was spread by Indian people who came to Indonesia. Until the year of 1980s, Indian ethnic are spread in Indonesia, especially in North Sumatra and Jakarta. Even, there are many temples for Hindu religion as well as some of Indian restaurant in the area of Sunter, North Jakarta<sup>176</sup>. It makes the atmosphere of India were built in this area. Those things cause the culture of India quickly received by Indonesian people. Forth is the similarities in dance and tradition between India and Indonesia. The use of the Sanskrit language in the writing of the history of ancient Javanese, puppet characters and story, temple reliefs at Borobudur and Prambanan are the example of the similarities and proximity between India and Indonesia<sup>177</sup>. The story of Ramayana was one example of the close relations between India and Indonesia. If Indonesia has the famous romance story from Java, Ramayana, however India also has the same romance story and similar to having the same story line of Ramayana but it has a different ending. The forth culture similarities between India and Indonesia proof that both countries have a natural cultural linkage since a long time ago and those factors also facilitate the Indian government to make cultural relations with Indonesia.

India and Indonesia not only made agreements and event in trade and investment sector, but both countries also made some agreements in the cultural fields. Realizing their ancient cultural relations, India and Indonesia signed a Cultural Agreement as early as 1955, which has acted as the central guideline for bilateral cultural interaction. The cultural agreement has been regularly updated through the Cultural Exchange Program (CEP), which has facilitated inter-

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<sup>176</sup> Radio Australia. "Komunitas India di Indonesia: Sejarah dan masa depan" (25 January 2013) <http://www.radioaustralia.net.au/indonesian/radio/onairhighlights/komunitas-india-di-indonesia-sejarah-dan-masa-depan/1078988> (12 January 2014)

<sup>177</sup> Antara News.com. "Indonesia dan India punya banyak kesamaan." (1 February 2012) <http://www.antaraneews.com/berita/295379/indonesia-dan-india-punya-banyak-kesamaan> (11 January 2014)

institutional linkages and collaborative research programs between the two countries<sup>178</sup>. Most of cultural event and activities were organized and sponsored by Indian Council for Cultural Relations (ICCR), which foster Indian culture in other countries. Jawaharlal Nehru Indian Cultural Center in Jakarta, Indonesia is one example of the cultural relations between both countries. To promote and introduce Indian culture to the Indonesian people, especially the youth, Indian government established Jawaharlal Nehru Indian Cultural Center (JNICC) in 1989. JNICC offers several courses such as Yoga, Indian dance and Indian music and they also provide library with many books. JNICC was also a body that held many cultural events and activities in Indonesia. The Indian government was also established cultural center in another province of Indonesia which is Bali. Indian cultural Center in Bali was established on 26 October 2004 and it also provides courses in Indian traditional music, dance, yoga and Indian art and culture. ICCR through its education programs and scholarship gave an opportunity for Indonesian students to study in India. Indonesian students have received scholarships to study in India under the General Cultural Scholarships Scheme and Hindi Scholarship programs<sup>179</sup>.

During President Yudhoyono visit to India in 2005, India and Indonesia agreed to establish an Indonesia-India Friendship Association (IIFA), based in New Delhi and Jakarta. Comprising of community leaders from the two countries, the IIFA will aim to forge greater connectivity and people to people cultural linkages<sup>180</sup>. Many activities were organized in Indonesia by Indian government to foster the cultural relationship between the two countries. Slice of India events has been held in universities across Indonesia to showcase Indian culture in 2012. Paramadina University is one of the universities who held “Slice of India” event. “A Slice of India” in Paramadina University showed various cultures of India such as the dance, music, Indian food and tradition were introduced to Indonesia

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<sup>178</sup> Shekhar, Vibhanshu. “India-Indonesia Relations: An Overview.” Institute of Peace and Conflict Studies Special Report (March 2007)

[http://www.ipcs.org/publications\\_special\\_details.php?recNo=38&pT=4](http://www.ipcs.org/publications_special_details.php?recNo=38&pT=4) (12 January 2014)

<sup>179</sup> Shekhar, Vibhanshu. “India-Indonesia Relations: An Overview.” Institute of Peace and Conflict Studies Special Report (March 2007)

[http://www.ipcs.org/publications\\_special\\_details.php?recNo=38&pT=4](http://www.ipcs.org/publications_special_details.php?recNo=38&pT=4) (12 January 2014)

<sup>180</sup> Ibid.

youth to foster bilateral relationship between India and Indonesia. This program was the cooperation between Paramadina University, Indian Embassy and Jawaharlal Nehru Indian Cultural Center (JNICC)<sup>181</sup>.

Several events were held on the establishment of six decades of diplomatic relations between India and Indonesia in 2011. A collaborative dance drama ‘Sri Kandi’ was shown on 17 May 2011 with Javanese dance group of Didik Nini Thowok from Yogyakarta, 3 Kathak dancers and 2 Chhau dancers from India<sup>182</sup>. Then, India and Indonesian government also showed a joint India-Indonesia Ramayana ballet performance at the Prambanan Temple Complex in Yogyakarta on 9 November 2011. The Cultural Exchange Program (CEP) for the period 2011-2014 was signed in January 2011 during the visit of President of Indonesia to India to strengthen the cultural cooperation between them. Memorandum of Understanding (MoU) was signed between ICCR and University Gadjah Mada in February 2012 to set up a Rotational Chair on Indian studies in the Faculty of Cultural Sciences of the University<sup>183</sup>. Under the Cultural Exchange Program, the leaders of both countries committed to build a closer historical and cultural links through promotion of art, literature, music and dance. Recognizing the popularity and impact of films in the youth and in tourism promotion, the two sides agreed to encourage cooperation between two film industries in production and post-production activities<sup>184</sup>.

Indian and Indonesia government noticed that there is growing cultural tie between the two countries. Therefore, based on the long history of cultural and historical links, the two leaders stressed the importance of cultural exchanges in

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<sup>181</sup> Antara News.com. “Indonesia dan India punya banyak kesamaan.” (1 February 2012) <http://www.antaraneews.com/berita/295379/indonesia-dan-india-punya-banyak-kesamaan> (12 January 2014)

<sup>182</sup> Ministry of External Affairs of India. “India-Indonesia Relations.” (December 2012) [http://www.mea.gov.in/bilateral-documents.htm?53/Bilateral/Multilateral\\_Documents](http://www.mea.gov.in/bilateral-documents.htm?53/Bilateral/Multilateral_Documents) (12 January 2014)

<sup>183</sup> Ministry of External Affairs of India. “India-Indonesia Relations.” (December 2012) [http://www.mea.gov.in/bilateral-documents.htm?53/Bilateral/Multilateral\\_Documents](http://www.mea.gov.in/bilateral-documents.htm?53/Bilateral/Multilateral_Documents) (12 January 2014)

<sup>184</sup> Prime Minister of India. “Joint Statement on five initiatives for strengthening the India-Indonesia Strategic Partnership” (11 October 2013) [pmindia.nic.in/press-details.php?nodeid=1713](http://pmindia.nic.in/press-details.php?nodeid=1713) (12 January 2014)

building strong people-to-people ties which would reinforce ties in all areas<sup>185</sup>. They agreed to make new initiatives such as the exchange of cultural festivals, Ramayana festivals, and reciprocal seminars on historical and cultural ties between India and Indonesia and cooperation in tourism promotion<sup>186</sup>. Both leaders agreed to enhance and strengthen the relations in the cultural fields yet to promote extensive people-to-people contacts by committing the implementation of cultural exchange program for 2011-2014. The two leaders recognized that a quantum leap in tourism between India and Indonesia is desirable to strengthen vibrant and longstanding cultural relations and people-to-people ties<sup>187</sup>. In order to implement that objective, the Prime Minister of India announced a scheme of granting visas on arrival to the citizens of Indonesia. The new Consulate General of India was also established in Bali by the Prime Minister of India. This action was made in order to improve and reinforce the strong cultural links and traditional friendly relations between India and Indonesia<sup>188</sup>. However, all the cultural agreements and cultural events which held by both countries are their effort to strengthen and improve the cultural relations between them and to give beneficial impact for both countries.

#### **IV.2. The Development of Bollywood Movies in Indonesia as Indian Cultural Diplomacy (1998-2013)**

Bollywood movies were becoming the phenomenon in Indonesia. Bollywood movies were very popular due to the Indonesian peoples' interest in a romantic love story and presented by typical Indian dance and music which strongly show the culture of India. Since the year of 1950, Bollywood movies are shown in several theaters in Indonesia. Bollywood movies suddenly came and

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<sup>185</sup> Indian Embassy, Jakarta. "Joint Statement: Vision for the India-Indonesia New Strategic Partnership over the coming decade" (25 January 2011)

<http://indianembassyjakarta.com/Joint%20Statement.pdf> (12 January 2014)

<sup>186</sup> Ibid.

<sup>187</sup> Ibid.

<sup>188</sup> Indian Embassy, Jakarta. "Joint Statement: Vision for the India-Indonesia New Strategic Partnership over the coming decade" (25 January 2011)

<http://indianembassyjakarta.com/Joint%20Statement.pdf> (12 January 2014)

beat the Indonesian and Malay movies that were successful at that time, although Bollywood movies still use the Indian language with Indonesian subtitle<sup>189</sup>. Bollywood movies like 'Awaara' (1951) and 'Mother of India' (1957) had become the popular Bollywood movies in Indonesia. In the middle of 1950s, Bollywood movies titled 'Dil E Nadaan' showed in one theater in Indonesia and got a big success. This movie played for 55 days in Indonesian theater.

In the year of 1990s, Bollywood movies have started to broadcast on national television of Indonesia. Televisi Pendidikan Indonesia (TPI), now has changed its names in MNC TV, became the first national television who broadcast Bollywood movies. TPI broadcasted Indian serial such as 'Mahabharata and Ramayana'. At that time, the audience of Bollywood movies was only the lower middle people of Indonesia but after the appeal of 'Kuch Kuch Hota Hai' in 1998, all levels of Indonesian people watched Bollywood movies. After that, not only TPI, who broadcasts Bollywood movies, but also three big national televisions of Indonesia such as RCTI, SCTV and Indosiar, broadcasted Bollywood movies. Rajawali Citra Televisi Indonesia (RCTI) and Surya Citra Televisi (SCTV) broadcasted Bollywood movies in the morning and day. RCTI entertained Indonesian people with Bollywood movies every day at 9 in the morning. Even, RCTI could reply one movie many times in a month, but still Indonesian people were interested to watch the movie. In the 1999, Indosiar started to broadcast Bollywood movies every Saturday at 19.30. Indosiar showed the premier of Bollywood movies such as Kuch Kuch Hota Hai (1998), Mann (1999), Mohabbatein (2000) and Kabhi Kushi Kabhie Gham (2001). RCTI and SCTV started to broadcast the Bollywood movie premier. Layar Emas Bollywood made by RCTI to broadcast Bollywood movie premier such as 'Dil Hai Tumhaara' (2001). SCTV made Gala Bollywood to entertain Indonesian people with the new Bollywood movies such as 'Muhjse Dosti Karoge' (2002).

Gradually, after the year of 2005, Bollywood movies often broadcasted by national television of Indonesia. Several national televisions such as, MNC TV and SCTV still broadcast the new Bollywood movies such as, PAA, Ra One, My

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<sup>189</sup> Alwi Shahab, *Saudagar Baghdad dari Betawi: Goyang Kajol vs Goyang Inul*. (Jakarta: Penerbit Republika, 2004), p 62. (12 January 2014)

Name is Khan and 3 Idiots. However, MNC TV is a national television who still entertains Indonesian people with Bollywood movies until now. The old Bollywood movies like 'Kuch Kuch Hota Hai' (1998), 'Dil Se' (1998), 'Dil Hai Tumhaara' (2001), 'Koi Mil Gaya' (2003), 'Kaho Na Pyaar Hai' (2000) and many other movies. Indonesian people still give good respond regarding to the aired of Bollywood movies in MNC TV.

The new Indian ambassador to Indonesia, Gurjit Singh, explained that Bollywood has special characteristic rather than other films, such as Hollywood<sup>190</sup>. Bollywood movie is a complete movie. In one movie, there is a romantic story, action, dances, happiness, sadness, comedy, song and many others. Mr. Gurjit Singh also said that India has to be thankful for Bollywood movies and all of the people behind the making of the movies. Through their creativity and hard work which can produce thousand films per year, India and its culture were recognized by people across the world including Indonesia<sup>191</sup>. Bollywood movies have been successful in building a good image of India in the world. Now, India is very identic with Bollywood movies.

The appeal of Bollywood movies in Indonesia made Indonesian people is aware and more recognize the culture of India. According to one of Bollywood communities in Indonesia, Komunitas Fans Bollywood Indonesia (KFBI), they said that Bollywood increase their curiosity about Indian culture so that they want to know more about Indian culture<sup>192</sup>. They also interested to study and visit India. Bollywood movies consist of Indian culture which has meaning and identity that want to be promoted by India<sup>193</sup>.

Meanwhile, Indian official, Mr. Gurjit Singh, in line with KFBI stated that Bollywood movies always showed the close relationship between Indian tradition

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<sup>190</sup> Viva news. "Dubes India Gurjit Singh Bicara "Diplomasi Bollywood": Hiburan asal Bollywood punya ciri khas khusus." (8 October 2013) <http://m.news.viva.co.id/news/read/445938-dubes-india-gurjit-singh-bicara--diplomasi-bollywood-> (12 January 2014)

<sup>191</sup> Viva news. "Dubes India Gurjit Singh Bicara "Diplomasi Bollywood": Hiburan asal Bollywood punya ciri khas khusus." (8 October 2013) <http://m.news.viva.co.id/news/read/445938-dubes-india-gurjit-singh-bicara--diplomasi-bollywood-> (12 January 2014)

<sup>192</sup> The Interview with Komunitas Fans Bollywood Indonesia (KFBI) (21 January 2014)

<sup>193</sup> Zulfa, Iffa Latifah. *Globalisasi Identitas Kebangsaan India Melalui Film Bollywood*. (Unpad: 2012) <http://pustaka.unpad.ac.id/archives/120807/> (14 January 2014)



and its society and it caused the success of Bollywood movies<sup>194</sup>. After the year of 2005, dances and sing scenes in Bollywood movies were diminishing. There are still some dances and sing scenes in the movies, but not as much as the old Bollywood movies. Although, the modern Bollywood movies were not shown many dances and sing scenes, people from across the world still loved Bollywood movies, including Indonesian people.

The more Bollywood movies are being known in the world and the more people loved Bollywood movies, gradually Bollywood has helped the Indian government to introduce Indian culture to the world. In one Bollywood movie, the audiences can see the various cultures of India like the dances, the rhythm of the music, the situation in India, the traditional clothes, food of India and the character of the Indian people. Indian government sees the development of Bollywood in the world as a good thing to improve the diplomatic relations between India and other countries including Indonesia. Therefore, Indian government is trying to use Bollywood as a tool for Indian cultural diplomacy towards other countries, including Indonesia.

“Bollywood industry is not only entertaining the audiences, but it has become one of economic resources for India through employing millions of people and generates billions of dollars revenue each year. Bollywood films are now used as a “tool of diplomacy” India to strengthen ties with many countries, including Indonesia.<sup>195</sup>”

In Indonesia, Bollywood it has become the popular entertainment since 1998. In the year between 1998 until 2013, the influence of Bollywood movies towards Indonesia people were real. All levels of Indonesian people loved Bollywood movies. Not only in India, but also Bollywood movies made a new livelihood for Indonesian people. For instance, in the year of 1998-2005, many

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<sup>194</sup> Tempo.com. “Film Bollywood dan Musik Tak Bisa Dipisahkan.” (9 December 2012) <http://www.tempo.co/read/news/2012/12/09/111446848/Film-Bollywood-dan-Musik-Tak-Bisa-Dipisahkan> (12 January 2014)

<sup>195</sup> Viva news. “Dubes India Gurjit Singh Bicara “Diplomasi Bollywood”: Hiburan asal Bollywood punya ciri khas khusus.” (8 October 2013) <http://m.news.viva.co.id/news/read/445938-dubes-india-gurjit-singh-bicara--diplomasi-bollywood-> (13 January 2014)

people sell many products of India. According to one of Bollywood fans, Astari, the student of Indonesian University, many shops were selling Indian products not only in Jakarta but also in Jambi, Sumatera<sup>196</sup>. The shops sold various Indian products such as, Indian hair oil and traditional clothes of India which is Saree clothes. At that time, Indonesian people were interested to buy those Indian products. Besides that, a lot of public transportation aired Bollywood songs in their vehicle in order to entertain the passenger. It showed the influence of Bollywood movies towards Indonesian people.

Bollywood also played its role in attracting tourists to visit India. Bollywood movies were also attracting Indonesian people to know more about Indian dances, Indian music and Yoga. It has been proven by many Indonesian people who come to Jawaharlal Nehru Indian Cultural Center for practice Indian dance, Indian music and Yoga. Jawaharlal Nehru Indian Cultural Center conducts many culture courses for both Indonesian people and Indian people who live in Indonesia. JNICC offers yoga classes, Indian musical instrument like Tabla and Harmonium, singing class to learn about Hindustani music, Bhajans and popular Bollywood music, Indian dance like Bharatnatyam dance and Kathak dance, Hindi language and free class of Tamil language<sup>197</sup>.

So far, Indian government held some events in Indonesia such as, Indian Film Festival and Festival of India in order to maximize the use of Bollywood as Indian cultural diplomacy towards Indonesia. However, Gurjit Singh, the Indian ambassador to Indonesia, would like to take another action in order to optimize Bollywood as Indian cultural diplomacy towards Indonesia. At the government level, the Indian government would like to make a film together with Indonesia like serial drama<sup>198</sup>. Both countries are looking at the possibilities of co-production, shooting in both countries and bringing together common screenplays

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<sup>196</sup> The Interview with Astari, student of University of Indonesia. (21 October 2013)

<sup>197</sup> Embassy of India, Jakarta. <http://www.indianembassyjakarta.com/index.php/2013-05-20-10-04-59/jnicc/courses2/music2> (13 January 2014)

<sup>198</sup> Viva news. "Dubes India Gurjit Singh Bicara "Diplomasi Bollywood": Hiburan asal Bollywood punya ciri khas khusus." (8 October 2013) <http://m.news.viva.co.id/news/read/445938-dubes-india-gurjit-singh-bicara--diplomasi-bollywood-> (13 January 2014)

and scripts to enter the vast entertainment markets in India and Indonesia<sup>199</sup>. So that, Indian actor will get an opportunity to take a shoot in Indonesia and vice versa. It will increase the tourism sector and business opportunities in India and Indonesia, said Gurjit Singh. Indian government sees the enthusiasm of the Indonesian people to Indian culture which influenced by Bollywood movies. Therefore, Indian government used Bollywood as Indian cultural diplomacy towards Indonesia.

### **IV.3. The Promotion of Bollywood in Indonesia as Indian Cultural Diplomacy Tool**

#### **IV.3.1 Promotion of Bollywood by Indian Government**

Indonesian people were loved Bollywood movies since 1998. Indonesian people think that India is very identic with Bollywood. Bollywood has important roles in India and Indonesia relations. Bollywood movies help India to introduce their culture in Indonesia and other countries. Therefore, Indian government made some events in Indonesia to promote Bollywood and to introduce Indian culture through Bollywood. Some events below are the events that held by Indian government through promote Bollywood:

- **Festival of India in Indonesia**

Indian Council for Cultural Relations under the Indian government held many festivals to pursue the spread of Indian culture abroad. ICCR held Festival of India abroad. In October 2009 until July 2010, ICCR held the Festival of India in Indonesia. Actually, ICCCR has been held festival of India in Indonesia two times, the first was in 2003. The theme for the second 'Festival of India' in Indonesia was 'Friendship through culture' and the festival will carry you to see the various cultures of India. The event was organized by the Indian embassy in Jakarta and HSBC Indonesia. The former Deputy Governor for Culture and

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<sup>199</sup> The New Indian Express. "Bollywood diplomacy brings India, Indonesia together" (30 September 2013) <http://www.newindianexpress.com/nation/Bollywood-diplomacy-brings-India-Indonesia-together/2013/09/30/article1810784.ece> (14 January 2014)

Tourism, Aurora Tambunan, said that both countries were confident that the festival of India will contribute to make closer links between India and Indonesia in trade, tourism and people-to-people contact<sup>200</sup>.

The festival of India in Indonesia showed classical and folk music, theater, dance, visual art, academic seminar and exhibition of medieval Indian art. It took place in more than six major cities in Indonesia, such as Jakarta, Surabaya, Bandung, Yogyakarta, Medan, Batam and Bali. Meanwhile, culinary festivals and fashion show allowed local and expatriate communities to explore and appreciate traditions from all parts of the vast subcontinent<sup>201</sup>. There was a unique collaboration between Indonesia and Indian designers. Indian designers made a creation with Indonesian fabric and two Indonesian designers designed creations with Indian fabric<sup>202</sup>. It shows that India and Indonesia are pleased to share their culture. Indian embassy encourages Indian and Indonesian artists collaboration in the festival, which is the dance-drama based on the episode from the Mahabaratha by Didik Nini Thowok and the Karinding Collaborative Project's blend of Javanese and Hindustani music<sup>203</sup>. All of the people who saw the festival was amaze and entertained by the performances. This means that the festival has moved beyond cultural exchange and is providing far more valuable such as meaningful entertainment<sup>204</sup>.

- **Indian Film Festival**

The Indian film festival was held in Indonesia to celebrate the 100 years of Indian cinema. It was a weeklong festival in Jakarta and the people are enthusiast to join each event in the festival. It was held on September 23<sup>rd</sup> until 27<sup>th</sup>

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<sup>200</sup> The Jakarta Post. "Festival of India kicks off with colorful dance and music" (17 October 2009) <http://www.thejakartapost.com/news/2009/10/17/festival-india-kicks-with-colorful-dance-and-music.html> (14 January 2014)

<sup>201</sup> Ibid.

<sup>202</sup> The Jakarta Post. "Friendship through culture-Festival India" (11 December 2009) <http://www.thejakartapost.com/news/2009/12/11/friendship-through-culture-festival-india.html> (14 January 2014)

<sup>203</sup> The Jakarta Post. "Festival of India kicks off with colorful dance and music" (17 October 2009) <http://www.thejakartapost.com/news/2009/10/17/festival-india-kicks-with-colorful-dance-and-music.html> (14 January 2014)

<sup>204</sup> The Jakarta Post. "Friendship through culture-Festival India" (11 December 2009) <http://www.thejakartapost.com/news/2009/12/11/friendship-through-culture-festival-india.html> (14 January 2014)

September 2013. There are many events like Bollywood movies screening for free and film seminar which will entertain the fans of Bollywood in Indonesia especially in Jakarta. This event was held in Indonesia in order to promote and maximize Bollywood as Indian cultural diplomacy towards Indonesia. There were five main events which are Weave of Friendship: Fashion show from Ikat Indonesia, movie poster exhibition, Iconic Indian Film Festival, film seminar: Our Films, Their Films and Firebrand of Indian Music. The most awaited events by Indonesian people was the Bollywood movie screening because they could see the old Bollywood movies like Sholay (1975) and Awaara (1986) until the new Bollywood movies such as Kuch Kuch Hota Hai (1998), Lagaan (2001) and Kahaani (2012). All tickets for the Bollywood movie screening are booked by Indonesian people. It shows that Indonesian people still loved Bollywood movies and Bollywood still give influence to the Indonesian people. Although, after 2005, the Bollywood movies fever are reduced. Meanwhile, the Indian film poster is an important part of Indian cinema.

“An Indian film poster is a legend by itself. Just as Indian films are bigger than reality, the posters are bigger than the films”, said the Indian ambassador to Indonesia, Gurjit Singh<sup>205</sup>.

Therefore, it was interesting to hold Indian film poster. Another interesting event is filmed seminar with the theme “Our Films, Their Films”. This seminar aims to explore the potential cooperation between Indonesia film industry and India film industry. The speaker of the seminar was the film practitioner of India and Indonesia. However, the two festivals in Indonesia was the action of Indian government to share the culture of India and Indonesia as well as to do the Bollywood diplomacy.

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<sup>205</sup> The Jakarta Post. “In Jakarta, Indian film festival aims at Bollywood and beyond.” (23 September 2013) <http://www.thejakartapost.com/news/2013/09/23/in-jakarta-indian-film-festival-aims-bollywood-and-beyond.html> (14 January 2014)



The second Shah Rukh Khan concert was held in the Sentul International Convention Center (SICC), Bogor, Indonesia in 2012. The theme for the second concert was “Temptation Reloaded”. 6.500 tickets were distributed and sold out<sup>206</sup>.

This picture was the poster of the second Shah Rukh Khan concert in Indonesia. In the second concert, Shah Rukh Khan invited Rani Mukhreje, Preity Zinta and Bipasha Basu as well as 38 dancers which come from India to entertain and introduce Indian culture to the Indonesian people. It made the Indian government realize that Bollywood still becomes the influence of Indonesian people. It means that Bollywood still becomes the medium for Indian government to strengthen the diplomatic relations with Indonesia.

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<sup>206</sup> Tempo.co. “Tiket Shah Rukh Khan Paling Mahal Rp. 12 Juta” (8 December 2012)  
<http://www.tempo.co/read/news/2012/12/08/111446706/Tiket-Shah-Rukh-Khan-Paling-Mahal-Rp-12-Juta> (14 January 2014)

## **CHAPTER V**

### **CONCLUSION**

Diplomacy is an important aspect of the relationship between countries to reach the nation's interest and make closer links. There are four points of diplomacy such as, evolution of organized diplomacy, new diplomacy, cold war diplomacy and post-cold war diplomacy or modern diplomacy. Now, it is the era of modern diplomacy and it carries us to the soft power era. The soft power era was introduced by Joseph. S. Nye. According to Joseph S. Nye, power was divided into two which are hard power and soft power. Hard power is the use of military power in order to get the interest. Meanwhile, soft power is a way to get others to desire what you desire, persuades people rather than coerces them.

In the implementation of soft power, people usually used two ways, public diplomacy and cultural diplomacy. Both of them are different. Cultural diplomacy is the promotion of art and culture to share and influence the particular group and it will result to the awareness of one another towards its culture. The work of cultural diplomacy is very soft and orderly so that people will not know if the cultural activities are the part of diplomacy.

Culture is one of soft power resources. Each country has their own culture and popular culture. For instance, Korea with Korean wave, India with Bollywood and Japan with anime that will used as their diplomatic tool. Actually, India has many sources of soft power that can be used as the cultural diplomacy tool. The Prime Minister of India, Manmohan Singh, agreed that the soft power of India is an important instrument in the new world of diplomacy. India is very concerned to spread the various Indian cultures to the world. Therefore, Indian government established the Indian Council for Cultural Relations in 1950 to support the Indian cultural activities as a way to reach Indian national interest. The national interests of India are security, economic prosperity and global public goods. Culture has the role in achieving economic prosperity through the trade and investment which influenced by culture. Indian culture will influence the investor to invest in India as well as influence many tourists to visit India, which



will increase the economic growth of India and reduce the bad image of India. Meanwhile, the promotion and protection of cultural diversity will help India achieve its interest in global public goods.

Cultural relations with Indonesia has become the priorities of Indian government besides trade and investment. India has characteristic of the culture, such as Indian dances, Indian song, Indian food, Indian traditional fashion, yoga and Bollywood. However, India still figures out the best culture sources to become the Indian cultural diplomacy tool. Indian cultural diplomacy has several instruments that will help India in achieving the cultural interest. There are Indian cultural centers, which build in many countries, cultural agreements, festival of India abroad, educational scholarship and distinguished scholars, religion, yoga and Bollywood. So far, Bollywood movies have played a great role in introducing Indian culture to the world.

Indian Council for Cultural Relations (ICCR) held some external cultural activities which will boost the knowledge of people across the world about Indian culture. There are festival of India abroad and Indian exchange programs. The external Indian cultural activities have been influenced the globalized world and Bollywood movies to become the biggest influence in the world. India produced thousand titles of films and distributed to 70 countries. Bollywood, yoga, Indian food and dances have been shared and influenced many countries like Kyiv, America, Brazil, Kuwait, Nigeria, Russia, Scandinavia, the Caribbean, Fiji and Indonesia. Bollywood has become borderless since the globalization era, so that international audiences can watch Bollywood movies in the movie and in their television at home.

Particularly in Indonesia, Bollywood has become the phenomenon among all levels of Indonesian people since 1998 after the appeal of 'Kuch Kuch Hota Hai'. Actually, before 1998, some of Indonesian people have been loved Bollywood movies, especially the lower middle people. India and Indonesia relations were based on the historical cultural links between them. The cultural relations between India and Indonesia were started in March 1955. President of Indonesia, Soekarno, and Prime Minister, Jawaharlal Nehru signed the agreement. There are some similarities between Indian culture and Indonesian culture, such

as the story of Ramayana and Mahabrata and the Sanskrit language in the old Javanese writing. Bollywood movies are the cultural source of India, which is accepted by Indonesian people and the world. Besides that, Bollywood movies were not only entertaining the people with the great storyline, but also it showed the various cultures of India. The Indian government also realized that Bollywood is a powerful tool for the development and promotion of various tourist destinations. Therefore, Indian government used Bollywood as Indian cultural diplomacy to spread the Indian culture and have close links with Indonesia and other countries.

To develop Bollywood and appreciate the movie maker, Indian Ministry of Information and Broadcasting made International Film Festival of India. This festival will increase the spirit of movie maker to make another great Bollywood movie. The Indian government also supports development of Bollywood by funding Indian film festival in Goa, India. Besides Indian government, private sectors in India also contribute in the development of Bollywood movie by investing in Bollywood industry. Festivals of India and cultural exchange program are several ways to promote Bollywood and Indian culture. The promotion of Bollywood by Ministry of External Affairs, Ministry of Information and Broadcasting, Ministry of Tourism, Indian artists and private sectors made the other countries know more about Bollywood.

Shah Rukh Khan, the King of Bollywood, became the unofficial diplomat of India since he can attract the American, Britain and Indonesian audiences. The performance of Shah Rukh Khan in each film can deliver the value of Bollywood movies which is family oriented and respect others. The concert of Shah Rukh Khan in Indonesia was also helped India to spread its culture to other country. To maximize the use of Bollywood as Indian cultural diplomacy towards Indonesia, Indian government held the celebration of 100 years of Indian cinema in Indonesia beside the Festival of India. Indonesian people were enthusiast to join the event, especially the Bollywood movie screening. Bollywood movies have influenced Indonesian people since 1998. Since the released of 'Kuch Kuch Hota Hai' movie in 1998, Indonesian people were interested to know more about Indian culture and many shops were selling Indian product. The Indonesian

people are interested to learn yoga, Indian dances and song. Besides that, they also interested in but Indian traditional clothes, Saree clothes. Indian diaspora in Indonesia also contributes in promoting Indian culture by open Indian restaurant.

At the end, Indian government sees the development of Bollywood movies have brought some improvement of the development of Indian culture in Indonesia. Bollywood movies as Indian cultural diplomacy also will strengthen the bilateral relations between Indonesia and India in the tourism, education and economic fields. Culture is the important aspect of the relationship between Indonesia and India. Indonesia people loved Bollywood movies and interested to learn Indian culture deeper. It has been proven by many Indonesian people who learn Indian culture in the Jawaharlal Nehru Cultural Center. Therefore, look at the effectiveness of Bollywood movies in spread and introduce Indian culture in Indonesia, the Indian government was trying to maximize the use of Bollywood as Indian cultural diplomacy towards Indonesia.

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Komunitas Fans Bollywood Indonesia (KFBI) (21 January 2014)

## APPENDICES

### APPENDIX I

#### **AGREEMENT CONCERNING CULTURAL RELATIONS BETWEEN THE REPUBLIC OF INDONESIA AND THE REPUBLIC OF INDIA**

(Source: <http://www.commonlii.org>)

**New Delhi, 29 December 1955**

The Government of Indonesia

and

The Government of India

Conscious of the many centuries of cultural relations between the peoples of Indonesia and India,

Desiring to strengthen their existing friendship and promote further understanding and closer cooperation in the field of culture, to which general expression was given in their Treaty of Friendship signed on the 3rd March, 1951, and

Following the recommendation to enter into bilateral agreement in the field of culture and education issued in the joint communique from the Afro-Asian Conference at Bandung, 25th April, 1955,

Have decided to conclude a Cultural Agreement and to this end have appointed as their plenipotentiaries:

His Excellency Mr. L.N. Palar,

Ambassador Extraordinary and Plenipotentiary of the Republic of Indonesia,

The Honourable Maulana Abul Kalam Azad,

Minister of Education of the Republic of India,

who having examined each other's credentials and found them good and to due form have agreed as follows :-

#### Article 1

The two Governments declare their desire to encourage and facilitate cooperation in all fields of science, literature and art.

#### Article 2

The Two Governments declare their desire to encourage and facilitate reciprocal visits of University teachers and members of scientific and cultural institutions, for the purpose of their giving lectures on special courses.

#### Article 3

It is the desire of each Government to institute scholarships to enable its students to pursue their studies in Universities of the other country, to study its language and civilisation.

#### Article 4

Each Government will receive, as far as its own resources and requirements will permit, employees or other nationals recommended by the other Government for training in its scientific, technical and industrial institutions.

#### Article 5

Each Government will welcome the establishment in its territory of cultural institutes of the other, subject to compliance with the laws governing the establishment of such institutes in that country and the general policy of that



Government. The term "cultural institute" includes educational centres, libraries, scientific institutions of an educational nature, and institutions for the promotion of art, such as art galleries, art societies, and film libraries.

#### Article 6

The two Governments will encourage, so far as is financially practicable, cultural and intellectual cooperation between the two countries by arranging concerts, lectures, art and scientific exhibitions, by organising student visits, by encouraging the collaboration of scientific, artistic and literary societies and other organisations devoted to the promotion of learning, by establishing chairs in Universities or other institutions of higher learning for the teaching of subjects pertaining to the country of the other, by the distribution of books and periodicals, by the exchange of archaeological specimens, objets d'art and government produced films, and through broadcasts on the radio.

#### Article 7

The two Governments will encourage competition in the field of sport between their two countries, and collaboration between their scout organisations.

#### Article 8

Each Government will, so far as it lies within their power, ensure that text books prescribed for educational institutions do not contain any errors or misrepresentations about the other's country.

#### Article 9

The two Governments have agreed that Indonesian nationals who hold the leaving certificate of the Indonesian senior Secondary School and who have been admitted to recognised Universities in Indonesia shall be entitled, on producing their certificates, to admission to Indian Universities, subject to the laws and regulations in force, while Indian nationals from recognised Indian Universities,

who hold similar certificates shall enjoy the same privileges on the same terms, in Universities in Indonesia.

#### Article 10

For the purpose of carrying out this agreement, the two Governments may, if necessary, agree to set up a special commission composed, in India, of the Minister of Education and the Head of the Indonesian Diplomatic Mission, and in Indonesia, of the Minister of Education and the Head of the Indian Diplomatic Mission, with such advisors as may be nominated by either member of the Commission with the object of :

- (a) supervising the working of the Agreement in the country concerned;
- (b) advising the Governments concerned on details implementing the Agreement;
- (c) making recommendations for the selection of personnel for the exchange of professors, students, etc.
- (d) generally advising the Governments concerned of possible improvements in the implementation of the Agreement. At intervals of not less than once in three years the two Governments will hold joint consultation to coordinate the working of the Agreement in the two countries and to invite suggestions and advice from cooperating agencies concerning steps that may be deemed necessary for a more effective implementation of this Agreement.

#### Article 11

The present Agreement shall be ratified with the least possible delay. The Agreement will come into force fifteen days after the exchange of the instruments of ratification which will take place in New Delhi.

#### Article 12

The Agreement will remain in force for a period of ten years. It can be terminated by either party giving a minimum of six month's notice before the expiry of this period. Otherwise it shall remain in force until either party terminates it by giving six months notice.

IN FAITH THEREOF, the said plenipotentiaries have signed the present Agreement in duplicate in the English, Indonesian and Hindi languages, the English text being authentic.

SIGNED at New Delhi, this twenty-ninth day of December, 1955.

For the Government of Indonesia,

(Sd /-) L.N. PALAR,

Ambassador Extraordinary and Plenipotentiary.

For the Government of India,

(Sd /-) A.K. AZAD,

Minister for Education.

## APPENDIX II

### **Joint Statement: Vision for the India-Indonesia New Strategic Partnership over the coming decade**

(Source: <http://indianembassyjakarta.com>)

New Delhi, January 25, 2011

1. The Prime Minister of India H.E Dr. Manmohan Singh welcomed the President of the Republic of Indonesia H.E Dr. Susilo Bambang Yudhoyono on a State Visit to India from January 24-26, 2011 and as the Chief Guest on the occasion of India's Republic Day on January 26, 2011. The two leaders held extensive talks on bilateral, regional and global issues of shared concern on January 25, 2011. The two leaders recalled the establishment of diplomatic relations between the two countries six decades earlier and decided to mark the year 2011 as the celebration of six decades of diplomatic relations between the two countries and to hold related events to mark the anniversary in the two capitals.

The new strategic partnership in culture:

- The President of Indonesia and the Prime Minister of the India were pleased to note the growing cultural ties between the two countries. Recalling the long history of cultural and historical links between the two countries, they stressed the importance of cultural exchanges in building strong people-to-people ties which would reinforce ties in all areas. They agreed on a number of new initiatives including the exchange of cultural festivals, Ramayana festivals, reciprocal seminars on historical and cultural ties between India and Indonesia and cooperation in tourism promotion.
- With a view to enhancing people-to-people links, both leaders agreed to enhance and strengthen cooperation in the cultural sector as means to

promote extensive people-to-people contacts by committing to implement cultural exchange program for 2011-2014.

- The two leaders recognized that a quantum leap in tourism between India and Indonesia is desirable to strengthen vibrant and longstanding people to people ties. As a step towards this objective, the Prime Minister announced a scheme of granting visa on arrival to the citizens of Indonesia.
- In order to strengthen and reinforce consular cooperation and traditional friendly relations between India and Indonesia, the Prime Minister of India announced the establishment of a Consulate General of India in the Province of Bali which was warmly welcomed by the President of Indonesia. The establishment of the Consulate will reinforce the strong cultural links between Indonesia and India.

## APPENDIX III

### **Joint Statement on five initiatives for strengthening the India-Indonesia Strategic Partnership**

(Source: <http://pmindia.nic.in>)

The President of Indonesia, H. E. Dr. Susilo Bambang Yudhoyono welcomed the Prime Minister of India H. E. Dr. Manmohan Singh on an official visit to Indonesia from 10 to 12 October 2013. This is the first bilateral visit to Indonesia by H. E. Dr. Manmohan Singh; earlier, he had visited Indonesia for the Asian-African Summit and the Commemoration of the Golden Jubilee of the Asian-African Conference of 1955, held in Bandung in April 2005 and for the 9th ASEAN-India Summit and the 6th East Asia Summit in November 2011. The two Leaders held extensive talks on bilateral, regional and global issues of mutual interest on 11 October 2013.

2. The Leaders acknowledged that both India and Indonesia were friendly neighbours, have close historical and cultural contacts, a shared commitment to the values of democracy, pluralism and diversity, and as large, dynamic economies with strong complementarities and common challenges, were natural partners.

3. The Leaders noted that the development in the relationship had acquired a new momentum following the establishment of a Strategic Partnership during the State Visit of the President of Indonesia H. E. Dr. Susilo Bambang Yudhoyono to India in November 2005 and received a fillip after the adoption of a Joint Statement for defining the 'Vision for the India- Indonesia New Strategic Partnership over the coming decade' during the visit of the President of Indonesia to India in January 2011.

4. The Leaders agreed to adopt a five-pronged initiative for strengthening the Strategic Partnership with the objective of taking the robust, multifaceted cooperation to even greater heights.

Point number four about the cultural relations between India and Indonesia.

#### **IV. Cultural and People-to-People Links**

- The Leaders committed to build upon the close historical and cultural links through promotion of art, literature, music and dance under the Cultural Exchange Programme. Recognizing the popularity and impact of films on the youth and in tourism promotion, the two sides agreed to encourage cooperation between two film industries in production and post-production activities.
- The Leaders underscored the importance of investment in education and human resource development to harness the youth dividend that India and Indonesia enjoyed. Both sides agreed to work on the institutionalization of university-to-university linkages to facilitate faculty exchange, teachers' training, double-degree programmes under the framework of the Joint Working Group on Education. They agreed to establish Chairs for Indian Studies in Indonesian Universities and for Indonesian Studies in Indian Universities. They agreed to extend scholarships for studies in tourism and hospitality sector, and promote familiarization trips for travel writers and tour operators in a bid to promote tourism. They also agreed to expand the scholarships offered to students by each other for both short-term training and regular degree courses.
- Indonesia appreciated the inauguration of the Vocational Training Centre constructed by the Indian side in Aceh, and warmly welcomed the offer by India to establish another Vocational Training Centre in Papua.
- The Leaders recognised the importance of Nalanda University as an international institution of excellence, and welcomed the decision of the East Asia Summit endorsing the Memorandum of Understanding on the establishment of the Nalanda University. The Indonesian side expressed its desire to be associated with the development of the Nalanda University.
- The Lal Bahadur Shastri National Academy of Administration (LBSNAA), India and National Institute of Public Administration (NIPA),

Indonesia signed an MoU to institutionalize the ongoing training exchanges of civil servants between the two countries.

- Both sides agreed to enhance concrete cooperation on youth and sports affairs, including in the fields of sports science and technology, sports industry, and to promote greater interaction among coaches, players, experts, and relevant Government agencies

#### APPENDIX IV

Questions for individual interview:

1. According to you, since when Bollywood became popular in Indonesia?
2. According to you, what was the Bollywood movie which made Bollywood become popular in Indonesia?
3. What are the influences of Bollywood movies in your life? For instance, did you interest to learn about Indian culture and Indian language or to buy Indian products?

Questions for Komunitas Fans Bollywood Indonesia (KFBI):

1. When did you build the KFBI's Twitter and Facebook?
2. What is the age ranges of KFBI's members?
3. As the Bollywood fans, did you interest to learn about Indian culture and study and visit India?
4. Did you interest to buy Indian traditional products?