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Cultural Identity in International Relations: Analysis of the Concept of Polewali Mandar International Folk and Art Festival (PIFAF) in West Sulawesi Through Three Principles of Cultural Diplomacy

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A B S T R A C T

The Polewali Mandar International Folk and Art Festival (PIFAF) in West Sulawesi plays an important role in promoting Mandar regional cultural identity and facilitating cultural diplomacy between Indonesia and the international community. Through the three main principles of cultural diplomacy, namely increasing understanding, reducing negative bias, and facilitating cultural exchange, PIFAF serves as an effective platform to strengthen cross-border relations. PIFAF enhances religious understanding by showcasing Mandar cultural rituals and traditions such as the Patinggi dance that depicts the life of a fisherman and typical woven crafts. The event also reduces negative bias by highlighting the cultural richness and ethnic diversity of the region through performances of Mandar cultural arts. In addition, PIFAF facilitates cultural exchange by inviting international participants to participate in workshops such as batik or ikat weaving, sample traditional cuisine such as Kaluku Kodok and Jalangkote, and stay with a Mandar family (Sola Boyang). Cross-cultural meetings and dialogue forums were also held to build deeper understanding and relationships. By using qualitative research methods which are research based on qualitative data collection such as conducting data collection techniques through literature studies obtained through literature, official documents, the internet, reports, articles, and other sources that still have a relationship with Mandar culture. With these activities, PIFAF not only enhances Mandar regional cultural identity, but also acts as an effective cultural bridge, facilitating mutual appreciation, building cross-cultural understanding, and promoting closer ties between Mandar people and the international community through authentic cultural diplomacy.

A. INTRODUCTION

Culture is a dynamic way of life shared by a community and passed on as legacy from parents to their children. Political and religious structures, language, tools, clothing, buildings, and artistic creations are just some of the jumbled components that make up the Culture itself. To extend, culture is a human creation that does not naturally flow from the human soul, which causes many people to continually misinterpret its genetic origins. It is considered that culture is being learned when one

interacts with individuals who have different points of view and resolves those conflicts (Amri, 2017). Nowadays, every nation recognizes that any person or group living in a particular region of a nation does so as a member of a particular group of people or community. As the result, there is a higher chance of social disintegration, and the current state of affairs may cause social and cultural scars that actively promote social harmony.

In the Evaluation of the Implementation of the 2015 ASEAN Community Agenda in the Tourism Sector of West Sulawesi in 2015-2018, it is stated that

Mandar, especially Lopi Sandeq, which is the mascot of Mandar, has great potential. Lopi Sandeq is a traditional boat originating from the Mandar Tribe in West Sulawesi recognised by UNESCO as Indonesia's Intangible Cultural Heritage in 2017. It was mentioned that after Canada, Indonesia is the second largest marine country in the world. This is shown by the fact that Indonesia has a coastline of 95,181 km, with sea water covering 5.8 million km² or 71% of the country's land area. As a maritime country, fishing is a major source of income for the people of Indonesia. For example, people living in West Sulawesi Province (Sulbar), where the forestry, plantation, agriculture, trade and fisheries industries are usually their sources of income (Amin & Ismira, 2019). Fishermen became a livelihood for the people of West Sulawesi in the fishing industry. It was not until the 1930s that the sandeq boat was discovered to exist. Sandeq boats, believed by German researcher Horst H. Liebner to be the fastest non-motorised boats in Austronesian waters, then piqued his curiosity. Foreigners began to recognise the name Sandeq. This was seen at the Sandeq Race Festival, which was attended by international journalists (Prawira & Amin, 2020). Mandar, which is rich in its literary side, is a possibility promised in Mandar Folklore Through the Roberts Stantion Approach because the mandar contained is not intrinsic to making these elements complement each other so that a solid and strong commitment is formed in maintaining sustainability. This can help the government in its efforts to reorganise the culture of the community so that there is no gap between them in certain areas (Azis & Andriani, 2020).

Mandar culture itself has a long and rich history rooted in the maritime and agricultural traditions of coastal communities in West Sulawesi. According to historical records, the Mandar-centred Kingdom of Balanipa was one of the leading kingdoms in the region since the 16th century (Rijal et al., 2019). The kingdom played an important role in the spread of Islam and became a trade centre on the archipelago's shipping routes.

The main beliefs and values embraced by the Mandar people include belief in God Almighty (Puang Matoa), respect for ancestors (tau tomatua), and the principle of grateful life (massukuru'). These beliefs are reflected in customary behaviours and rituals such as Mappano ceremonies (thanksgiving parties), Funeral Rituals, and Wedding Parties (Mappabotting) (Ahmad, 2019). The Mandar people are also known for social behaviour that upholds solidarity (sibatang),

mutual cooperation (sipatomali), and enforcement of customary law.

In terms of cultural artefacts, the Mandar Tribe is famous for handicrafts such as Mandar wickerwork (pala' sampa), Mandar Silk textiles (lipa' sabbe'), and Sandeq Boats (Lopi Sandeq) which have been recognised by UNESCO as Indonesia's Intangible Cultural Heritage in 2017. The social structure of Mandar society still upholds the kinship system (Siama) and customary hierarchy led by the Chief of the Tribe (Tomakaka) and the Village Chief (Gallaran). The division of gender roles is also still strong, where men are responsible as the main breadwinners, while women take care of the household (Rijal et al., 2019).

The emergence of significant international events can encourage people to compete in advancing their respective cultures. The presence of a foreign culture entering Indonesia creates a social interaction that occurs in their own society towards this foreign culture. Apart from that, the emergence of Event Tourism will give birth to two angles that will both produce positive or negative results. The presence itself can inspire people to fight for the uniqueness of a location from various perspectives, whether in terms of economics, politics, geography, or the advantages and disadvantages of Tourism Events.

When conducting this research, the authors was very careful to review several previous and newly published studies related to the topic under study. There has been a lot of research conducted on this type of diplomacy. First in the Cultural Diplomacy Book, the concept and relevance for developing countries, the Indonesian case study belongs to Prof. Dr. Tulus Warsito, M.Si and Wahyuni Kartikasari explained that Cultural Diplomacy is a strategy for developing countries to take advantage of treasures in an aspect of the state and study the substance of foreign policy in their use. Cultural Diplomacy can be interpreted as an actor's effort to fight for national interests through cultural dimensions, both micro and macro, according to characteristics such as propaganda, namely economic, political or military. The goal is that society seeks recognition, adjustment, persuasion, threats, hegemony or sub-revision which will later fulfil its national interests (Tulus Warsito, 2007).

Furthermore, there is an article entitled Cultural Diplomacy and Co-operation in ASEAN: The Role of Arts and Culture Festivals written by David Ocon in the journal The Hague Journal of Diplomacy looking to find out about the hidden motivations of Arts and Culture Festivals. Beyond their traditional role as entertainment, a form of expression and a meeting space within local communities, arts and

cultural festivals can perform a variety of functions. They can serve as a display of artistic pride, signal openness to cultural diversity, support local economies, contribute to reducing political tensions, also provide a platform for consolidating international relations or in this case multilateral relationship. Various logical theories of economic, political, diplomatic, and organizational explain the evolution of such festivals over the past fifty years. This article concludes that arts and culture festivals remain an attractive and instrumental mechanism for cooperation in ASEAN, but their format and approach need to be substantially revised (Ocón, 2021) and an article entitled *The Role of Cultural Diplomacy in Nation Branding* written by Brian J. Hurn, his article, namely *Industrial and Commercial Training* aims to emphasize the importance of effective cultural diplomacy in increasing cultural influence overseas, both commercially and politically. It covers institutions used to advance cultural diplomacy and focuses on their use in nation branding as a form of "soft power". In his research it was found that increasing the use of cultural diplomacy by companies and countries to raise their profile to help gain a competitive advantage in exports, foreign trade, attracting inward investment and tourism. Emphasizes its values and methods as an important part of training and development (Hurn, 2016).

Different from previous studies that tend to focus on one or two aspects, this research analyses the implementation of cultural diplomacy in PIFAF comprehensively by looking at its three main principles of Transmission, Acceptance and Coexistence that focus on increasing understanding, reducing negative bias, and facilitating cultural exchange. This research can therefore provide practical recommendations for organisers of PIFAF and similar cultural festivals on how to optimise its potential as an effective cultural diplomacy platform.

Based on the background that has been stated previously, the subject matter here raises the following issues: "How is the application of the three principles of cultural diplomacy by Indonesia PIFAF in West Sulawesi." The purpose of this research is to provide a more authentic picture of the implementation of cultural diplomacy in practice as well as increase understanding, reduce negative bias, and facilitate cultural exchange. To identify challenges and opportunities in maximising the potential of PIFAF as an inclusive and meaningful cultural exchange platform.

B. METHOD

In facilitating the author uses a research method where these procedures or steps are used to gain scientific knowledge, and in outline the scientific method is a systematic way to compile knowledge. Therefore, in this writing the author tries to use qualitative data to make it easier to find answers and answer questions about risks and opportunities with the introduction of Polewali Mandar culture with the PIFAF Cultural Festival.

In this study, the method used is descriptive qualitative research method, where descriptive research is research that states something naturally, so that in this study only measures what already exists. While qualitative research is research based on qualitative data collection. In conducting research, data collection techniques are carried out through literature studies obtained through literature, official documents, the internet, reports, articles, and other sources that still have a relationship with Mandar culture. The research process is carried out through stages: Data reduction, presentation or display of data and finally conclusions or verification (Neuman, 2013).

C. RESULTS AND DISCUSSION

1. Cultural Diplomacy

For the first argument, the importance of realizing that cultural knowledge and also diplomacy are fundamental to the term "cultural diplomacy", so it is unattainable to explain adequately what this connotation means. In reality, the term "culture" is often understood to refer to art, literature, and other cultural elements that other people see. However, within the framework of cultural diplomacy, culture is studied in a broader sense. According to the Universal Declaration of Cultural Diversity published by UNESCO in 2001, culture is a collection of unique characteristics that make a community or social group spiritual, material, intellectual and emotional (Alunaza SD, 2015).

The definition of diplomacy itself is as a tool used by global actors to control a large environment. Currently, these actors can be states, multinational corporations, stateless terrorist organizations paramilitary groups, or other players in the international arena. Diplomacy will essentially continue to develop and continue to follow the pace of development of existing trends. Traditional diplomacy is carried out in bilateral relations with several countries. This could be done through interactions

with other international actors, traditional diplomacy is an attempt by international actors to control the international environment. This diplomacy emphasizes the government's superior position when dealing with difficult international political issues, such as war. Due to the inefficiency of conventional diplomacy, new non-state entities have emerged that are now the main actors in the discussion of international issues rather than states (Cull, 2007).

In the book entitled *Public Diplomacy: Lessons from the Past*, there are 5 focal aspects or components of public diplomacy listed and one of them is **Cultural diplomacy** or cultural diplomacy itself focuses on the actor who must be able to maximize the actor's efforts and quality to control the global environment by promoting cultural achievements and resources abroad and also helping the widespread of culture (Cull, 2007).

In this research, from the perspective of Cultural diplomacy, the object of study here is PIFAF in West Sulawesi where this festival forms a forum that has the function of introducing Mandar culture, be it dances, musical instruments, customs and various things that are heirlooms. For Mandar himself, he was introduced to inform the world in order to increase appreciation, image and rebuild the strong ties that the international community has towards Indonesia.

The concept of cultural diplomacy is fundamentally applied in the organisation of PIFAF through the presentation of Mandar's rich culture to an international audience. The festival acts as a platform to openly promote local cultural identity and create better cross-cultural understanding (Amin & Ismira, 2019). Cultural elements such as traditional dance, music, handicrafts and cuisine are utilised as diplomatic tools to attract appreciation and reduce negative stereotypes that may exist about the Mandar people. As explained by the Ministry of Education and Culture (2017), PIFAF serves as a platform for Mandar artists to authentically present their cultural heritage, while building a positive image of the richness and diversity of West Sulawesi in the eyes of the world.

In addition, PIFAF also facilitates meaningful cultural exchange through the active involvement of international participants. They not only witness performances, but are also invited to participate in workshops and interactive activities such as living with a Mandar family (Sola Boyang) (Ahmad, 2019). This allows for dialogue and mutual learning about each other's values, traditions and lifestyles. Thus, PIFAF acts as an effective cultural bridge, building sustainable connections and relationships between Mandar and the global community. Through this

cultural diplomacy approach, PIFAF not only preserves local heritage, but also contributes to promoting mutual understanding and friendship between nations.

Through the application of cultural diplomacy in the organisation of PIFAF, various specific objectives were achieved. The festival successfully facilitated cultural exchange between countries through film shows, art exhibitions, and cultural performances. In addition, PIFAF also succeeded in strengthening South Korea's diplomatic relations with participating countries through interactions between government officials, diplomats, and the arts community. The festival also plays an important role in improving South Korea's image in the eyes of the world, promoting the country as an influential tourist destination and cultural centre (Wijaya & Purbantina, 2009). From an economic perspective, PIFAF contributes by developing the creative industries, especially the film industry, in South Korea, while also supporting the development of local tourism in the city of Pohang and its surroundings. In addition, the festival has also managed to deepen intercultural understanding among participants and the local community through exposure to films from different countries and cultures. Thus, PIFAF is not only a film festival, but also an important venue for cultural diplomacy that benefits in promoting cultural diversity, strengthening international relations, and fostering economic growth and tourism in the region.

The exchange of concepts, knowledge, artistic creations, languages, and other cultural elements among nations and peoples to promote understanding is referred to as cultural diplomacy. State engagement to this matter, both ideological and monetary, is a hallmark of cultural diplomacy. Cultural diplomacy uses less high culture because it is more goal-oriented and serves a mass audience (Baskoro, 2020). The book *Cultural Diplomacy* states that cultural diplomacy is a state's effort to realize national interests through cultural aspects, both microscopically such as education, science, sports and arts, as well as in a general sense that can be considered non-political, economic or military.

This means that a state or nation can use cultural diplomacy to maintain its position in the international community. Selected cultural agents, including institutions, organizations, creative groups involved in the field of arts and culture or other national products, are included by the state in an effort to gain public support. Thus, cultural diplomacy is practiced in order to advance national interests by

using the domains of morality and intellectual property, mindset and outlook on life, as well as art and culture. In order for cultural diplomacy to be effective, it is necessary to express and explain a number of values that can be accepted by the audience, as well as the surrounding environment, which is also an important element (Cull, 2007).

Ultimately, cultural diplomacy seeks to persuade foreign audiences. To promote a call for greater engagement between the states in multilateral context to be a part in it and create better cooperation, reshape all things both in the environment or policies in a state's politics, and reduce, prevent and manage conflicts efficiently, diplomacy culture aims to use cultural elements to influence foreign audiences to have beneficial relationships. views of society, culture and state policies (Cynthia P. Schneider, 2006).

There are three principles that cultural diplomacy actors must pay attention to when carrying out an activity as an instrument of cultural diplomacy, especially in the form of dividing the stages of an activity between actors. The three guiding principles of cultural diplomacy are transmission, reception, and coexistence (*Establishing Japan as a "Peaceful Nation of Cultural Exchange,"* n.d.)

To explore this topic in a broader sense, researchers used three principles of cultural diplomacy, including transmission, reception, and coexistence. These three principles apply directly to object analysis. In accordance with broadcasting principles, the Government of the Republic of Indonesia carries out cultural diplomacy through PIFAF in West Sulawesi by broadcasting diplomatic messages sent in the form of packages containing cultural content on display. The Acceptance Principle considers how cultural diplomacy is seen as a diplomatic goal, whereas in research the target of diplomacy is the foreign audience, namely the foreign participants involved. PIFAF event in West Sulawesi. This acceptance was reflected in the responses of foreign delegations. The responses of foreign delegations are known through interviews, opinions of foreign delegations published online and information about PIFAF from domestic and foreign media. Meanwhile, the principle of coexistence refers to how the cultural diplomacy carried out by the Government of the Republic of Indonesia through PIFAF in West Sulawesi can uphold the values of peace.

2. Principles of Distribution (Transmission)

This first principle shows how a subject actor carries out cultural diplomacy on behalf of his nation.

The spread of culture in terms of language, cuisine, way of life, customs, tourism and the potential of a nation can increase and deepen public interest in ambassadors. When a nation determines what it considers most significant or strategically effective in representing the nation abroad, ideas, values, and culture can spread (Ha, 2016). The principles of Indonesian Transmission has a very important role in implementing Transmission principles in PIFAF activities. Through this festival, West Sulawesi culture and Indonesian culture as a whole can be known and accepted by the world community. Indonesia has many unique and rich cultures that can be shared and accepted by the wider community, thereby broadening their horizons and understanding of Indonesia. The notion of dispersion describes how a subject actor represents his nation through cultural diplomacy.

Actors combine the messages conveyed by the cultural information displayed. This message can be spread through a nation's potential cultural products, which can increase public interest in diplomats. Ideas, values, and culture can spread as a nation decides what it considers most important or strategically effective in representing that nation abroad. PIFAF offers a variety of events designed to spread culture. Several groups take part in various events, including art exhibitions, book publications, film screenings, seminars and visits to cultural locations, in order to attract tourists and participants from abroad. Some of the activities carried out in PIFAF are the following:

a) Kapal Sandeq (Sandeq ship)

The identity of a culture can be seen by the distinctive shapes it creates. One manifestation of this is the Sandeq ship from the Mandar tribe. Sandeq is a type of sailing ship that has long been used by Mandar fishermen for fishing or as a means of transportation between islands. A Sandeq researcher from Germany, Horst Liebner, feels that there is no traditional ship that is as strong and fast as the Sandeq, the fastest traditional ship in Austronesia. As matter of fact, Sandeq's pointed shape is in accordance with the name Sandeq, which means sharp. This makes Sandeq's ship more agile and able to penetrate the waves. Based on this, the Sandeq ship has special features that have the opportunity to increase tourism in West Sulawesi (Hamid et al., 2014). The technological capabilities of the Mandar ship dominate the sea as the Tapalang Mandar tribe in Indonesia is well-known in maritime literature, people know it as an accomplished sailor. Local and colonial sources say mandar was not just a master sailor who was agile in crossing the sea,

crossing the sea from port to port but also to build government plantations on the Malaysian Peninsula and Borneo (Kalimantan). This fact of their reputation, undeniably, is supported by geographical conditions, namely: there were two large kingdoms that could unite inland areas with ports. The two kingdoms are referred to as the Pitu Ulunna Salu and Pitu Babana Binanga Federation Kingdoms. The kingdom of Pitu Ulunna Salu includes Tabulungan, Rantebuhahan, Aralle, Mambi, Bambang, Matangaga and Tabang. Meanwhile, the Pitu Babana Binanga kingdom includes Balangnipa, Sandana, Banggae, Pamboang, Famous Tapalang, Mamuju and Madar Nation Binuang with his Sandeq ship. Through Sandeq ships they were able to build a commercial airport, good relations with various Bugis kingdoms of Makassar and various tribes on the west coast of Sulawesi island (Muhammad Ridwan Alimuddin, 2005)

Based on archival reports in both the Netherlands and Indonesia, the Mandar tribe are classified as skilled sailors, for example the Bugis tribe and even the Mandar tribe have more sailors. Therefore, the Pitu Babana Binanga area is more directed towards a trading port, while Pitu Ulunna Salu is an agricultural center which is a trading area based on various commodities. If we go back to the history of maritime trade in West Sulawesi, you will find that since the 14th century, the coast of West Sulawesi has been a trading center. In the Babat Negara Kartagama written by Mpu Prapanca in 1364, it was recorded that several areas in South and West Sulawesi had been visited by Majapahit trading teams, namely Luwu, Bantaeng, Mandara, Banggai, Maangkasara and Selayara. Without considering historical processes, we can say with certainty that from Prapanca's writings, Bandar Luwuk Banggai, Balangnipa, Napo Mandar, Tapalang and Mamuju developed in the 1360s (Pascasarjana & Makassar, 2019)

c. Traditional musical instruments

As a nation and civilized society, the Mandar tribe itself has a diverse culture. In this area there are a number of traditional arts, including: Rawana, Talindo, Sattung, Gongga Lima, Keke, Kacaping, Gonggaq Lawe, Calong.

d. Dance

Indonesian traditional folk dance shows the complexity of society and the stratification society, which also shows social class and its intricacy. By relying on its proponents and promoters, traditional folk dance is a dance that is developed and supported

by the community, both in rural and urban areas, compared to court dance which is developed and preserved, which is dynamic, vibrant and more active. Be disciplined but often maintain certain attitudes or body movements. Traditional folk dances emphasize on social and recreational functions rather than ceremonial functions. In the past, dance was often performed to enliven wedding parties, but nowadays it is rarely performed. Most traditional dances are performed at certain events such as cultural festivals organized by local governments or cultural, government and private organizations (Amri, 2017).

e. Carving Arts, Literary Arts and Theater Arts

In ancient times in Mandar, when the drought season came in the rice fields and it is still practiced today, these carving patterns contain magical values that are believed by the Mandar people. Initially, these statues were used for certain rituals and as props for traditional art. Carvings were originally used for traditional ceremonies and as props for traditional arts and architectural decoration of houses. However, as time goes by, many tourists who love the statue sell it as souvenirs. The people who make statues and jewelry are mostly children, teenagers and even old people because the principle is that all elements must understand so that there is regeneration in Mandar. There are several types of carvings and jewelry for sale, such as necklaces, bracelets, earrings, key toys and other children's toys made from carved wood, stone and animal bones. On the other hand, those who maintain and develop the culture of carving can improve the economy of the Mandar community by selling their carvings to tourists who come to Mandar village. To develop carving crafts in Mandar, people can carve or make jewelry because their parents taught them from an early age or they themselves taught them to make objects because they often saw them making crafts. Moreover, literature and theatrical act are two combinations that are sometimes combined on one stage, namely a kind of ancient story that is beautifully depicted and dramatized by the Mandar people (Amri, 2017).

f. Parawana Sayyang Pattudu

Parawana is one of the many types of traditional musical performances that have existed in Mandar culture since the arrival of Islam to Mandar itself, often performed and performed at religious events such as accompanying participants who have completed their reading of the holy book, namely the recitation of the Al-Qur'an and wedding companion.

Parrawana is not only played by young or old men, but sometimes women also join in enlivening it, called parrawana towaine. The poems and tunes that are sung are songs with religious nuances both in the Shar'i context and with Sufism nuances which in Mandar are usually called Masaala. Apart from occasionally writing poetry based on Barzanji verses.

The presentation of parrawana and sayyang pattuddu music usually takes place every year, especially during the completion of reading of the holy book of Al-Qur'an or Khatam Al-Qur'an ceremony which coincides with the celebration of the birth of the Prophet Muhammad SAW. The Al-Qur'an Khatam ceremony takes place in the months of Rabbiul Awal, Rabbiul Akhir and Jumadil Awal. This procession is a social reality that all levels of Mandar society are very proud of. The implementation of traditional rituals and their function in supporting society, apart from being a means of respect, gratitude and worship of the Creator, also contains values, a means of spreading doctrine, advice, and a way of looking at life and life. The art of sayyang pattuddu and parrawana music during the procession are also indirectly related to several other forms of traditional art, including: pa'denggo and Pakkalindaqdaq. Kalindaqdaq itself is a type of oral literature in the Mandar language whose poetry contains messages from ancestors (Papangkat) and has religious themes, while Pakkalindaqdaq is a poetry reading from Kalindaqdaq to people sitting on sayyang pattuddu (horses) (Hamid et al., 2014).

3. Acceptance Principles

The principle of acceptance is a way of assessing the effectiveness of cultural diplomacy implementations. It is very important to carry out an evaluation to find out whether the implementation of diplomacy was successful or not, and one aspect of this evaluation is to see how the public and foreign media respond. The development of a nation's cultural image is indeed greatly influenced by the implementation of cultural diplomacy initiatives which receive positive responses from the general public and international media. The Indonesian Acceptance Principle has an important role in ensuring that West Sulawesi culture is accepted by the world community. Through this festival, Indonesia can introduce West Sulawesi culture and promote the uniqueness and richness of this culture. This helps the world community to understand and respect West Sulawesi culture, and expand their understanding about Indonesia itself (Ha, 2016).

The principle of acceptance in Indonesian cultural diplomacy through PIFAF can be seen from

the response of foreigners who attended the cultural festival. The responses of foreign participants are known through the results of surveys, interviews and the views of foreign participants which are uploaded online. Apart from that, PIFAF information from national media, in this case TVRI West Sulawesi, can be used as a reference to determine the acceptability of tourism events. According to this source, the existence of the private organization PIFAF is proof that Mandar culture has been accepted by foreign communities, where foreigners voluntarily come to Indonesia to attend PIFAF to learn more about Mandar culture and exchange chemical culture. With the presence of this cultural diplomacy, Indonesia wants to change a negative perspective to a positive one. One of them is the poor image due to the emergence of problems affecting Indonesia, such as Indonesian Migrant Workers (TKI). By holding this festival, foreigners can see a different view of the face of Indonesia, not just the image of migrant workers or Indonesian migrant workers that they have heard and seen. The authors also found a positive response to the PIFAF event in the expressions on the faces of the committee and also the participants, seen with the high enthusiasm shown, indicating that this cultural festival was accepted and enjoyed by all elements present. Here the authors also uses the interview method by applying it to two Mandar cultural figures themselves because they have a big influence on the continuity of this PIFAF event, namely Muhammad Ilyas who said that Mandar itself is a life and characteristic that exists in West Sulawesi, Mandar is not about traditional or sacred activities that done by the people of West Sulawesi, but what they think, do and work is the Mandar itself so that what has happened up to now is the result of the hard work of the Mandar themselves, so be proud. Even though it is not only Mandar culture that exists in West Sulawesi, we believe that the presence of this cultural festival can bring back the existence of Mandar Culture. Second, Muhammad Munir, a young humanist and author of books related to Mandar, he said that Indonesia is an island and culture is the sea, Indonesia would be difficult to live and progress without the sea, and one of the waves is Mandar. PIFAF is a form of happiness created by the community so he hopes to be able to experience this festival again continuously.

4. Principle of Coexistence

A peaceful, harmonious existence in one location despite conflicting philosophies or interests is known as coexistence. The term "coexistence" in this sense refers to a state of harmony or coexistence with

different political opinions. At the end, it will still illustrates how a bridge, namely cultural diplomacy, is used to advance and increase national interests by using cultural objects as a peaceful method that does not force a reaction from the international community (Ha, 2016). Principles of Coexistence Indonesia has an important role in implementing the principles of Coexistence through PIFAF activities. This festival helps build a sense of tolerance and understanding between cultures, and strengthens relations between countries. This helps promote cooperation and mutual respect between cultures, and builds a strong sense of friendship and cooperation between countries.

The basic principle of coexistence is the principle of education which focuses on how all the instruments at hand can help participants achieve a certain level of peace. PIFAF in West Sulawesi was implemented using an Indonesian platform directed by the Indonesian government. This platform states that diplomacy for the advancement of society will be built on the Fourth Linear Plan of the Constitution, in which Indonesia is active and involved in implementing world navigation which includes independence, eternal peace and social upheaval. The basic aim of PIFAF is to describe diversity through the results of feelings that are seen, received, and observed which represent each spirit of unity towards the same goal. As a result, PIFAF prioritizes tolerance in carrying out its duties in a fun, lively and peaceful way in a multicultural environment. PIFAF harmony emerged through various world disasters as a form of religious tolerance that encourages peaceful, harmonious and polite human behavior. This shows that PIFAF, which is an extension of Indonesian diplomacy, is able to use the values of peace in carrying out its operations (Yesica Saalino, 2019). We can observe that every PIFAF operation is non-coercive and brings about global peace thanks to its use as an instrument of Indonesian cultural diplomacy. International PIFAF participants travel voluntarily to Indonesia simply out of curiosity and a desire to learn more about the nation. This can then help change Indonesia's perception of foreigners, especially international PIFAF participants.

Cultural Diplomacy in West Sulawesi through festivals such as the Polewali Mandar International Folk & Art Festival (PIFAF) can have several impacts, including:

1. Cultural Promotion: Cultural diplomacy that done through festivals helps to introduce and promote West Sulawesi culture to the wider world. This increases global awareness and appreciation of local culture.

2. Tourism: Cultural diplomacy can also increase tourism in West Sulawesi. Cultural festivals attract tourists and make them interested in coming and enjoying the enchanting beauty of local culture.
3. Economy: Cultural diplomacy can provide benefits to the local economy. The cultural festival will help brings new investment and new business opportunities, such as hospitality development, food and beverages business like restaurant and souvenir shops.
4. Development: Cultural diplomacy also helps governments and communities to build better infrastructure and facilities to host festivals and touristy events.
5. Diplomacy: not to mention that cultural diplomacy helps strengthen relations between countries and is a diplomatic tool for governments and society.
6. There are concerns about cultural homogenization, concerns about the exploitation and commercialization of culture and concerns about losing cultural identity.

Overall, cultural diplomacy through festivals such as PIFAF has a positive impact on economic development, tourism and diplomacy in West Sulawesi.

D. CONCLUSIONS

Based on the description above, it can be hypothesised that through the organisation of the Polewali Mandar International Folk and Folk Arts Festival (PIFAF) in West Sulawesi is a means of cultural diplomacy that aims to realistically advance Indonesia's interests in this case, namely culture and improve Indonesia's positive image in the eyes of the world. PIFAF plays an important role in promoting Mandar regional cultural identity by using the three main principles of cultural diplomacy, namely increasing understanding, reducing negative bias, and facilitating cultural exchange.

PIFAF can increase religious understanding by showcasing Mandar cultural rituals and traditions such as Sayyang Pattuqduq and typical woven crafts and facilitating cultural exchange by inviting international participants to participate in workshops and sample traditional culinary delights.

The pretext in the process of preserving the identity of a nation requires the awareness of its people in an aspect of their lives both in the realm of education and outside the realm itself (social). Mandar

is an identity that cannot be separated from the assets for Indonesia itself in preserving its culture. Given the existence of a driving factor to accelerate the pace of the country's economy, namely the cultural sector, Mandar, which is one of the many cultures in Indonesia, plays an important role in improving the quality of Indonesia's own economy. Seeing this opportunity, Mandar with its cultural wealth tries to play in the realm of tourism in supporting the economy of Indonesia, especially West Sulawesi by giving birth to Event Tourism. Event tourism is considered a marketing tool used in an effort to improve the destination economy. Travellers want to take part in planned activities and at the same time know about the destination. In this case, event tourism is a kind of helper for the presentation and promotion of tourist destinations and is the choice of destination marketers. Event tourism is related to the birth of the role it plays in the development of activities, destinations, and the improvement of attractiveness so that it becomes one of the most important aspects in the field of tourism industry. It is largely seen as an application, or specialisation within national tourism offices and destination marketing/management organisations.

In the context of cultural preservation through PIFAF is very important because this festival helps in promoting Mandar regional cultural identity. By introducing the traditions and cultural richness of Mandar to the international community, PIFAF helps in preserving the unique cultural heritage and strengthening the sense of pride in the local culture.

In terms of economic growth, PIFAF also has a positive impact. The festival can boost tourism by attracting tourists and introducing the beauty of local culture. In addition, the presence of international tourists also opens up new business opportunities such as the development of the hospitality industry, food and beverage, and souvenir businesses, which can provide economic benefits to local communities.

In diplomatic relations, PIFAF serves as an effective platform to promote Indonesian culture and enhance the country's image internationally. Through this festival, Indonesia can strengthen cross-border relations by showcasing its cultural diversity and peaceful values. PIFAF also helps in strengthening Indonesia's cultural diplomacy by facilitating cultural exchanges between international participants and local communities, which in turn can strengthen relations between nations. Thus, the findings in this journal show that PIFAF not only plays a role in cultural preservation and economic growth, but also in strengthening Indonesia's diplomatic relations with

other countries through the promotion of authentic and positive culture.

With the rich culture that West Sulawesi has, namely the Mandar Culture, this is considered to be one of the forerunners to the birth of an instrument to support the acceleration of the province's economic pace. With the support of PIFAF as a bridge and pioneer in diplomatic relations between Polewali Mandar and international audiences, as well as participants from various countries who took part in the tourism event, the increasing basic potential of the Polewali Mandar area, in this case, tourism, can be channelled as expected.

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