

T.R

ISTANBUL SABAHATTIN ZAIM UNIVERSITY

GRADUATE EDUCATION INSTITUTE

**DEPARTMENT OF POLITICAL SCIENCE AND
INTERNATIONAL RELATIONS**

**INDONESIAN CULTURAL DIPLOMACY IN TÜRKİYE:
THE CASE OF THE PASAR SENGGOL FESTIVAL 2023**

MA THESIS

Nino Zeh ZAUZAH

Istanbul

June – 2024

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This study has been approved in partial fulfilment of the requirements for MA degree
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DECLARATION OF SCIENTIFIC AND ETHICS ORIGINALITY

This is to certify that this MA thesis titled “*Indonesian Cultural Diplomacy in Türkiye: The Case of The Pasar Senggol Festival 2023*” is my work and I have acted according to scientific ethics and academic rules while producing it. I have collected and used all information and data according to scientific ethics and guidelines on thesis writing at Istanbul Sabahattin Zaim University. I have fully referenced, in both the text and bibliography, all direct and indirect quotations and all sources I have used in this work.



Nino Zeh ZAUZAH

Istanbul, June 2024

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ABSTRACT

INDONESIAN CULTURAL DIPLOMACY IN TÜRKİYE: THE CASE OF THE PASAR SENGGOL FESTIVAL 2023

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Indonesian cultural diplomacy in Turkey has experienced significant growth over the past decade. Nevertheless, the field of cultural diplomacy has predominantly focused on Indonesian actors, overlooking other individual actors like the Indonesian diaspora in Turkey, who play a significant role in promoting Indonesian culture within Turkish society. This aspect has been largely overlooked in existing literature. This study investigates the influence of the Pasar Senggol Festival 2023, organised by the Indonesian diaspora in Turkey, on Indonesia's cultural diplomacy in Turkey. This study included semi-structured interviews with a total of twenty-one individuals, including organisers and volunteers, who played a role in the execution of the Pasar Senggol Festival 2023. The purpose was to gather comprehensive insights and findings. The committee has incorporated two levels of culture into the implementation of the Pasar Senggol Festival 2023. The first level is represented by the dance performances that take place during the festival. The second level is represented by the various cuisine cultures that are sold and served at multiple sales stands throughout the festival. As a result, the development of Indonesian cultural diplomacy has expanded the awareness of Indonesian culture within the Turkish population and even beyond. On the other hand, it has been noted that the Turkish audience possesses a greater level of understanding of certain traditional Indonesian dances and Indonesian specialties food showcased at this festival.

Keywords: Cultural Diplomacy, Indonesian Cultural Diplomacy, Diaspora, Indonesia, Turki, Pasar Senggol Festival.

ÖZET

TÜRKİYE'DEKİ ENDONEZYA KÜLTÜREL DİPLOMASİSİ: PASAR SENGGOL 2023 FESTİVALİ ÖRNEĞİ

Nino Zeh ZAUZAH

Yüksek Lisans, Siyaset Bilimi ve Uluslararası İlişkiler

Tez Danışmanı: Dr. Öğr. Üyesi Feyzullah YILMAZ

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Endonezya'nın Türkiye'deki kültürel diplomasisi son on yılda önemli bir büyüme kaydetmiştir. Bununla birlikte, kültürel diplomasi alanı ağırlıklı olarak Endonezyalı aktörlere odaklanmış, Endonezya kültürünün Türk toplumunda tanıtılmasında önemli bir rol oynayan Türkiye'deki Endonezya diasporası gibi diğer bireysel aktörler göz ardı edilmiştir. Bu husus mevcut literatürde büyük ölçüde göz ardı edilmiştir. Bu çalışma, Türkiye'deki Endonezya diasporası tarafından düzenlenen Pasar Senggol Festival 2023'ün Endonezya'nın Türkiye'deki kültürel diplomasisi üzerindeki etkisini araştırmaktadır. Bu çalışma, Pasar Senggol Festival 2023'ün yürütülmesinde rol oynayan organizatörler ve gönüllüler de dahil olmak üzere toplam yirmi bir kişiyle yapılan yarı yapılandırılmış görüşmeleri içermektedir. Amaç, kapsamlı içgörü ve bulgular elde etmektir. Komite, Pasar Senggol Festivali 2023'ün uygulanmasında iki kültür seviyesini bir araya getirmiştir. Birinci düzey, festival sırasında gerçekleşen dans gösterileriyle temsil edilmektedir. İkinci düzey ise festival boyunca birden fazla satış standında satılan ve servis edilen çeşitli mutfak kültürleriyle temsil edilmektedir. Sonuç olarak, Endonezya kültürel diplomasisinin gelişimi, Türk nüfusu içinde ve hatta ötesinde Endonezya kültürüne ilişkin farkındalığı artırmıştır. Öte yandan, Türk izleyicilerin bu festivalde sergilenen bazı geleneksel Endonezya dansları ve Endonezya spesyaliteleri hakkında daha fazla anlayışa sahip olduğu kaydedilmiştir.

Anahtar Kelimeler: Kültürel Diplomasi, Endonezya Kültürel Diplomasisi, Endonezya, Türkiye, Pasar Senggol Festivali.

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LIST OF ABBREVIATIONS

ASEAN	: The Association of Souththest Asian Nations
UN	: United Nation
RBI	: Rumah Budaya Indonesia
EU	: European Union
PPI	: Perhimpunan Pelajar Indonesia
BUMN	: Badan Usaha Milik Negara
GII	: Gelin Indonesia di Istanbul
MII	: Masyarakat Indonesia di Istanbul
KBRI	: Kedutaan Besar Republik Indonesia
KJRI	: Konsulat Jendral Republik Indonesia
D8	: Developing 8 Countries
K-Pop	: Korean Pop
G2G	: Government to Government
Belediye	: Government
MSEMs	: Micro, Small Medium Enterprise
MECRI	: Ministry of Education and Culture of Republic Indonesia
CGRI	: Consulate General of Republic Indonesia

CHAPTER I

INTRODUCTION

Diplomacy is relationship management and sustaining international order (Bloja, 2013: 5-8). This translates, on a smaller scale, into ambassadors developing and maintaining friendly relationship. Diplomacy has a crucial role in the creation and distribution of global public goods, including as security, development, and a sustainable environment, through its essential functions of representation, communication, and negotiation (Bloja and Kornprobst, 2018: 10-12). However, state is obligated to engage in diplomacy, because of the nature of the world in which they live. They cannot function in a vacuum of isolation, with each community thinking only of how to manage its internal affairs, in a time and place where there are multiple independent states, and their activities affect one another (Watson, 1982: 8-10). Every state is required to examine its neighbors who interfere with its interests and those of its people, whatever it perceives those interests to be, out of a desire control its own destiny as much as possible.

On the other hand, culture is knowledge, belief, art, morals, law, conventions, and other skills and habits that people develop as members of society make up the complex whole known as society (Reisinger, 2009). Furthermore, Hofstede (2001) said that culture is people who live in the same social context and have had their minds in a way that sets them apart from other social groupings. National culture, sometimes known as “state culture,” is the way of life of a nation. As long as the nation and state have clearly defined territorial boundaries, national culture can be described in this way (Kusherdiana, 2020).

Moreover, cultural diplomacy includes public diplomacy which use culture as a national identity to foster understanding between nations (Rachmawati, 2019). Today, Cultural diplomacy is an essential aspect of diplomacy. It refers to a series of actions carried out by diplomatic authorities of a state, either directly or in coordination, with the main objective of advancing the state's foreign policy interests in the realm of cultural policy. This is achieved by fostering cultural exchanges with other states (Pajtinka, 2014). In the modern era, cultural diplomacy is understood to be the exchange of ideas about various aspects of culture between countries and their

societies in order to promote mutual perception (Cummings, 2003). According to this definition, cultural diplomacy is the set of activities any state undertakes to represent its culture in an effort to inspire the diverse political and cultural perspectives of the international community.

In the international era, there are some case related to the cultural diplomacy such as the European Cultural Diplomacy arena, the network of National Institutes for Culture of the European Union was established in 2006 under the name EUNIC. With offices and programs spread across more than 150 countries, EUNIC is a concertation of institutions with theoretically unmatched experience and competence un cultural diplomacy. In this program, there 3 result, there are; first, fostering collaborations at the national level by organizing institutions working in a nation into “clusters,” independent of cultural field in which they are engaged, second, thematic clusters that were formerly growing with the aid of EU-financed projects that were once firmly established institutionally are now spreading throughout the world, bringing with them (intentionally or unintentionally) both the EU’s cultural diplomacy and that of their home states or regions, the last, EUNIC is growing vertically and horizontally throughout the EU, all of Europe, and the rest of the world (Jora, 2003). Moreover, the next example come from America introduces culture such as actors, music, artists, writing and dancing sent by the US government to the Middle East, Africa, South America, Asia, and Europe. They did cultural diplomacy by traveling around each country in the 1980s. The tour resulted in a democratized society in juxtaposition to a totalitarian system (Schneider, 2003).

In the other hand, during the early stage of the Cold War, American cultural diplomacy has initiatives provides financial support to the CIA and the State Department’s Division of Cultural Diplomacy. The CIA once supported cultural interchange serves as a valuable reminder of how seriously Washington prioritized the fostering of mutual understanding. Policymakers recognized the correlation between interacting with foreign audiences and achieving success against ideological adversaries and regarded cultural diplomacy as crucial to the national security of the United State (Finn, 2003). Moreover, the lack of stability and sensitivity to political influence in cultural diplomacy may largely be attributed to the ideological ambiguity within previous American administrations regarding significance of art and culture in the international relation of United State (Kennedy, 2003). The relevance of cultural diplomacy to the

status of the globe may be seen from two examples, which also show how it can be mutual beneficial.

Beginning in the 16th century, when the Sultan of Aceh first requested assistance from Ottoman Empire in the fight against Portuguese aggression, Indonesia and Turkey have a rich history and close relationships that have been developed over many years. According to the Turkish government, Turkey was among the first nations to acknowledge Indonesia's independence in 1945. Diplomatic ties were subsequently established in 1950, and the Turkish Embassy in Jakarta was inaugurated in 1957 (Winata, Wahyuni, Setiadi and Akhisar, 2023). Moreover, relations between the two countries in business and diplomacy span a number of sectors, including politics, defense, trade, the environment, health, and education (Amrullah, 2016).

Indonesia is an archipelagic country that has a lot of ethnic, artistic and cultural diversity (Wahyu, Bahri and Handayani, 2019). When culture was incorporated as one of the primary priorities for the country in 1945, a heated amongst influential Indonesian culturalist that had been going on between 1935 and 1939 eventually came to a head. The government support Indonesia's national culture, according to Article 32 of the original 1945 Constitution (Marzali, 2014). Moreover, generally known as a multicultural society, is a nation with an extremely complicated level of cultural variety. A community that has its own culture and distinctive features that set it apart from other communities is referred to as a "multicultural society" (Syahril, 2018). In addition to culture, Indonesia has other diversity so that Indonesia is nicknamed as a country rich in culture.

The Pasar Senggol Festival is a market festival event in Turkey, this event is organized by the Indonesian diaspora in Turkey. This event has been held twice, the first was held in 2022 in May, and the second was held in 2023 in September. As said by Pariani as the founder of the Pasar Senggol Festival, she said that this festival was held to introduce Indonesian culture in foreign countries such as Turkey. For last year, the first time the Pasar Senggol Festival was held, the number of people who visited to attend the event was around 2000 people, in the current year there are 3000 people who came, with a significant increase in coming and visiting the Pasar Senggol Festival. Therefore, due to Indonesia's cultural diplomacy, where Indonesian culture is still rarely recognized in Turkey, the author is motivated to pursue this subject further.

1.1 The Statement of the Problem

Cultural diplomacy involves a wide range of initiatives aimed at enhancing relationships between countries. Culture enables a state to create a favorable image, stimulate interest, facilitate exchanges, and foster trust for long-lasting partnership (Lee, 2015). In the history, the functions of culture in global diplomacy, particularly in terms of cultural projection or cultural representation, are evident in the world exhibits of the 19th century (Kim, 2017). In this case, the purpose of cultural diplomacy is to gain the support and admiration of foreign communities by promoting culture across various sectors, while fostering two-way communication.

Regarding the actor that engage in cultural diplomacy. The government is the primary actor in cultural diplomacy. This is due to the fact that, in reality, cultural diplomacy typically involves the government's ministry of foreign or culture, either directly or indirectly (Mark, 2009). However, contrary to the opinion of the other scholar that the major actor of cultural diplomacy extends outside the government and include non-state organization such as individuals, academics, celebrities, musicians, sports, and others (Finn, 2003). It is evident that cultural diplomacy can be carried out not only by the government, but also by many entities or organization. The importance of public opinion in the current era of globalization lies in its ability to shape a positive perception within civil society. Moreover, the actions of individuals and non-governmental organization play a crucial role in establishing public trust, since they facilitate direct interpersonal interactions (Schneider, 2005).

Due to the above explanations, the author plans to focus in this research on the cultural diplomacy actors, especially the Indonesian diaspora in Turkey, who organized the Pasar Senggol Festival on September 10, 2023, as part of their cultural diplomacy. The purpose of this study is to identify of the strategies used by the Indonesian diaspora in Turkey for organizing the Pasar Senggol Festival. By doing so, the committee's reasoning for doing so will be released.

1.2 The Rationale of the Study

Cultural diplomacy is currently gaining fresh attention in today's globalized and highly interconnected globe. The emergence of new social and economic dynamics, along with significant geopolitical shifts, has resulted in a renewed significance for

international cultural policies (Jessop, 2002). Moreover, cultural diplomacy has become increasingly influential and important for supra-national organization, such as UNESCO or the UE, which are made up of more than two states and have common administrative and programmatic mechanism. This has allowed previously excluded national and sub-national organization to actively participate in a new multilevel governance structure (Singh, 2010).

When discussing cultural diplomacy, it is essential to also address public diplomacy. The traditional concept of public diplomacy focused on activities carried out by the state. However, the “new public diplomacy” recognizes the participation of non-state actors in diplomatic activities, such as cultural and corporate diplomacy. These non-state actors have an impact on public diplomacy and can influence the image of a country (Bier and White, 2021). However, cultural diplomacy is a component of public diplomacy that involves the distribution and promotion of a nation’s cultural assets and achievement. Essentially, a distribution of culture; exchange diplomacy refers to the practice of sending individuals overseas and hosting foreign individuals for a time of study and cultural integration. This practice allows for the exportation of ideas and methods (Simons, 2014)

The primary objective of cultural diplomacy is to facilitate the exchange and promotion of culture between nations, fostering mutual understanding and cooperation, therefore improving national security and facilitating policy development between countries. Therefore, in order to implement cultural diplomacy, it is necessary to have individuals or organizations who can actively promote and organize it. The Indonesian diaspora in Turkey has a crucial role in implementing Indonesian cultural diplomacy through festival pasar senggol. Therefore, it is essential to develop an effective plan for successfully organizing the festival.

1.3. The Significance of the Study

The main goal of this research is to improve the understanding of cultural diplomacy by examining the involvement of individuals and non-government actors, especially the Indonesian diaspora in Turkey, in organizing pasar senggol festival. Consequently, thus study will focus on analyzing the strategies employed by the festival committee. This study focusses on the 2023 pasar senggol festival, which has occurred twice, with the first occurrence taking place in 2022. This research improves the understanding of

Indonesian cultural diplomacy in Turkey through the analysis of the pasar senggol festival, which displays two Indonesian culture parts: dance and food. This study focuses on the committee of pasar senggol festival, including four distinct groups: the Indonesian community in Istanbul, Indonesian student association, the Indonesian consulate general in Istanbul, and state-owned enterprises. Finally, the objective of this research is to connect Turkish society with Indonesian culture, addressing the absence of Indonesian culture representation in Turkey.

1.4 Research Question of the Study

The main thesis goal is to address the following question: "**How does the organizer implement the effectiveness of The Pasar Senggol Festival 2023 to contribute for Indonesian cultural diplomacy in Turkey?**". While answering the frequency of operation is the main objective of the study, it will also attempt to answer other sub-questions, such as:

- a. What are the motivations of committee of the Pasar Senggol Festival 2023 in organizing this program ?
- b. What strategies does the committee employ to execute this program ?

1.5 Research Method of the Study

This research employs qualitative methodologies, which are descriptive in character and employ visual data rather than numerical data. Qualitative research places significant focus on the procedural aspects and the significance of research (Somatri, 2005). This research explains the study of the Indonesia cultural diplomacy in Turkey in the Pasar Senggol Festival 2023. An in-depth explanation of a specific occurrence is the goal of descriptive qualitative research, which collects data that is challenging to quantify analytically. This strategy aims to methodically, adaptably, and precisely identify a phenomenon and produce knowledge about it (Mack, Woodsong, MacQueen, Guest and Namey, 2015). Qualitative research aims to contextualise the study topic within a social framework in order to gather evidence on cultural values, beliefs, and attitudes. This type of research has the potential to simplify complex textual explanations, particularly when discussing intangible aspects such as social and cultural matters.

The interviews in this study would be in-depth and semi structured interviews. In-depth interviews seek out detailed responses from participants who are expected to

offer as many different perspectives as they can. In order to further complete the material, this study used semi-structured interviews in which the author was allowed to ask questions not on the interview list (Guion, Diehl and McDonald, 2011). Moreover, the analytical framework and tools for a semi-structured interview, created and implemented in accordance with qualitative research rule, are formulated based on the requirements of the gathered data. And analysis adapted to the method of open inquiry is unable to interpret and summarize the material based on a prepared list of subjects; this can only be partially established prior to gathering the data (Schmidt, 2004).

This research uses interviews around 21 respondents who contributions in the managing of the festival and also the committee of the Pasar Senggol Festival 2023. The committee comprised four distinct groups: the first being the Indonesian community in Istanbul, the second being the Indonesian student's association in Turkey, the third being state-owned enterprises, and the fourth being the Indonesian Consulate General in Istanbul.

In the first stage, the study aims to describe how the committee managing the Pasar Senggol Festival 2023. By the interview to the participant the data main will be collected from the participant, so that it will be known how they organize the event and also their motivation for organizing the festival will be seen. By doing the interview the author can analyze the data from participants to acquire main data needed for this research. The technical of the interview will be conduct by the offline or online mode it depends to the participant, they will be available in that mode.

Each participant interview will last about fifteen minutes. During the interview, the researcher will ask participants about numerous aspects pertaining to the research on the Pasar Senggol Festival 2023. The interview questions provide a record that facilitates the replication of performed interviews, so helping researchers in their attempts to learn. The participant will be asked a series of questions that cover various aspects. The first question pertains to the theory of cultural diplomacy, while the second focuses on Indonesian cultural diplomacy in Turkey. The third question explores the motivation behind organizing the Pasar Senggol Festival 2023, and the final question addresses the strategy for executing the event. Researchers will analyze and utilize this data as the primary dataset for this study.

In the second stage, the data collection in this discussion combines interviewing with searching databases for a collection of literature relevant to the topic under investigation in the form of books, journals, or papers, and gathering information from a variety of publications. These pieces, like news article, are relevant to the research's main topic and serve as primary data, enabling hypotheses to be confirmed using information, fact, and theories.

1.6 Design and Structure of the Thesis

The The thesis will contain five chapters. The first chapter will talk about introduction, this chapter serves as the foundation for the research and includes background information, problem formulation, research methodology, hypotheses, goals, and benefits, as well as writing guidelines.

The second chapter will discuss general discussion and approaches to the cultural diplomacy and related literature review to establish the theoretical framework. In this context, this part will focus on Indonesian cultural diplomacy, and interview will be connected to the theoretical framework.

In the third chapter of the study, will discuss about the Indonesian culture. It explains the type of Indonesian culture. It also will discuss the Indonesian cultural diplomacy in Turkey and explain the impact of actualizing this type of diplomacy to Indonesia itself.

In the fourth chapter will provide the interview analysis of the participants to the committee of Pasar Senggol Festival 2023 how far the Indonesian cultural diplomacy conducted in Turki. It will then try to answer the research questions based on the result and provide analysis of the interviews in relation to the theoretical frameworks.

The fifth chapter will discuss contains conclusions, brief descriptions, and suggestions from the results of a literature study conducted by the author.

CHAPTER II

CULTURAL DIPLOMACY: THE CONCEPT AND THE PRESPECTIVE

2.1 Introduction

The term “diplomacy” originated from the ancient Greek word “diplo”. Diplomacy was conducted through the use of ambassadors, who appeared to function as a consular institution known as proxenos. The outcome of the diplomacy conducted here had a decisive impact on the destiny of the state. Typically, diplomats were referred to as messengers throughout the time of Ancient Greece (Kerr, 2018: 3). According to (Barratt, 1985: 183) there are two essential definitions of diplomacy; First diplomacy is a nonviolent practice that explicitly excludes the use of force or other forms of coercion, such as economic sanctions. While the use of coercion as a diplomatic weapon in negotiations over a dispute is justifiable, implementing the threat would indicate that diplomatic methods had been unsuccessful. Second, the term ‘conduct of business’ indicates the extensive range of diplomatic activities. They include not only negotiations, but also symbolic representation, the exchange of information in its widest scope, basic consultations to clarify respective policies, and overall, the preservation of regular interstate relations, allowing the freely progression of numerous interactions between states in the contemporary world that includes trade, finance, technology, information, politics, culture, and more. Engaging in negotiations to resolve disputes or achieve consensus amongst nations is a fundamental aspect of diplomacy, although not the aspect.

Moreover, the word “culture” etymologically in English is derived from the Latin word “colere,” which signifies engaging in activities relating to nature, such as cultivation. Furthermore, the term “culture” shares linguistic similarities with the word “kultur” (in German), “culture” (in Dutch), and “culture” (in English), all of which refer to the outcome or product of human civilization. The term “culture” originates from the Latin word “cultura”, derived from “colere”, which denotes a deliberate effort to develop and enhance the intellect and spirit (Kluckhohn, 1944: 25). Moreover, culture is a society includes the complex entirety of knowledges, belief, art, morality, law, customs, and the abilities and behaviors that individuals develop as members of a

collective. The objective is to break down, develop, and define the fundamental principles, structures, and regulations governing all aspects of human existence. In this context, the focus is specially on archaeology, which involves the exploitation of ancient history and the analysis of prehistoric materials (Harvey, Tremlett and Sutherland, 2017: 7).

Culture consists of two components: the first relies on symbols, while the second exists in the extrasomatic context. All aspects of the social context must have cultural element. However, unlike non-human characteristics such as caring, feeding, and mating, which can be referred to as the social matrix, they do not exist inside the framework of cultural element. However, it is not the social nature, existence of two parts, or existence multiple part that sets cultural phenomena apart, but rather their differentiation based on symbols (White, 1959: 230). Moreover, the symbolic approach to culture examines how culture manifests in behavior and influence development by influencing the manner in which individuals perceive and interpret their experiences. Individuals may encounter similar circumstance, but it is not assured that individuals from diverse culture will comprehend and perceive them in a uniform manner (Maldonado, 2019: 10).

Cultural diplomacy continues to be extremely important to modern politics and society. European countries are continuously modifying their cultural diplomacy institutions at both national and European levels. This is clear from the significant meeting that took place in Brussels in March 2014, which focused on enhancing the influence of cultural diplomacy in European Union (EU) foreign policy. The project presented during this meeting aims to engage EU member states, sixteen neighbouring countries, and ten 'strategic partners'. Its objective is to enhance collaboration among Member States and optimise the benefits of European cultural diplomacy. Enhanced collaboration between cultural institutions and civic society, establishment of alliances between cities, and the establishment of European 'creative hubs' in countries like China and Brazil to facilitate the entry of artists, producers, and entrepreneurs into non-EU markets (Faucher, 2016:385).

Cultural diplomacy is a very influential and important tool for achieving a state's foreign policy plan, which plays a vital part in the modern international relations system (Gumenyuk, Frotveit, Bondar, Horban and Karakoz, 2021:1550). Moreover, cultural diplomacy is increasingly becoming a highly heated arena where people's

thoughts, emotions, and financial resources are at risk. During a time of war and instability, the influence of culture as a tool of "soft power" should not be underestimated. Diplomacy relies on this crucial resource to promote the interests of a nation and foster better understanding between leaders and populations (Mark, 2009:1).

Cultural diplomacy is defined by the growing number of its participating actors at various scales and levels, as well as the increasing significance of supranational organisations. In addition to a nation's government, its entrepreneurs, artists, emigrants, and other individuals also engage in this intricate realm. Their interactions are typically predetermined by the official definitions of culture and put into practice by the governmental institution and representatives (Zamorano, 2016:169). This process shapes and promotes a collection of creative and cultural products and activities that align with the official cultural policy and national identity. The combination of governmental measures aimed at promoting international culture, presented as a comprehensive approach, can be regarded as cultural diplomacy.

Cultural diplomacy has also been associated with public diplomacy, which is promoted as a more citizen-focused approach to diplomacy compared to the traditional model. Instead of primarily targeting other governments, cultural diplomacy now aims to engage varied national and global audiences and publics. It is now widely recognised as a transnational phenomenon that can involve not only governments and their agencies, but also civil society and private sector parties. This form of intercultural dialogue is characterised by mutual understanding and reciprocal listening (Ang, Isar and Mar, 2018: 368). The public diplomacy efforts of many countries and the European Union can be described as symmetrical public diplomacy. This approach focuses on fostering mutual understanding through communication. Symmetrical public diplomacy refers to a situation where both parties have an equal opportunity to influence policy outcomes. These outcomes are advantageous to all involved, and each side is willing to adjust their policies, stances, or actions accordingly (Szondi, 2008:8).

This chapter will explain several aspects of cultural diplomacy theory that will be employed in this research. By utilizing this theory, the author will be able to facilitate the research process and establish a correlation between the findings and the theory in question. This chapter will explain several ideas of diplomacy, such as introduction,

the fundamental principles of cultural diplomacy theory, the objective of cultural diplomacy, nation branding, foreign policy, soft power, and new public diplomacy.

2.2 Basic Theoretical Approach to Cultural Diplomacy

Cultural diplomacy is a concept that is subject to various interpretations by scholars worldwide, making it challenging to provide a precise definition. Essentially, cultural diplomacy includes cultural exchange, propaganda, and public diplomacy (Indaswari, 2015: 394). Moreover, cultural diplomacy refers to government initiatives in the realm of culture that are delegated to private entities in order to improve their reputation and advance their agenda through the dissemination of propaganda in international cultural interaction (Haigh, 1974: 7). Other scholars said that cultural diplomacy is a type of cultural promotion that aims to enhance a country's power and status overseas, while also encouraging peace and fostering international understanding (Taylor, 1978: 246). It succinctly defines cultural diplomacy as the strategic use of cultural resources and individuals to further propaganda objectives. According to the descriptions provide, cultural diplomacy is commonly seen as a type of propaganda, serving both national interest and as a strategy for winning conflict.

Moreover, this phenomenon has become common due to the common occurrence of armed conflict between nations during 19th and 20th centuries, encompassing major conflict such as the First and Second World Wars, as well as the protracted Cold War between the Eastern and western blocs (Glade, 2009: 242). During this period, cultural diplomacy frequently served as a means to reinforce dominance and propagate the ideologies of the opposing factions; the Western bloc, advocating liberalism, and the Eastern bloc, promoting communist (Kube, 2019: 197).

Currently, cultural diplomacy is growing with a number of other goals, like bolstering international ties or drawing visitors from abroad on the basis of understanding. Cummings (2003: 9) defines cultural diplomacy as the mutual interchange of ideas between citizens of other countries and various aspects of their cultures in order to promote a shared understanding. In order to achieve interstate understanding, cultural diplomacy combines state policy regarding particular cultural areas with foreign policy culture and the instrument use of culture and cultural norms in foreign actions. It also encourages the use of instrument of cultural influence in state diplomatic activity (Gumenyuk, Frotveir, Bondar, Horban and Karakoz, 2021: 1550). According to thus

definition, cultural diplomacy consists of two coordinated acts by each state to further its culture in an effort to promote the various political and cultural perspectives of global community.

Cultural diplomacy, as described by Demir and Im (2020: 2465), is the national means of pursuing its national objectives through cultural dimension, either at the macro level propaganda, for instance or at micro level education and the art. In the other hand, Lenczowski (2008: 75) defines cultural diplomacy as the use of many cultures' component such as art, education, history, religion, music, sport, language, etc. to influence public opinion abroad. In light of this, it can be said, in the modern era, cultural diplomacy primarily embodies cultural outcomes through the promotion of culture, student exchange programs, tourism, and popular culture (such as music and movies), all of which serve to promote understanding between people from different nations.

In this situation, cultural diplomacy does make use of cultural component to influence foreigners' perception of the ruling nation. Promoting increased collaboration, influencing foreign policy, and avoiding or minimizing hostilities with adversaries abroad. However, on the basic of mutual understanding, cultural diplomacy is sometimes employed to research and comprehend other culture in order to improve intelligence data, determining who is an ally and who is an enemy (Saliu, 2017: 89). Moreover, media is required to create a culture, particularly in data gathering, which lightens the workload, however, because all information is accessible to the public, the media can also be dangerous. This relates to the rapidly expanding field of cultural diplomacy (Grincheva, 2013: 40). To put it briefly, the goal of cultural diplomacy extends beyond promoting understanding between people and include strengthening a nation's security and other critical interest. Therefore, definitions of cultural diplomacy that characterize it as serving national interests or as a weapon of war diverge from the prevailing concept embraced by the majority of experts and students. Nevertheless, considering the past practice of employing it in this manner, there is no alternative but to circumvent this particular definition.

In the late 20th century, following the conclusion of the cold war, Schneider (2006: 195) noted that cultural diplomacy was not given significant consideration by experts in the fields of politics and international affairs. Its popularity and utilization have gradually decreased over time. Furthermore, according to Mark (2009: 11) the

rationale behind this can be attributed to three factors: At first, with the collapse of the Soviet Union, politicians and diplomats held the belief that cultural diplomacy did not play a central role in the field of diplomacy. There are still some who believe that traditional first-track diplomacy continues to have a significant impact. Cultural diplomacy is seen as a subordinate diplomatic instrument, despite its impact during the Cold War era, shown by the effective utilization of jazz music in Soviet nations to counter the spread of communist doctrine. Second, scientists encounter challenges while studying the progression of cultural diplomacy outcomes due to its subjective nature and the enduring duration of their impact. Mark acknowledged that assessing the effectiveness of cultural diplomacy entails long durations and substantial expenses. The last, researchers face uncertainty and discord when attempting to define the concept of cultural diplomacy and understand its operational framework. There is a difference of opinion among researchers over whether cultural diplomacy is synonymous with public diplomacy. Certain researchers argue that cultural diplomacy operates through the dissemination of propaganda, while others contend that it functions through reciprocity or the cultivation of mutual understanding.

However, the terrorist attacks on September 11th, 2001, had a significant impact on the field of international relations, fundamentally altering the approach of governments towards diplomacy and their perception of power. Subsequently, this occurrence motivated numerous policymakers and scholars, such as Wiseman (1999: 415), to revive the notion of cultural diplomacy as a means to address the negative effects of the US government's imprudent terrorism measures. Moreover, on September 11, 2001, a group of terrorists hijacked three planes and carried out an attack on the World Trade Centre (WTC) in the United States. The abrupt assault, subsequently leading to the proclamation of a worldwide 'War on Terrorism', has brought up a multitude of novel challenges. Moreover, The War on Terrorism policy implemented by the United States under the leadership of George W. Bush aimed to combat terrorism by targeting and examining countries that opposed the United States, particularly those with Muslim populations. This approach was based on the belief that the Al Qaeda group, responsible for the 9/11 attacks, originated from Afghanistan, a predominantly Muslim nation (Litz, 2019: 23).

This approach resulted in the unjust treatment and prejudice against Islam and the global Muslim population. One measure involves implementing a visa regime and

implementing greater screenings for foreign tourists originating from Muslim countries (Manchanda, 2021: 51). Due to the United States government's imprudent and excessive approach in combating terrorism, the perception of the United States in the Muslim world has turned unfavorable. This is evident through the widespread anti-American movements that serve as a means of protesting against this policy (Rahman, 2019: 960).

Consequently, the 9/11 tragedy served as an indication of the revival of cultural diplomacy within the academic community, as they attempted to find remedies to repair the nation's reputation. This was particularly significant for the United States, which witnessed diverse advancements in both vocabulary and practical approaches (Schneider, 2006: 35). Moreover, the definition of cultural diplomacy, as proposed by Cummings (2003: 50), is widely regarded as crucial and iconic. This concept has been further elaborated upon by subsequent scholars, including Woroniecka (2016: 5).

Several global philosophies concur with the previously mentioned definition of cultural diplomacy, including the American philosophy known as Finn (2003: 5). He argues that cultural diplomacy can play a role in winning over the affections and influencing the thoughts of foreign individuals. It can be employed to stand for democracy as a moral framework in other nations, distributed through channels such as education, art, music, food, the movie industry, and other forms of interactive communication. In summary, Cummings' perspective on cultural diplomacy revitalized its status as a complex idea within the field of International Relations, following a period of neglect lasting ten years.

2.3 The Objective of Cultural Diplomacy

The government has a vital role in cultural diplomacy. This is because the implementation of cultural diplomacy usually involves the active involvement, either directly or indirectly, of governmental agencies (Mark, 2009: 8). According to Robert's (1999: 7) reasoning, defending the nation's image overseas is a persuasive business that requires government intervention. Furthermore, according to Wiseman (2005: 90), the authority to shape foreign policy lies primarily with state institutions, while non-governmental actors can nonetheless have influence. As per his statement, the foreign policy established by the government typically comprises three components: theory (including strategy and aims), diplomacy (including methods and

processes), and culture (as the resources utilized). Essentially, diplomacy refers to the carrying out of a significant national strategy typically carried out by government representatives.

However, according to the Institute for Cultural Diplomacy (ICD) website (2014), it is essential for all participants engaged in the implementation of cultural diplomacy, both governmental and non-governmental, to collaborate and be regarded as equals. The argument is supported by scholars like Stamatoudi (2009: 78), who argue that the primary agent of Cultural diplomacy extends beyond the official government to encompass non-governmental entities such as civilians, academics, celebrities, musicians, athletes, and others. The significance of public opinion in the current era of globalization lies in its ability to shape a positive perception within civil society. Additionally, the actions of individuals and non-governmental groups play a crucial part in establishing public trust, since they facilitate direct interpersonal interactions (Schneider, 2010: 89).

In addition to the previous issue, there is also a scholarly dispute on how to define one of the primary goals of cultural diplomacy. According to Cummings (2003: 9), cultural diplomacy involves a delicate balance between pursuing national interests and promoting mutual cultural understanding. This is because both types of goals have been historically observed in the practice of cultural diplomacy. Moreover, as stated by Schneider (2009: 78), the primary objective of cultural diplomacy should be to facilitate bilateral communication and foster mutual comprehension, hence enhancing the potential for influence. Conversely, setting goals only focused on foreign policy interests will restrict the scope of cultural diplomacy. In simple terms, the establishment of peace depends on prioritizing factors other than material interests.

On the contrary, according to Mark (2009: 7), cultural diplomacy is mostly intended to strengthen a nation's foreign policy. He stated that cultural diplomacy aims to foster mutual understanding and prevent conflicts through concepts of two-way communication and reciprocal ideas. Nevertheless, cultural diplomacy sometimes fails to achieve reciprocity as imagined by its participants. Mark believes that employing cultural diplomacy based on national interests will facilitate mutual collaboration in various domains, including trade, economy, politics, diplomacy, and culture, hence producing advantages for all parties involved. Furthermore, Mulcahy (1999: 8) also asserted that cultural diplomacy encompasses not only the sharing of dances, music,

and sports, but also extends to the realms of economics and politics. In simple terms, the use of cultural diplomacy for the benefit of a nation's material interests should not be seen as something undesirable that needs to be avoided.

2.4 Cultural Diplomacy and Nation Branding

The concept of nation branding was introduced by British researchers in 1996 (Szondi, 2008:4). As stated by Anholt (2005: 116-121), nation branding is a strategic approach aimed at shaping the perspective of a certain target audience by emphasising six crucial elements: tourism, exports, community, government, culture and heritage, as well as investment and immigration. This branding strategy employs a people-to-people communication approach, wherein the public serves as both the subject and object, in order to accomplish its objectives.

Meanwhile, according to Dinnie (2022: 14-15), national branding refers to the distinct features that are culturally integrated and emphasize the distinctions between different countries. Szondi (2008: 5) argues that national branding is a strategic approach to presenting a country to both internal and global audiences, with the goal of establishing a positive reputation by promoting political, economic, and cultural objectives.

Nation branding is intimately linked to the development of a country's identity and image (Fan, 2006: 6). While state actors and private companies do not have the ability to directly shape a country's image and identity, their participation as initiators may speed up the development of a nation's image and identity among foreign individuals through the use of beneficial branding techniques, where culture and people serve as influential factors (Gudjonsson, 2005: 284-287). In addition to Kunczik (2016: 1-2), he clarifies that the perception of a nation is shaped through a multifaceted communication process involving diverse channels of information, including cultural interactions, education, tourism, newspapers, international broadcasting, sports, and print media, which are frequently operated by both governmental and non-governmental entities.

According to the definitions and concepts mentioned above, national branding is frequently compared by certain scholars to public diplomacy. The reason for this is that the idea shows various interrelated similarities and differences. Szondi (2008: 14-30) identifies five potential primary approaches in the correlation between public diplomacy and nation branding. The first approach perceives public diplomacy as a

distinct notion that is independent from nation branding. This approach posits that the two entities possess distinct actors, strategies, and objectives. The second approach regards public diplomacy as an integral component of nation branding. This approach was derived from Anholt's Brand Hexagon, which is often regarded as having a broader and more quantifiable conceptual framework than public diplomacy. The third approach contrasts with the second approach, as it views the notion of nation branding as an integral component of public diplomacy. In this perspective, nation branding is viewed as an aspect of economic engagement within Leonard's comprehensive framework of public diplomacy, which encompasses three dimensions: Political (military), Economic, and Social (cultural). The fourth approach acknowledges that public diplomacy and nation branding are distinct ideas, yet they share certain attributes. The fifth approach considers the two terms as equivalent and representing the identical idea. This strategy is predicated on the notion that public diplomacy and national branding include identical efforts, wherein the favorable perception of the state is cultivated through the promotion of its interests overseas.

Nevertheless, culture plays an essential part in influencing the identity and perception of a country within the framework of nation branding and public diplomacy. There are two viewpoints regarding the correlation between cultural diplomacy and nation branding. First, cultural diplomacy and nation branding are essential elements of public diplomacy, serving as both tools and strategies (Gilboa, 2008:73). In addition, the idea of country branding is divided into the economic dimension, while cultural diplomacy is divided into the social dimension. Both of these elements operate within the framework of public diplomacy efforts (Vickers, 2004:182-183).

Second, cultural diplomacy can be categorized as a component of both public diplomacy and nation branding, as cultural components play a significant role in both domains (Szondi, 2008: 27). Furthermore, the representation of culture is fundamentally connected with the concept of nation branding, and its significance is important. The integration of cultural elements in a country's national image can create an identity that sets its products apart from those of other countries (Caldwell and Freire, 2004:50-51). In simple terms, when things associated with a specific country are commercially marketed, they implicitly represent the culture of that country to consumers.

An example of how South Korea indirectly showcases its cultural image worldwide is through the exportation of its products. This demonstrates the interconnectedness between cultural representation in the hallyu wave and the promotion of both national and commercial interests (Dannita and Deniar, 2021:332). Hence, cultural diplomacy entities like the British Council, Yunus Emre Institute, Goethe Institute, and their efforts under the framework of nation branding serve as agents of conveying a country's national image to foster cultural ties with other nations and enhance the country's brand image (Szondi, 2008: 237).

Moreover, the country's nation brand is designed to not only allure foreign tourists, but also to entice investors, boost exports, and attract global customers to purchase the country's products or services. In this era, the term "brand" has come to encompass marketing strategies employed by a nation to exert influence over the goods it produces. Therefore, it is imperative for every nation to engage in nation branding initiatives to remain competitive in the global marketplace. Their constant endeavor is to enhance many sectors such as economy, culture, tourism, and others (Dinnie, 2022: 20-23). Additionally, it has the potential to strengthen the stability of currency, restore credibility on the global stage, amplify political power on an international scale, foster closer alliances with other nations, and bolster the process of nation building (Abdellatif, Abboud and Abd El Azim, 2019: 82.).

There are seven elements outlined by Keith Dinnie (2022) in the nation branding strategy. The aspects encompassed in this list are nation branding advertising, customer and citizen relationship management, nation-brand ambassadors, diaspora mobilisation, nation days, the naming of nation-brands, and nation-brand tracking studies. This research will systematically analyse each of the seven aspects listed below.

The first element nation branding advertising, it is an advertisement that aims to expand market opportunities or optimize brand sales by promoting it through multiple media channels. It is a promotional initiative and public campaign designed to influence the public by distributing information through several media channels, including radio, television, newspapers, and social media (Dinnie, 2022: 225). Moreover, place identity is very importance in this context to establishment of a distinct image or reputation for a region, a specific location, or an entire country. Place identity is linked to national identity, so it is important for strategic policies in

planning, tourism, marketing, and advertising to highlight the unique features of the branded place. Additionally, these policies should also examine how visitors form an emotional connection to this place, region, or country. The responsibility of national or state regional agents, when describing a nation, is to integrate into their communication methods the way potential visitors understand and assess this feeling of belonging. The establishment of collaborations and networks across both public and private entities can provide a comprehensive approach to nation branding (Kavoura, 2014: 39)

Second, customer and citizen relationship management, the concept of establishing close relationships with consumers in order to comprehend the needs, interests, and possibilities of certain market groups has been an essential driver for enterprises' increasing focus on customer relationship management (Pan, Tan, and Lim, 2006: 237). Moreover, its an approach or technique used to establish relationships and facilitate contact with consumers or the general public. The concept of customer and citizen relationship management closely aligns with the manner in which companies interact with their clients. Customer and citizen relationship management can be implemented through the provision of a website that allows consumers or the public to access and engage with the company. Facilitating relationships and communication within the community can be achieved through indirect means and without the need for physical presence, but still maintaining a two-way interaction (Dinnie, 2022: 227).

Third, nation-brand ambassadors, Coordinators perceive an ambassador as an impartial witness to the unique qualities and attraction of a location. Ambassadors have the ability to influence others through their networks and relationships, creating a word-of-mouth effect. The word-of-mouth effect is not only seen as a cost-efficient method compared to advertising, but it is also more effective in creating a positive image and influencing target groups known as "place buyers" (Andersson and Ekman, 2009: 43). Ambassador can be defined as the act of representing and advocating for one's home country, as well as the strategies and abilities used by diplomats to advance the interests of their nation in foreign territories (Saunders and Vessels, 2019: 432).

This concept is employed to facilitate the marketing and presentation of a product. Typically, a company seeking to promote its products requires an ambassador or representative to serve as the face of the brand (Dinnie, 2022: 227). Furthermore, there are three component of nation brand ambassador, first nation brand ambassadors play

a crucial role in exerting soft power. They can facilitate the promotion of the country and its concepts. Second, this position has the potential to not only strengthen the authority of the government, but also improve the capabilities and influence of the individuals who assume it. Specifically, it has the potential to enhance their professional growth and enable them to make meaningful contributions towards addressing global challenges. Lastly, individuals are granted autonomy to engage in more effective public diplomacy and nation branding endeavors (Doybenko, 2021: 30).

Fourth of the element nation branding, diaspora mobilization, a diaspora refers to a social group that exists across different countries and has managed to maintain a collective national, cultural, or religious identity through a sense of unity and strong connections with their homeland, whether it is real or imagined. Additionally, a diaspora demonstrates the ability to address the shared interests of its members through a well-established internal organizational structure and connections that span across borders (Koinova, 2013: 434-435). Moreover, nation may improve the influence of its diaspora by mobilizing its citizens. The diaspora enables individuals to disseminate their native country's culture and philosophy to foreign nations, thereby potentially shaping the perception of the destination country towards the country of origin. The achievement of diaspora success can be achieved by integrating three primary elements, the first being the consolidation of individuals who possess an intense drive to advocate for their country of origin. Second, members play a direct or indirect part in executing their nation's objectives and serve as informational initiatives in foreign nations. And the last, initiatives emerge from many discussion platforms concerning community engagement in the nation's endeavors, leading to concrete achievements (Dinnie, 2022: 228).

Fifth, nation days, this element significantly contributes to the effectiveness of a country's nation branding strategy (Dinnie, 2022: 229). National days are designated dates when nations observe and honor significant events from their past through customary social practices that occur at a certain time on the national calendar. Therefore, national days are commonly examined through the lens of ritual, which has been extensively studied in the (neo-)Durkheimian tradition as a means of fostering unity in society in advanced industrial nations. Moreover, National days are typically marked by festivals or prominent religious observances that encourage travelers to

visit the nation. National holidays yield both internal and external advantages. The internal benefits derived from this are the stimulation of interest and a sense of pride in the place of origin, achieved via the organization of diverse events on an international level. The external benefits arise when nation branding is conducted internationally, since this might attract attention from foreign individuals and promote the nation's branding within the country (Ariely, 2019: 1392).

Six, the naming of nation-brands, this element is the designation, title, or characterization assigned to a nation that has an impact or influence on the formation of its reputation and the perception of the country (Dinnie, 2022: 229). Moreover, this element illustrates the significance of a prominent name at a major event, as it serves as a crucial factor in attracting a larger number of attendees. The name itself becomes a prominent icon at the event, effectively attracting visitors to participate (Porto and Soyer, 2018: 620).

Lastly, nation-brand tracking studies, this element is a continuous technique that evaluates performance outcomes on a regular basis. Tracking studies can be undertaken using several indicators and references to assess various aspects of performance in country branding (Dinnie, 2022: 230). An instance of utilizing this element involves employing a social media platform. By using this platform, the event may be effectively promoted across several social media channels, thereby attracting the attention of a wide audience, and generating interest in attending the event. The presence of social media facilitates event organizers in capturing the interest of attendees, hence increasing the likelihood of a successful event in the future. Currently, a significant number of individuals, including members of the global diaspora, utilize Instagram. Therefore, it is crucial for event planners to employ Instagram as a means of promoting their events (Pokrywczynski, 2016: 10)

2.5 Cultural Diplomacy and Foreign Policy

The connection between diplomacy and foreign policy is deeply interconnected. The process of foreign policy includes of two distinct stages: conception and implementation. Diplomacy serves as a means to implement decisions or policies. Diplomacy, in another definition, refers to the process of formulating foreign policy, which includes activities such as obtaining information, providing advice, conducting negotiations, offering consular services, and representing the country's interests

(Baylis, 2020). Moreover, Cultural diplomacy is an international relations strategy that allows foreign policy to shape attitudes by conveying and promoting identities, ideas, values, and ideologies to foreign populations. This leads to the establishment of bilateral and multilateral relationships among various actors and sectors in the global community (Mariano and Vårheim, 2020).

Foreign policy is often formulated by a nation as a strategic response to safeguard its national interests within the global arena. Foreign policy, as defined by Webber & Smith (2002), refers to the government's deliberate actions in shaping, regulating, and overseeing its interactions with other countries. This includes setting objectives, upholding ideals, and making decisions within the framework of the international community's external relations. Meanwhile, as per Coplin's (1980) analysis, foreign policy is shaped by government decision-making, which is influenced by three key factors: domestic politics, domestic economic and military capabilities, and the international setting encompassing geographical, economic, and political considerations. In order to comprehend the alignment of a country's behavior with its national interests, it is imperative to get insight into the background of the policy makers who shape the country's foreign policy. According to Coplin's definition of foreign policy mentioned above, internal politics is a significant determinant in a country's decision-making process on foreign policy. In simple terms, the behavior of a country in its foreign relations is influenced by its home situation.

The idea proposed by Coplin is similar to the theory introduced by Easton (1957), both of which have a connection to the political system. According to Easton political policy decision-making relies on the circumstances of its domestic population, which Easton refers to as 'support and demands'. In addition, cultural elements, such as the behavioral trends of its population, are treated as background inputs that influence the policy decision-making process in 'demands'. Moreover, according to Coplin's (1980) decision-making theory, 'Mass Influencers' are a category of individuals who have the ability to exert influence on the conduct of foreign policy. This actor personifies public opinion, which is predominantly shaped by the mainstream media. Nevertheless, decision makers do not actively shape foreign policy based on this popular view. Public opinion has a significant role in influencing decision makers while formulating foreign policy, mostly as a practical factor.

In the context of cultural diplomacy, foreign citizens are regarded as subjects. Nye (2008) defines it as "referees" and "receivers" of soft power. "Referees" are individuals or entities responsible for managing and controlling soft power resources, whereas "receivers" are those who are supposed to benefit or beneficiaries of soft power. When a government engages in cultural diplomacy with other nations, it typically anticipates receiving positive impressions from them. These favorable viewpoints are anticipated to give rise to novel patterns of behavior, commonly known as trends. This public trend serves as the foundation for the foreign policy of the country, which is guided by the aspirations and goals of the country that carries out its public diplomacy. A convergence of two compatible foreign policy objectives will result in the establishment of a strong bilateral relationship across multiple sectors. As a case study, the South Korean government effectively utilized the Korean Wave (Korean pop culture) as a tool of cultural diplomacy to boost tourism and attract a greater number of international tourists to the country. In addition to boosting tourism, the positive perception of South Korea among global audiences has effectively propelled the country's economic growth and facilitated the export and import of many Korean items, including automobiles, electronics, and cosmetics (Jang and Paik, 2012).

Moreover, the great interest with South Korean popular culture, known as the Korean Wave, including through the K-Pop music business and Korean dramas, has significantly impacted the Indonesian population's interest in South Korean products inside the Indonesian market. In addition, this attraction has also generated significant interest among Indonesian tourists that visit South Korea, particularly among K-pop enthusiasts. Essentially, this occurrence has strengthened the mutually beneficial connections and collaboration between Indonesia and South Korea, as the market potential for the K-Pop music industry and Korean dramas in Indonesia has yielded many advantages for both nations (Fazry and Astuti, 2022). Therefore, a strong correlation exists between cultural diplomacy and foreign policy. According to Mark (2009), cultural diplomacy is a means of promoting a country's culture in order to advance its foreign policy objectives. It involves the government communicating with the international public in order to exert a positive influence on them. Cultural diplomacy is a foreign policy tool used by governments to exert influence over foreign audiences. Mark provided an illustration of how a cultural diplomacy organization in New Zealand, which falls under the jurisdiction of the Ministry of Culture, carries out

and establishes its cultural diplomacy strategy in collaboration with the New Zealand Foreign Ministry, aligning with the country's foreign policy goals.

2.6. Cultural Diplomacy and Soft Power

Regarding the concept of soft power, Joseph S. Nye is widely recognized as the primary authority. He not only originated the term, but also made significant contributions to the development of the literature on soft power. Nye (1990: 154) defined 'Soft Power' as the ability to influence and control others without the use of force. Initially, the term 'power' referred to the ability to compel others to act against their will. In this instance, 'power' is defined as combining natural resources, military might, collective ownership, and other related factors. However, as technology, education, and economics continue to change and exercise influence on international power dynamics, the conventional concept of 'force' is gradually becoming less significant. Initially, the term 'power' referred to the capacity to compel others to act against their will. In this instance, 'power' is defined as encompassing natural resources, military prowess, collective ownership, and other such factors. Nevertheless, the conventional concept of 'force' is being diminished as technology, education, and economics increasingly shape international power dynamics. Moreover, In the other discussion, power can be defined as the capacity to exert influence over the actions of others in order to achieve desired results. There are two types of power that exist in international politics: hard power and soft power. Hard power originates from the military prowess and economic resources, which are concrete domains of strength extensively studied in the field of international relations and intimately linked to the theory of realism (Lee, 2015:355).

Generally, Nye highlighted that there are multiple factors contributing to the occurrence of this phenomena of global political transformation. First, the proliferation of non-state entities has reduced the exclusive dominance of state actors in the realm of international politics. Second, altering the primary actor results in a shift in objectives. Originally, the primary focus was on military security, but it is currently transitioning towards economic and ecological considerations. Third, the division of the political sphere into numerous diverse domains (including not only military, but also economics, environment, etc.) limits the seamless transfer of power resources between these domains. Fourth, state actors currently have a decreased ability to use their cultural assets in order to achieve their political objectives, hence resulting in the

increased prominence of private actors. Lastly, the dynamic character of global politics amplifies the importance and relevance of intangible sources of power (Nye, 1990:157-167).

Nye (2004:3) defines soft power refers to the capacity to influence the preferences of others by engaging their emotions and gaining their support. Moreover, it possesses the capacity to achieve desired outcomes through the use of persuasion or attraction, rather than force or coercion. It fosters attraction and supports almost all aspects except for economic and military strength (Wilson, 2018:114). Therefore, it is clear that the term "soft power" primarily refers to the utilization of a nation's cultural assets as a means of supplementing or perhaps replacing military and economic might. Soft power can be defined as the ability of a nation's culture, ideals, policies, education, and diplomacy to effectively influence and influence other nations to gladly accept its objectives (Pan, 2013:23).

Consequently, it can be inferred that cultural diplomacy is a component of soft power, as it utilizes cultural components as its assets and abstains from employing coercive strategies or military coercion. According to Schneider (2005:147-148), cultural diplomacy illustrates the concept of soft power, as defined by Nye, by using cultural components to attract others. Stamatoudi's study (2009: 116-120) illustrates how the use of mediation and cultural diplomacy, through collaboration between state and non-state actors, can effectively facilitate the reintroduction of cultural objects to their country of origin. Notable examples include the return of soapstone birds from Germany to Zimbabwe and the Aksum Obelisk from Italy to Ethiopia.

2.7 Cultural Diplomacy and New Public Diplomacy

Research topics in diplomatic studies are currently focused on the prominent topic of public diplomacy. In the past decade, the majority of foreign ministries throughout the world have recognized public diplomacy as a major challenge. As a result, it has become a prominent topic in the training programs for junior diplomats. Public diplomacy has emerged as the most prominent export of diplomatic studies, as seen by the influx of newcomers from many disciplines and the abundance of advisory reports, books, and articles from both public and commercial sources. With the introduction of several specialized publications, it is worth considering the extent to which the market for ideas on public diplomacy might be extended (Potter, 2003: 45). Moreover, public

diplomacy, which includes activities like as e-bulletins, blogs, and other internet-based resources, appears to be more suited for the global communications environment compared to previous forms of diplomacy (Hall, 2012: 1090).

Nye (2004: 105-112) defines public diplomacy as a strategic approach that harnesses soft power resources (such as culture, political principles, and foreign policy) to achieve specific outcomes. Nye refers to it as "power conversion", wherein the act of communication and teamwork can transform soft power resources into a compelling appeal to foreign audiences in order to achieve the intended outcomes. Moreover, public diplomacy, as defined by Tuch (1990: 3), is the act of the government communicating with foreign publics to promote the nation's thoughts, ideals, culture, institutions, aims, and national policies. Aside from Tuch, numerous other scholars share similar perspectives on the definition of public diplomacy, seeing it as a strategic instrument employed to advance a nation's interests.

Public diplomacy is a strategic tool employed by states, groups of states, and certain sub-state and non-state entities to comprehend cultures, attitudes, and behavior, establish and oversee relationships, and shape thoughts and stimulate actions in order to promote their interests and values (Gregory 2011: 353). Thus, it can be seen as a metaphor for the democratization of diplomacy, as several participants now have a role in a domain that was formerly exclusive to a select few. Crucially, engaging in partnerships with individuals or organizations not affiliated with the government and working directly in the relevant area is increasingly becoming an essential requirement for achieving success in the field of diplomacy. Governments recognize that enhancing their country's appeal on the international stage necessitates engaging with global civil society, and scholars promptly grasped their ability to influence this process. It is crucial to emphasize that the extensive knowledge network where modern diplomacy and public diplomacy are discussed goes beyond academia (Melissen 2005: 4). Scholar-diplomats and individuals knowledgeable in diplomatic practice and organized learning have made a unique contribution by highlighting the significance of 'soft power' and its consequences for current statecraft (Nye, 2019: 11).

However, Melissen (2005: 3) characterizes the definition mentioned earlier as a recycled concept, similar to an outdated form of propaganda that has been repackaged with fresh methods and terminology. Consequently, she proposes a concept known as 'new public diplomacy' that expands beyond traditional methods such as one-way

messaging, promotional campaigns, or direct government communication solely for foreign policy objectives. Furthermore, it encompasses the government's efforts to establish transparent and humble two-way communication with the foreign public and engage in collaboration with non-governmental entities, both domestically and internationally.

As stated by Schneider (2005: 147), cultural diplomacy is considered a constituent of public diplomacy due to its same objective, despite its unique approach. Sablosky (2003: 1-2) states that the distinction between the two is based on the timing of their implementation. Public diplomacy focuses on addressing the requirements of quick to medium-term diplomatic efforts, whereas cultural diplomacy is around long-term exchanges. The term 'three aspects of public diplomacy' as defined by Leonard (2002: 8-20) encompasses the concepts of reactive, proactive, and relationship building. Within the realm of relationship building, cultural implementation plays a crucial role in fostering mutual understanding through long-term projects. Mark (2009: 12) contends that not all public diplomacy methods incorporate cultural tools. Nevertheless, all of the scholars mentioned share the viewpoint that cultural diplomacy is a component of public diplomacy, notwithstanding variations in their execution.

2.8 The Role of Diaspora as Diplomatic Agents

Diaspora diplomacy is a recently created concept that has become popular during a time when the development of external relations involves multiple dimensions and allows for the participation of many individuals (Akçapar and Aksel, 2017: 136). This specific subdivision of diplomacy focuses on involving a nation's diaspora community in fostering connections with foreign nations. A migrant community transforms into a diaspora when it preserves a recollection of, and maintains a certain affiliation with, its nation of origin. Without of any recollection or affiliation, migration merely becomes an additional trivial detail in the extensive human population movements that have transpired since the initial groups departed from Africa, widely acknowledged by scientists as the original home place of humanity, some 150,000 years ago (Stone and Douglas, 2018: 716). The distribution and expanding size of diasporas have led to their increasing relevance in international affairs. In 2010, the International Migration Organization projected that over 214 million individuals were first generation migrants, living in countries other than their birthplaces. This number showed a

significant rise compared to the 2000 statistic of 150 million (Toivanen and Base, 2020: 3).

In the field of diplomacy, diasporas primarily hold significance in bilateral ties, although they also have a broader impact on regional or global matters. Primarily, the original country tends to exploit the diaspora ties, although sometimes the opposite occurs. A country that hosts diaspora groups might engage and utilize them to strengthen its relations with their respective countries, or more broadly, to enhance its own international reputation as a government implementing progressive policies. Most of these actions fall into the category of public diplomacy due to their inherent characteristics (Rana, 2009: 363). Although diplomatic actions can be categorized and analyzed according to many labels such as political, economic, cultural, consular, educational, and public, the process of establishing relationships is ultimately a unified, comprehensive, and uninterrupted endeavor. Every action has manifold repercussions that extend beyond the immediate goal. It is important to mention that diaspora groups establish links between its members in both their home and host cultures, so creating transnational networks that demonstrate global interconnection and the operation of multidimensional networks (Kunz, 2012: 104). Moreover, networks have historically played a crucial role in diaspora groups, facilitating the preservation of cultural and economic connections. Additionally, networks are fundamental to the involvement of diaspora in cultural diplomacy. The concept of diaspora networks as an expansion of a nation's economic and cultural influence is now widely accepted. Diasporas have historically served as an intensification of a nation's reputation (or decline) over the course of several centuries. The recent development is the growing prevalence of national strategies aimed at actively utilizing them for cultural diplomacy (Melissan, 2011:8).

The establishment of the diaspora as a participant and the utilization of diasporas for governance also enables expatriates to gain political influence and bargaining capability, while creating opportunities for opposition. Foreigners, in certain situations, have utilized their newfound status to articulate their requirements and apprehensions, as well as initiate requests to their respective home governments (Rana, 2014: 74). An example of this is when Mexican expatriates have utilized their position as subjects to engage in discussions with Mexican government institutions, advocating for the implementation of transparent, accountable, and anti-corruption policies

(Burgess 2005:116, 122). On the other hand, there are cases where expatriates decline to engage in organizing, transmit remittances via official channels, and collaborate with governmental organizations. Therefore, for instance, expatriates from specific Mexican states have been hesitant to send collective remittances, organize themselves, and engage in migration-related development projects like the Program 3x1. This resistance comes from their explicit refusal to act as "agents for development" and cooperate with government authorities, despite persistent attempts by both governmental and non-governmental organizations to influence them.

A significant migratory group comprises those who undertook the historical voyage to the New World. The descendants of Europeans who migrated to North, Central, and South America after the sixteenth century have largely severed their familial ties with their countries of origin, while yet preserving their linguistic, cultural, and religious legacy. Origin countries sometimes do not consider these communities as diaspora, even though they maintain cultural, linguistic, and other connections with them (Anteby and Berthomière, 2005: 263-265). Another category comprises of enslaved individuals and indentured workers: people who were captured from Africa as slaves between the fifteenth and nineteenth centuries possessed only fragmented recollections of their place of origin, cultural heritage, and native tongue. These individuals are also not recognized as diasporas, despite some efforts to trace their ancestry. However, African nations, particularly those in West Africa, can potentially establish relationships with them. Moreover, the descendants of indentured laborers, who were taken by the British from undivided India in the nineteenth century and settled in various colonies in East and South Africa, the Caribbean, and the South American mainland, form one of the oldest groups of migrants with strong recollections of their original homelands. Present-day Guyana, Fiji, and Mauritius emerged as these locations. Conversely, individuals from India were sent to Africa by the French and the Portuguese (Brubaker, 2005: 2).

The role of diasporas as active participants in promoting peace and contributing to the development of their home countries after conflicts has also been examined. The potential beneficial and bad consequences that arise from the involvement of diasporas in conflict-ridden communities. The policies and programs for peace, stability, and post-conflict reconstruction and development must take into consideration the intricate, conflicting, and widespread effects that diasporas have on peace and security.

Moreover, not all diasporas possess equal abilities, opportunities, or incentive to get involved in conflicts. Additionally, diasporas are seldom unified entities when it comes to their interests and goals. Given the diversity of diasporas and the various elements that influence their involvement in different situations, the extent to which diasporas operate as mediators in promoting peace or perpetuating conflict is not easily defined (Toivanen and Base, 2020: 4). Furthermore, not every diaspora or its members actively participate in peacebuilding and conflict resolution mechanisms. There are always specific interests and reasons that drive engagement or disengagement. Even when diasporas are active, they must possess the power and influence to effectively influence policy-making mechanisms both domestically and internationally. These traits are significantly influenced by a combination of circumstances, including the size of the diaspora group, their political standing, level of integration, the presence of national and international networks, and even corruption in their home country. Moreover, the political landscape within which diasporas function should possess a framework that is receptive to the impact of diaspora influence (Pirkkalainen and Abdile, 2009:12).

Right now, diasporas possess the capacity to unite a shared sense of identity not only in the host country and the "idealized homeland", but also inside the social and even virtual realm, demonstrating solidarity with other co-ethnic individuals residing in various nations. Diasporas commonly maintain continuous communication and possess the ability to establish and reconstruct their "transnational social spaces". They promote political mobilization in a foreign country by leveraging unifying elements, such as ethnicity and religion. They unite with the aim of achieving a shared objective by leveraging political opportunity structures at their disposal, such as citizenship and lobbying. They promote intergenerational cultural transmission to maintain the continuity of their ideals among the diaspora and prevent younger generations from losing their traditions and becoming culturally separated from their birthplace. They engage with the political structures of their home country through various means such as sending money transfers, facilitating investments, making humanitarian donations, establishing professional networks to transfer technology, advocating for the security and foreign policy interests of their home countries, and participating in voting while residing outside of their country. Thus, instead of being seen as static social groups, diasporas are now acknowledged as efforts to establish a constituency, led by political and social entrepreneurs, including policymakers. On the other hand, the previous

concept of perceiving a diaspora as a migration of human capital, or a departure of talented individuals and contributing to a loss of intellectual resources, has been supplanted by the view that diasporas can effectively serve as a connection between the nations where they stay and their countries of origin.

2.9 Summary

The area of international relations has expanded from simply including interactions between governments and nations to include interactions between global communities. The development of digital and communication technologies, coupled with an increase of participants in the field of International Relations, has transformed conventional diplomacy into a more contemporary form, characterized by several varieties. Cultural diplomacy, a contemporary kind of diplomacy, primarily relies on a nation's cultural assets to engage and attract an international audience.

In the 19th and 20th centuries, cultural diplomacy was often seen as a type of propaganda. However, the practice of cultural diplomacy has evolved in recent times to prioritize mutual understanding and reciprocity. The aim is to encourage a shared perspective and conversation among nations and their citizens, particularly through the exchange of diverse cultural ideas.

The primary goal of cultural diplomacy is to strengthen a nation's foreign policy by fostering open communication and mutual comprehension, resulting in equitable advantages for all parties concerned. Furthermore, the key participants in cultural diplomacy extend beyond the government to include non-governmental entities such as individuals, academics, international students, celebrities, and musicians.

Cultural diplomacy illustrates the concept of soft power, as it operates by engaging to other parties through cultural components rather than employing coercive methods or military intimidation. Furthermore, cultural diplomacy is an integral component of the implementation of public diplomacy. Cultural diplomacy is widely recognized by scholars as a constituent of public diplomacy, involving the use of cultural tools and strategies. Moreover, cultural diplomacy is a component of public diplomacy that focuses on fostering permanent exchanges.

Cultural diplomacy is an integral component of nation branding, as it involves utilizing a country's cultural assets to effectively promote the nation internationally. The concept of nation branding is inherently intertwined with the notion of cultural

expression, and this role is of the greatest significance. The inclusion of cultural components in a nation's image imparts a unique quality that distinguishes its products from those of other countries. By commercially selling things that are associated with specific nations, those nations' cultures are subtly conveyed to clients.

This study will center on the concept of nation branding, specifically exploring various ways for organizing events that attract a large number of visitors and ensure their success. From organizing the event's date to ensuring the location is well-coordinated. This study examines the event activities organized by diasporas in Turkey, with a particular focus on Istanbul. These include the Indonesian community in Istanbul, the Indonesian student association in Istanbul, the association of Indonesian student in Turkey, the general consulate of the Indonesian republic in Istanbul, and various other diasporas who have contributed to the implementation of the Pasar Senggol 2023. Therefore, this research holds great significance in the realm of cultural diplomacy, specifically in the context of nation branding, as it encompasses various themes that are central to this study.

CHAPTER III

INDONESIAN CULTURAL DIPLOMACY IN TURKEY

3.1 Introduction

Indonesia's cultural diversity has numerous advantageous aspects. Indonesia's international recognition stems from its rich and varied cultures. This cultural heritage might serve as an attractive or deceptive strategy for convincing foreign tourists to visit Indonesia (Alunaza and Putri, 2016: 3). However, the failure of maintaining local culture, both by the government and the public, has led to the approaching destruction of Indonesian cultural heritage within the context of globalization. Moreover, Indonesia utilizes the historical experiences of some Pacific nations to engage in cultural diplomacy. In addition, Indonesia recognizes the potential to strengthen its ties with Pacific nations through a cultural strategy, as these countries are also aggressively advocating for cultural preservation in response to the challenges posed by globalization. The breakdown of economic boundaries enables globalization to potentially erode cultural barriers. Nevertheless, it has presented numerous obstacles to the lifestyle and traditional culture of indigenous populations in the Pacific region. Pacific islanders, residing in diminutive and less developed nations, experience significant repercussions from globalization, as it destroys the distinctiveness of their identity and culture (Wardhani, 2023: 16).

Indonesia, as a mostly Islamic country, has its own unique approach to conducting foreign policy activities, particularly in the establishment and preservation of an excellent image among the global community. Indonesia encounters the challenge of terrorism as one of the factors influencing the construction of its state image. Indonesia must prioritize the establishment of a favorable reputation in order to foster a sense of security and ease among the foreign community, encouraging them to visit and engage in activities within the country (Habibullah, Purnama, dan Rezasyah, 2022: 2). Moreover, Indonesia and Turkey share an ancient historical connection founded on Islam, particularly during the 18th century. During this time, Turkey deployed its military to Aceh to provide assistance during a time of crisis. As a result, numerous Turkish objects remain in Aceh, solidifying the longstanding relationship between Indonesia and Turkey (Schneier, 2015: 5). In the end, Indonesia and Turkey share an

effective religious connection, resulting from their significant Muslim populations. Moreover, both countries have an excellent religious history, exemplified by their mutual assistance during the 18th century incident in Aceh.

This chapter will provide a clarification of Indonesian cultural diplomacy in Turkey. The paper discusses the introduction of Indonesian culture and the role of several ministries in Indonesia in promoting Indonesian cultural diplomacy internationally. This chapter will discuss the Indonesian cultural house as an example of Indonesian cultural diplomacy. Additionally, it will explore the historical relationship between Turkey and Indonesia, spanning from the Ottoman era to the present, highlighting the role of cultural diplomacy in fostering closeness between the two countries.

3.2 The Background of Indonesian Culture

Indonesia is a diverse nation with a multitude of ethnicities, races, beliefs, religions, arts, and regional cultures. The cultural richness and variety in Indonesia, including traditions, arts, religious ceremonies, and beliefs, impose an intense attraction on tourists, particularly those from abroad, who are drawn to visit the country (Bangsu and Al-Fadhat, 2023: 268). Moreover, Indonesian culture includes every aspect of the cultural heritage found in all regions of Indonesia. According to Ki Hajar Dewantara, national culture can be understood as the highest point or result of regional cultures. The quote pertains to the notion that one's understanding of unity is progressively reinforced, resulting in a stronger sense of unity compared to diversity. The form of government is characterized by a centralized state, a unified national economy, a uniform national legal system, and a common national language. The Indonesian culture undergoes constant evolution over time, driven by societal forces that actively seek change. This cultural transformation occurs at a rapid pace, mostly due to the infusion of global components into Indonesian culture. The elements of globalization permeate national culture, which serves as an example of local culture found in every region from Sabang to Merauke (Raya, 2020: 66).

Initially, Indonesia possessed an extensive collection of cultural legacies given upon us by previous generations. These are aspects that the Indonesian populace should take great pride in. However, in contemporary times, Indonesian culture has experienced a slight decline due to limited exposure at the national level. Consequently, a significant number of individuals have now forgotten and lack awareness of the essence of

Indonesian culture. The progress of globalization is leading to a decline in appreciation for culture, which has significant implications for the preservation of local culture and the well-being of indigenous communities in Indonesia (Iskandar, 2017: 28). Furthermore, now, Indonesia is actively advancing the promotion of Indonesian culture on the global stage, evident by the fact that foreigners are more familiarized with Indonesian culture than the Indonesian populace. For instance, batik is a manifestation of Indonesian culture that has recently captivated the attention of outsiders. This trend arose due to UNESCO's designation of batik as Indonesia's cultural heritage on October 2, 2009, which also marked the establishment of national batik day (Surahman, 2013: 31-32).

The national cultural system of Indonesia is a comprehensive framework that encompasses various elements. It is built upon and revolves around (1) Pancasila, which serves as the foundation of the state. Additionally, it is supported by (2) the 1945 Constitution, which serves as the legal basis. The nation and state are identified by (3) the name Indonesia, while (4) Indonesian is recognized as the national language. All of these components are encompassed within (5) the Unitary State of the Republic of Indonesia (NKRI). This entire framework is symbolized by (6) Garuda Pancasila and is further enhanced by (7) the motto *Bhinneka Tunggal Ika*, which represents the cultural diversity and unity of the Indonesian nation-society (Rohmatilahi, Kholisah, Arifin and Wahyuningsih, 2022: 4271). The components required for the creation of Indonesia's national cultural system have existed and been practiced by the community over the ages, spanning centuries, inside the territories that now make up Indonesia (Kistanto, 2008: 11).

Indonesia, situated in Southeast Asia, is the largest island country globally, with more than 17,000 islands. Indonesia is geographically located between the Indian and Pacific Oceans, making it ideally positioned along significant maritime trade routes. The nation's geography is characterized by a variety of environments, including as rich rainforests, towering peak periods, fertile lowlands, and unspoiled coastlines. The island nation has a wide expanse, measuring over 1.9 million square kilometers, and it extends across a broad range of the globe, leading to diverse climates ranging from equatorial in the lowlands to alpine in the peaks (Sudarwati, 2009: 15). Moreover, Indonesia comprises some of the largest islands in the world, including Sumatra, Java, most of Kalimantan (Borneo), Sulawesi (Celebes), Halmahera, and the western part of

New Guinea (Papua). Additionally, it is home to other smaller islands, with Bali (located just east of Java) being the most renowned. The civilizations of the inner islands exhibit a greater degree of homogeneity, consisting mostly of four major cultural groups: the Sundanese (located in West Java), the Javanese (found in Central and East Java), the Madurese (residing in Madura and East Java), and the Balinese (inhabiting Bali) (Mangundjaya, 2013: 61). Moreover, Indonesia's various ethnic groups exhibit robust kinship structures that are organized around patrilineal, matrilineal, or bilateral heritage patterns (Collectivist). In Indonesian society, seniority and senior status hold significant influence, with older people being highly respected and their social standing highly valued (indicative of a high-power distance) (Irwanto, 2009: 44-45). Furthermore, the majority of Indonesian individuals tend to choose steady and predictable circumstances. For instance, those with a high aversion to uncertainty tend to choose careers as government servants rather than entrepreneurs. However, in certain circumstances, they can choose to surrender control and depend on a higher power, such as Allah (God), when they are no longer able to manipulate or influence the outcome. Typically, there exist conventional gender roles for women and men in society, but these roles sometimes intersect. Furthermore, Indonesian individuals are highly distinguished by numerous ceremonial practices, encompassing both cultural and religious aspects, however they do not prioritize future-oriented contemplation (Sudarsana, Anam, Rianita, Wikansari, Magdalena, Nahak and Sukabawa, 2020: 2).

3.3 Indonesian Cultural Diplomacy: The Objectives

Indonesia, with its favorable geography and demographics, recognizes the advantages of cultural diplomacy as a means to fully harness its potential. Empirical evidence demonstrates that Indonesia has effectively employed cultural diplomacy to integrate itself into the global stage (Ulyana, 2018: 198). Indonesia engages in cultural diplomacy through a range of methods, such as asking for cultural sites with international institutions, advocating for the creation of bilateral and regional cultural organizations, establishing cultural centers or houses in different countries, hosting festivals domestically and internationally, organizing international competitions, participating in global tourism exchanges, and arranging cultural record-breaking events (Cohen, 2019: 253-254).

The Indonesian government attempted cultural diplomacy as a response to the pressing economic conditions within the country throughout the 1980s. At the same time, the funding for internal development was decreasing since it had exhausted the period of plenty of money from oil and gas exports in 1982. At the same time, there was a worldwide economic downturn, trade protectionist policies targeting Indonesian goods, and international monetary challenges. In response, Indonesia pursued alternate avenues to secure cash for domestic development through diverse methods (Warsito, 2007: 127). Indonesia initiated the sending out of artistic missions, cultural exchanges, and domestic activities such as tourism in the realm of culture (Dewi and Wiranata, 2023: 420).

In Indonesia, the integration of cultural components into foreign policy is commonly referred to as "Cultural Diplomacy". Indonesia employs Cultural Diplomacy as a means of implementing diplomacy, utilizing its cultural resources to pursue a country's national goals (Warsito and Kartikasari, 2007: 127). Moreover, cultural diplomacy in Indonesia, during the early years of its independence, primarily served political purposes. However, starting from the late 1960s, it was expanded to include economic and developmental objectives. This progression can be seen as a logical and organic evolution of Indonesian diplomacy. Hence, cultural diplomacy includes multiple objectives that have advantageous outcomes for Indonesia (Felicia, 1989: 3).

Cultural diplomacy offers numerous benefits when a government effectively promotes it to establish a foundation of confidence with other nations, facilitating the achievement of political and economic agreements. Cultural diplomacy not only allows nations, such as Indonesia in this case, to showcase their beliefs and interests, but also serves as a means to resist violence and godlessness. Indonesia must exert significant additional effort to extend its influence on foreign communities beyond the scope of regular embassy functions. This technique is seen as a neutral platform for facilitating interpersonal communication and engaging young individuals and non-privileged groups with a significantly reduced language barrier, therefore reaching a wider audience. Indeed, the optimization of cultural diplomacy has the potential to counteract misinterpretation, discord, and terrorism, which have emerged as the true adversary in this interconnected global sphere (Schlonsky and Damayanti, 2022: 4148). For instance, the relationship between Indonesia and Malaysia is commonly acknowledged within the context of ASEAN, the integrated organization that brings

together both independent nations. The end result of the relationship can have an impact on regional security, affecting neighboring countries like Thailand and the Philippines. Over the years, the leaders of each country have exerted countless efforts to bridge the gap between the two states. Undoubtedly, the process began with the establishment of an emotional community and ultimately led to a shared agreement in resolving the issues at hand. It was a challenging undertaking as both countries had to navigate a society that was not only diverse, but also had a wide range of traits within the field (Ulyana, 2018: 204).

The development of soft power as a substitute for hard power in the field of international relations has consequences for how a country conducts its diplomacy. Soft power demonstrates the allure of a nation to a greater extent than hard power, which communicates potency and aggression (Kurniadi, 2020: 2). Moreover, Indonesia, renowned for its abundant tourist and natural resources globally, is now embarking on an innovative approach to international politics by utilizing the influence of Soft Power through its domestic creative industry. The government-initiated efforts to enhance its reputation and increase exports by internationalizing local products, particularly in the cultural sector, using cultural diplomacy (Susanto, 2015: 5-6).

Education is crucial for the cultivation of human capacities, which in turn is vital for improving human security and enabling participation in global competitiveness (Sen, 2002: 1). Therefore, in recent years, the Indonesian government has engaged in collaborative efforts through the Ministry of Education and Culture. Cooperation includes activities such as facilitating student exchanges abroad, providing scholarships for international students, formalizing agreements through MoUs (memorandum of understanding), engaging in international forums to engage with foreign political entities, expanding collaboration across diverse sectors, establishing educational institutions for Indonesian citizens, and other similar initiatives (Soesilowati, 2017: 294). Therefore, in 2013, officials from the Education Commissioners in Singapore and India initiated efforts in anticipation of this progress. The government is also endeavoring to establish educational institutions in countries that desire enhanced collaboration, such as South Korea. The enhancement and consolidation of the role of the Indonesian Education Commissioner symbolize the populace's endeavors to bolster diplomacy throughout the community (Cahayati and Santoso, 2022: 275).

3.3.1 The Ministry of Foreign Affairs

Culture serves as the defining characteristic of a nation's identity. Indonesia possesses a multitude of national cultures that captivate the interest of the global population. The cultural diversity of Indonesia highlights the magnificence of the country. The cultural heritage possessed by Indonesia must be conserved and safeguarded to prevent its extinction and disappearance. Additionally, it should be protected to prevent any claims by other nations. Indonesia should also showcase and demonstrate to other nations as a means to promote civilizations and diplomatic initiatives through cultural means (Khatrunada and Alam, 2019: 110). The cultural diversity of Indonesia constitutes our distinctive identity. According to Koentjaraningrat, culture encompasses all concepts and human creations that should be acquired through education and represents the highest point of human development. Indonesia initiated the development of its cultural diplomacy in the 1990s under the leadership of Professor Mochtar Kusumaatmadja, who served as the Indonesian Foreign Minister (Sari and Resen, 2022: 89).

The legal framework for Indonesian cultural diplomacy is established by Law No.10 of 1993, which specifically addresses cultural concerns. The purpose and legal basis of the policy on Indonesian cultures is to enhance cultural power and improve Indonesia's image in international forums. It also aims to strengthen cooperation and foster cross-cultural partnerships between nations. One of the effective ways to achieve this is through cultural diplomacy, which promotes a deeper understanding of Indonesia's culture abroad. The Foreign Minister of the Republic of Indonesia plays a crucial role in this endeavor. They initiated the development of cultural diplomacy in the 1990s (Pujayanti, 2017: 41). The cultural diplomacy pursued by the Indonesian government is undeniably closely tied to the country's own culture. The Indonesian government's cultural diplomacy endeavors are integral to their public diplomacy initiatives. The participation of the broader community, beyond government-authorized agents, in diplomacy, particularly cultural diplomacy, is of utmost significance. The involvement of society in cultural diplomacy will have a favorable impact on advancing the state's goals (Amorita, 2021: 46). Cultural diplomacy plays a crucial role in gaining international trust as it enables Indonesia to fulfill its national objectives in both the short and long term.

To fulfil Indonesia's national objectives, as specified in the vision and mission of the Department of Foreign Affairs Republic of Indonesia known as Sapta Dharma Carakas, the government made efforts to promote the actualization of these goals. The government can leverage Indonesia's diplomatic assets to advocate for its interests in the diplomatic process. Culture has emerged as a potent tool in diplomacy (Yamin, 1950: 5). The Ministry of Education and Culture of the Republic of Indonesia (MECRI) plays a crucial role in enhancing the development of Indonesian culture through its deliberation of cultural development strategies. This pertains to strategic matters within the national cultural development master plan for the years 2009-2025. The matter at hand relates to improving the entitlements of culture, strengthening the essence and distinctiveness of the nation and its multiculturalism, safeguarding historical and cultural heritage, fostering the growth of cultural industries, and reinforcing cultural diplomacy.

Moreover, the described diplomacy pertains to the cultural diplomacy that holds significant prominence in the Indonesian state's affairs (Sinulingga, 2017: 5). An example of such an event is the Indonesian Cultural Exhibition in the United States. The Indonesian Cultural Exhibition in the United States showcases the wealth of and varied Indonesian art, which contributes significantly to global culture. Indeed, the majority of the attention given to Indonesian art, both domestically and internationally, is primarily centered around folk art or classical old art. The conception of the Indonesian Cultural Exhibition in the United States stemmed from Mochtar Kusuma Atmaja's aspiration to foster cultural diplomacy during his tenure as the Minister of Foreign Affairs of the Republic of Indonesia. Evidently, the focus of interest in a country, whether through culture or cultural arts, lacks a distinct and precise nature. Nevertheless, the positive impacts of cultural diplomacy efforts are visible through the concrete benefits they bring. The utilization of cultural arts or culture as a diplomatic tool can effectively contribute to the specific and overall objective of creating a favorable perception of Indonesia among the targeted audience. When cultural arts or culture are defined in this manner, they can indirectly contribute to the accomplishment of more precise and tangible diplomacy objectives (Aziz, 2017: 25).

3.3.2 The Ministry of Culture and Tourism

In order to oversee all programs under the ownership of the Indonesian government, the government has implemented a National Medium-Term Development Plan. This

plan, known as RPJM, provides guidance to ministries in developing strategic plans and serves as a foundation for drafting the Government Work Plan (RKP). Additionally, it serves as a fundamental reference for monitoring and evaluating the National Medium-Term Development Plan. As part of the implementation of the National Medium Term Development Plan in Cultural and Tourism, the Minister of Culture and Tourism was responsible for three key national development objectives from 2004 to 2009. These objectives included ensuring the safety and peace of Indonesia, establishing a just and democratic society, and improving the prosperity of the Indonesian population. To achieve these three objectives, certain tactics must be used (The Indonesian Ministry of Culture and Tourism in 2019). For instance, to establish a secure and harmonious Indonesia, it is necessary to promote a culture centered around optimistic mindset. Reinvigorate traditional values to improve the populace's appreciation for culture and domestic goods.

The primary focus and central approach of the National Medium-Term Development Plan of 2010-2014 is to improve the reorganization of Indonesia in all sectors by prioritizing initiatives to improve the quality of human capital, including the advancement of scientific and technological capabilities, as well as strengthening economic competitiveness. The cultural achievements planned in the National Medium-Term Development Plan 2010-2014 are encompassed within National Priority 11, which focuses on culture, creativity, and technological innovation (The Indonesian Ministry of Culture and Tourism in 2019).

This element includes the promotion and safeguarding of cultural diversity. The integration of art, science, and technology aims to improve the cultural and intellectual assets of a nation, hence fostering national identity and competitive advantage. This integration is driven by the pursuit of innovation and excellence in Indonesia. As a result, there are five main programs that aim to achieve specific goals in cultural heritage management. These programs include establishing a comprehensive management system, revitalizing museums and libraries across Indonesia, providing necessary infrastructure for cultural arts development, improving national research capabilities, and promoting government involvement in cultural arts programs organized by the community. Additionally, these programs aim to foster appreciation for cultural diversity and transform comparative advantages into competitive advantages. Indonesia engaged in cultural diplomacy with its significant partner

countries as a means to further its foreign policy objectives, based on certain patterns of thinking (Wulandari and Iskandar, 2017: 30).

Moreover, The Minister of Culture and Tourism also fostered diplomacy through educational initiatives. The first strategy involves dispatching Indonesian students, lecturers, and educators overseas. The second strategy entails augmenting scholarships for foreign students. The third strategy focuses on executing Memorandum of Understanding (MoU) agreements. The fourth strategy entails engaging high-ranking officials in diverse international forums and meetings with foreign counterparts. The fifth strategy aims to foster collaboration in publications, research, and technology transfer. The sixth strategy involves training and establishing schools for Indonesian citizens residing abroad. Lastly, the seventh strategy aims to facilitate curriculum exchange, double degrees, and sister city partnerships (Soesilowati, 2017: 294). The Ministry of Culture and Tourism plays a crucial role in implementing this policy, primarily as a facilitator, coordinator, and service provider for activities conducted overseas.

3.3.3 Rumah Budaya Indonesia

There are multiple methods by which foreigners can identify and acknowledge the origin of Indonesian culture. An avenue for this is provided by the Indonesian Cultural House initiative established by the Indonesian Ministry of Education and Culture in 2012. This is evident in the Indonesian cultural development as outlined by the Indonesian Ministry of Education and Culture, which focuses on the formulation of cultural development strategies (Polasari, 2022: 4). Moreover, Rumah Budaya Indonesia is a government-sponsored initiative that encompasses a range of cultural activities in Indonesia. These activities include showcasing traditional Indonesian arts through performances and exhibitions. Indigenous individuals have the opportunity to learn knowledge about Indonesia, including its language and cultural variety, through activities arranged by Rumah Budaya Indonesia (Gurusinga, 2022: 6).

The Indonesian cultural houses in Indonesian language Rumah Budaya Indonesia (RBI) serve as public venues for cultural diplomacy in 19 countries, which include 17 countries with Atdikbud (MECRI). These countries are the USA, Australia, Netherlands, UK, Germany, France, Saudi Arabia, Egypt, China, India, Japan, Malaysia, Papua New Guinea, Singapore, Thailand, Timor Leste, Philippines,

Myanmar, and Turkey. The expansion of Rumah Budaya Indonesia (RBI) into 19 nations is a progressive initiative following the establishment of 10 RBIs in the past. Moreover, The Ministry of Education and Culture of the Republic of Indonesia plays a crucial role in the Indonesian Cultural Centre by facilitating the introduction and promotion of the country's cultural heritage. The Ministry of Education and Culture's National Education and Culture Office is responsible for coordinating the promotion of Indonesian culture overseas. The Indonesian cultural center receives support from the Department of Diplomacy and Cultural Heritage, the Centre for Language Strategy Development and Diplomacy, and the Centre for Film Development (Chasdiana, Kamalauddin, and Krisnando, 2019: 30).

The Ministry of Education and Culture of the Republic of Indonesia plays a significant role in the Indonesian Cultural Institute, demonstrating its commitment to endorsing, promoting, and safeguarding Indonesian culture for global recognition. Indeed, in compliance with the Regulation on Cultural Institutions / Indonesian Cultural Centers Abroad set by the Minister of Education of the Republic of Indonesia. In addition, the establishment of Indonesian cultural residences abroad is supported not only by the Ministry of Education and Culture, but also by the Ministry of Foreign Affairs of the Republic of Indonesia, as stated indirectly in Article 436 of the Minister of Foreign Affairs Regulation. The document titled "Affairs. Secretariat of the Republic of Indonesia Number 2 of 2016 on the Organization and Working Procedures of the Scope of Multilateral Cooperation, Sectoral International Organizations, Socio-Cultural International Organizations and Developing Countries, and Partnerships with Foreign Social Organizations" outlines the structure and operational guidelines for various forms of international cooperation involving Indonesia (The Ministry of Foreign Affairs in 2018).

Rumah Budaya Indonesia has three primary purposes: Culture Expression, Culture Learning, and Culture Advocacy & Promotion. These roles aim to enhance the understanding of Indonesian culture among the wider society by showcasing its richness. Culture Expression serves as a platform to showcase various aspects of Indonesian cultural heritage, including batik exhibits, Indonesian art and cultural performances, exhibitions, and culinary bazaars (Amrullah, 2015: 7). The objective of Culture Learning is to save Indonesia's artistic and cultural legacy by means of educational activities, including batik workshops, Indonesian gastronomy, traditional

music, and dance. Culture Advocacy and Promotion serves as a platform for extensive discussion and advancement of Indonesia's reputation among the world community, with a particular focus on fostering international appreciation and respect for Indonesian cultural symbols (Aziz, 2017: 3).

The Indonesian Ministry of Education and Culture has developed this initiative with the aim of promoting Indonesia. The transmission of Indonesian culture to future generations is imperative, as they have the responsibility of safeguarding the nation's culturally rich heritage. Additionally, it is necessary to present it on the global stage as a means of enhancing Indonesia's reputation and fostering cultural understanding. To do this, the Ministry of Education and Culture has launched a program known as "Rumah Budaya Indonesia" (RBI). Cultural diplomacy plays a crucial role in fostering connections between two nations (Runtunuwu, 2023: 4). The Indonesian Cultural House is anticipated to serve as a valuable resource for Turkish and European individuals seeking to acquire knowledge or get insights into Indonesian culture. Strategically, it is a wise option to establish a cultural house in Turkey, as both Indonesia and Turkey hold significant importance in their respective regions.

The Directorate General of Cultural Values, Arts and Film has organized various initiatives to facilitate the cultural exchange program between Indonesia and Turkey. As part of these efforts, a series of programs have been prepared, which will include fam trips, exhibitions, and screenings of Indonesian-themed films, involving young Turkish filmmakers. A group of emerging Indonesian filmmakers will organize exhibitions and film screenings in several prominent Turkish cities, including Ankara and Istanbul. Additionally, in the realm of tourist collaboration, Indonesian batik, which has become as a symbol of the country's textiles, is employed as a means of showcasing the Ministry of Culture and tourist's cultural mission and promotion of Indonesian batik. The exhibition titled "Indonesia Unique Intangible Cultural Heritage" was held in Istanbul. The event showcased traditional dances, musical performances, and the promotion of Indonesian batik through trade displays, batik production demos, and batik fashion shows (Indonesian Consulate General in Istanbul in 2022).

In 2015, Indonesia organized the inauguration of the Indonesian Cultural House in Turkey, accompanied by a cultural show titled "Harika Endonezya" (Wonderful Indonesia). The cultural event showcased the renowned Indonesian dance maestro,

Didik Nini Thowok, who captivated the audience with his mesmerizing Topeng Dwimuka Jepindo dance. Turkish audiences, who have a strong need for captivating and enjoyable entertainment, were equally captivated by Didik's mesmerizing performance of Lengger Banyumas. The performance was witnessed by prominent Turkish officials, members of the diplomatic community, Turkish entrepreneurs, and observers of Indonesian culture. It showcased a variety of traditional Indonesian arts, such as Angklung, Yapong dance, Rapai dance, Legong dance, Makassar Fan dance, Saman dance, and Piring dance. Additionally, traditional Turkish dances were also featured, including the Seymenler dance, which portrays the heroism of Ataturk, and the Karadenis dance, which reflects the cultural heritage of the Black Sea region in Turkey. This cultural performance not only showcases the cultural diversity of Indonesia but also serves as a means to promote Indonesian tourism (Putri, 2019: 3-4).

The Indonesian Cultural House in Turkey also arranges several initiatives to advance Indonesian culture with the aim of establishing a favorable perception of Indonesia as a nation that embraces multiple cultures. In order to promote a favorable perception in Turkey, Indonesian Cultural House arranges various cultural initiatives. These include offering Indonesian language courses to the Turkish community, hosting Indonesian speech competitions, organizing cultural exhibitions, showcasing Art Performances, and providing training in traditional Indonesian dance and angklung. These activities attract participation from both Indonesian and Turkish students and communities. The actors implicated in this context include the government, citizens, education, and the media. By implementing these programs, Indonesia's cultural public diplomacy has effectively enhanced the country's reputation by fostering collaboration between Indonesia and Turkey and developing the Turkish public's admiration for Indonesia (Bachsin, 2019: 39).

3.4. Indonesia and Turkey Relationship

Despite the significant geographical separation between the two countries, the historical ties between them have deep roots that predate the establishment of the Republic of Indonesia and the Republic of Türkiye. Since the 16th and 17th centuries, the Ottoman empire and the Aceh sultanate in Indonesia regularly exchanged representatives to establish not only friendly connections, but also to collaborate in various areas such as economics, culture, education, and military affairs. The Sultanate

of Aceh became the furthest ally of the Ottoman empire until its collapse in the early 20th century (Reid, 1969: 395). The Aceh tsunami disaster in 2004, during which the Turkish government sent diverse aid to Indonesia for the people of Aceh, marked the initiation of recollections of the longstanding friendship between Aceh and the Ottomans. Ultimately, the historical connection between the Ottoman Empire and Aceh has consistently served as a basis for Turkey and Indonesia to enhance their friendship and bilateral relations in the present day.



Figure 3.1: The Map of Indonesia and Turkey Distance

Indonesia and Turkiye share an extensive and interconnected history, spanning several centuries. This relationship began in the 16th century, when the Sultan of Aceh sought assistance from the Ottoman Empire in combating Portuguese assault. Turkiye was among the earliest nations to recognize Indonesia's independence in 1945, thereafter establishing diplomatic ties in 1950 and inaugurating the Turkish Embassy in Jakarta in 1957, as confirmed by the Turkish Government (Winata, Wahyuni, Setiadi and Akhisar, 2023: 6). In 1958, the Indonesian Embassy was established in Turkey, specifically in Ankara, and began its operations there. However, due to international constraints, there were limitations on the relations between the two countries.

Nevertheless, Turkey and Indonesia managed to sign several significant agreements during the Cold War era. On 14 September 1958, a Trade Agreement was signed, followed by a Cultural Agreement on 18 August 1973. On 12 March 1982, a Memorandum of Understanding on Cooperation in Construction Services was signed, and on 18 December 1982, an Agreement on Economic and Technical Cooperation was signed. The Joint Commission for Economic and Cooperation held two sessions on 15 January 1985 and 27 January 1988, during which both sides reached agreements and recorded them in the minutes (Kasim, 2023: 614).

Turkey has been an essential partner in the center of the global Islamic Empire since the era of the Ottoman Empire, predating the establishment of the Unitary State of the Republic of Indonesia. Turkey currently engages in multiple international cooperation forums with Indonesia, such as the G-20, the Organization for Islamic Cooperation, D-8, and MIKTA, which comprises Mexico, Indonesia, South Korea, Turkey, and Australia. These five countries possess the most rapidly expanding economies and highly productive populations globally (Kasim, 2023: 612).

Turkey and Indonesia play a crucial role as the driving force behind the development of modern democratic Muslim nations. Additionally, they hold a strategic position within the Organization of Islamic Cooperation (OIC) as representatives of moderate Muslim nations. Due to their economic potential, these two countries are projected to emerge as significant global powers in the future. Moreover, due to their shared characteristic of having a predominantly Muslim population, Turkey holds a significant position in the affections of the Indonesian populace. After Saudi Arabia, Turkey is a highly favored destination for Indonesian Muslims. Due to Turkey's rich historical legacy, unique local cuisine, and captivating culture, it is a popular destination for visitors. In a general sense, Turkey and Indonesia are countries that prioritize and respond to the needs and interests of tourists. In this scenario, Turkey has the opportunity to impart its exceptional expertise in this particular field to Indonesia. Turkey effectively conducts its cultural diplomacy, particularly its efforts with Indonesia (Turkey Ministry of Foreign Affairs in 2022).

The political and diplomatic relations between Indonesia and Turkey were observed during the 1950s. In 1952, the Prime Minister of Indonesia, Abdurrahman Basuydan, made an official visit to Turkey. Then, on April 24th, 1959, Soekarno as the first president of Indonesia also visited Turkey (Bishku, 2017: 96). The Indonesian

President's arrival in Turkey was greeted with enthusiasm by the Prime Minister of Turkey, Adnan Menderes, and the Turkish populace. Soekarno travelled to Turkey and expressed his admiration at the tomb of Mustafa Kemal Atatürk in Ankara. He professed deep admiration and gratitude for Atatürk, as Atatürk had greatly affected him during his early years (Çolakoğlu and Güler, 2011: 78).

The viewpoint of the Turkish government Due to the substantial advancements witnessed in the majority of countries in the Asia-Pacific area, Turkey considers them to be vital partners. The economic growth of the Asia-Pacific countries will lead to the rise of their political, military, and cultural influence (Al Qurtuby, 2015: 127). This development will be of interest to other countries, who will seek collaboration in specific areas. Turkey is keen on collaborating with countries in the Asia-Pacific region. Turkey's multifaceted foreign affairs present opportunity to establish mutually beneficial solutions that serve national interests for all parties involved. Therefore, Turkey was implementing the Trade Growth Strategy with a specific focus on the Asia-Pacific region, particularly with the aim of targeting Indonesia. Moreover, Turkey, led by President of Erdoğan, and Indonesia, led by President of SBY (Susilo Bambang Yudhoyono), have initiated efforts to improve their bilateral relations in the areas of socio-culture, diplomacy, economy, education, and politics (Bhakti, and Maulamin, 2020: 2).

Indonesia exerts significant influence in the Asia-Pacific areas and garners global attention due to its strategic location, spanning from the Indian to the Atlantic Ocean. Moreover, Indonesia possesses other noteworthy benefits. These include a substantial population of 270 million individuals, a GDP of 1.1 trillion in 2019, and a projected position among the top ten global economies by 2030. Additionally, Indonesia holds the distinction of being a founding member of the ASEAN regional community and a member of prestigious international organisations such as the United Nations, Organisation of Islamic Cooperation (OIC), Developing 8 (D-8), Group of Twenty (G-20), and MIKTA (Verico and Pangestu, 2021: 78). Indonesia plays a vital role in the global political and economic landscape, possessing numerous advantages. However, Turkey sets itself apart due to its strategically advantageous geographical location at the core of Afro-Eurasia. It also has a population of over 84 million people and maintains strong political and cultural relations between states in Europe, the Black Sea area, the Caucasus, Asia, the Middle East, and Africa. It actively participates as a

member in many international organizations such as the United Nations (UN), North Atlantic Treaty Organization (NATO), Organization for Security and Cooperation in Europe (OSCE), Group of Twenty (G-20), Conference on Interaction and Confidence-Building Measures in Asia (CICA), and World Trade Organization (WTO) (Dorsey and Sebastian, 2016: 40). The potential of Turkey has positioned it as a significant player in the global arena.

Indonesia and Turkey have the potential to establish a strong and long-lasting strategic collaboration in politics, economics, education, and socio-culture, given their respective strengths, strategic corridors, and global responsibilities. Indonesia can view Turkey as a strategic ally because of its capacity to provide as a conduit for Indonesia to access the Balkans, Europe, Middle East, and Asia regions. Indonesia has the potential to benefit economically from this circumstance. Conversely, Turkey views Indonesia as a valuable partner to improve bilateral relations and as an alternate means of cultivating positive relationships with Asian nations years (Çolakoğlu and Güler, 2011: 90).

Since 2004, the two countries have been strengthening their relationship. In April 2011, during a visit by Turkey's 11th President Abdullah Gül to Indonesia, the two nations agreed to further develop their strategic collaboration. President Gül met with Indonesia's 6th President Susilo Bambang Yudhoyono during this visit. During the visit, Turkey and Indonesia signed a joint declaration titled "Turkey and Indonesia: towards an enhanced partnership in a New World setting," which continues to serve as a solid basis for their bilateral relations up to the present time (Wulandari and Iskandar, 2017: 5). Moreover, the connection with Indonesia and Turkey is strongly established, reflected in mutual visits and meetings between the Presidents and high-ranking officials of both countries. Indonesia and Turkey have conducted three high-level Bilateral Consultation Forum meetings to explore mutual cooperation, as well as regional and international problems of shared interest.

Indonesia and Turkey share certain similarities, including the fact that a significant proportion of both populations subscribe to the Islamic faith. Ahmet Tahsin Cicek, Chairman of the Pacific Countries Social and Economic Solidarity Association (Pasiad) for Indonesia, stated that Indonesia holds a unique position as a significant partner for Turkey. Hence, his party seeks to improve collaboration with Indonesia across multiple domains, including economics, culture, and education (Lancercell,

2016). Moreover, as stated by Sally (2014: 19-20), Turkish soft power in PASIAD schools focuses on cultural diplomacy activities integrated into their school programs in Indonesia. These activities include a significant amount of Turkish cultural content in the curriculum, such as Turkish language, Turkish history, dance, Turkish food, and more. In addition, PASIAD Indonesia organized an international exhibition in Indonesia showcasing a diverse range of Turkish cultural artifacts, including the Sema Dance and the Mehter art performance (Kamal, 2015: 99-101).

The strong diplomatic relationship is further distinguished by bilateral visits and meetings among the Presidents and senior officials of both nations. In 2010, President SBY undertook a diplomatic trip to Turkey in response to an invitation extended by the President of Turkey. During this summit, a total of 8 agreements were struck across several domains. From April 4th to April 6th, 2011, the President of Turkey, Abdullah Gül, visited Indonesia as part of a reciprocal state visit. Three mutually advantageous agreements were signed during the visit (Wulandari and Iskandar, 2017: 19).

Indonesia and Turkey established fresh possibilities for collaboration in trade, healthcare, energy, and defense industries during Joko Widodo's visit to Ankara. In addition, the two countries have agreed to initiate talks aimed at establishing an Indonesian-Turkish Comprehensive Economic Partnership Agreement (IT-CEPA). This agreement aims to improve and broaden the bilateral economic operations between the two nations. Both parties have mutually agreed to raise the bilateral trade volume from USD 1 billion to USD 10 billion by the year 2023 (The Indonesian Ministry of Foreign Affairs in 2020). While the IT-CEPA is now under debate, both nations have mutually agreed to persist with negotiations and aim to conclude it by 2021.

Indonesia, led by President Joko Widodo, has been exploring opportunities for improving its partnership with Turkey. Indonesia and Turkey have mutually decided to improve their collaboration in countering terrorism by sharing intelligence information and jointly establishing an IT intelligence system, as part of their security efforts. President Erdoğan, during the international summit, declared Turkey's backing of Indonesia's bid to secure a seat on the UN Security Council for the 2019-2020 term. (The Globe of Jakarta, 2017).

Prior to the rise of the AK party, led by Erdoğan, in 2002 and the Democratic Party, led by SBY, in 2004, Turkey and Indonesia had already participated in numerous business transactions. The agreements between the two parties are as follows: the Trade Agreement in 1958, the MoU Construction Service Agreement in 1982, the Economics and Technical Agreement in 1982, the Air transport Agreement in 1993, the MoU on Cooperation in Tourism, the Business Council Agreement in 1995, the MoU Agriculture Cooperation in 1995, and the Double Taxation Avoidance Agreement in 1997 (Indonesian Consulate General of Republic Indonesia in Istanbul, 2018). Nevertheless, the majority of the contracts failed to yield substantial advancements and advantages for both nations until the early 2000s, particularly within the field of the economy (Colakoglu & Güler, 2013: 75). Essentially, the economic ties among Indonesia and Turkey have been marked by a notable deficiency in both strength and depth.

In the realm of economic collaboration, particularly in the domains of investment and commerce, Indonesia and Turkey acknowledge the existence of significant untapped opportunities, as well as certain hindrances that continue to affect their economic ties. Therefore, both parties have mutually agreed to increase the frequency of trade and investment missions and engage in more efficient consultations in order to address the current challenges. In July 2017, Indonesian President Jokowi and his entourage journeyed to Turkey. This tour was a return visit for Turkish President Recep Tayyip Erdogan, who had visited Jakarta in 2015. President Jokowi will utilize the visit to improve collaboration between the two nations in several domains, encompassing the economy, strategic industries, and counterterrorism efforts (Putri, 2019: 5).

Upon assuming power in 2002, the Justice and Development Party became the leading political party with a parliamentary majority. In 2004, a catastrophic earthquake and tsunami struck the Indian Ocean, causing significant devastation in Indonesia's northern province of Aceh. This incident resulted in a consolidation of the connections between Indonesia and Turkey. Turkey provided assistance to the survivors of the Indonesian tsunami, eliciting sympathy and drawing the interest of the Turkish population size, especially Turkey's non-governmental organisations including corporate sector, to Indonesia (Çolakoğlu & Güler, 2011: 9). Therefore, by establishing a connection based on empathy, it is possible to create a commercial channel and investigate potential economic prospects among Indonesia and Turkey.

Moreover, Gökşin Duman, the coordinator of the Asia Pacific Department at the Foreign Economic Relations Board of Turkey, highlighted that Turkish companies-initiated investments in Indonesia and started importing Indonesian products following the Tsunami disaster in Aceh. Moreover, Galip Kayar, a prominent Turkish entrepreneur residing in Indonesia and the managing shareholder of a foreign trade company, asserts that the enduring and robust alliance among Indonesia and Turkey may be established via the mutual dedication of both nations to foster enduring economic connections. Participating in economic cooperation and engaging in business transactions among nations, corporations, and individuals is an important way to promote mutual understanding (Kasim, 2023: 620).

Culture and education are among the many influential instruments of soft power which a nation may utilise in its foreign policy (Amirbek & Ydyrys, 2014: 502). The Embassy of Indonesia in Ankara, led by Ambassador Dr. Lalu Muhamad Iqbal, actively engages in advertising and presenting Indonesian culture with the Turkish populace. In 2019, young Turkish learners were taught to Armonina, a traditional dance from Indonesia. Furthermore, the Indonesian Embassy has stated their readiness to assist in arranging for a distinguished Indonesian choreographer to stay in Turkey for a few months. The objective of this arrangement is to provide instruction in the art of Indonesian traditional dance to young Turkish learners. The skilled Turkish dancers from Armonina showcased their amazing talent on October 3rd, 2020, during the Virtual Festival organised by Sampang Agung Centre for Performing Art (SACPA). The youthful Turkish dancers showcased their expertise at a diplomatic occasion commemorating the 70th anniversary of diplomatic ties among Turkey and Indonesia. The Chairman of the Turkish Parliament attended the ceremony (Indonesian Embassy in Ankara, 2020).

3.5 Summary

Indonesia offers an abundance of diverse cultures, with a grand total of 1000 distinct cultural traditions that are proudly accepted by the nation. Since gaining independence, Indonesia has possessed distinct features that have captured the attention of other nations, particularly its rich cultural heritage, which has greatly interested them.

Before gaining independence, Indonesia was renowned for its cultural wealth, attracting numerous tourists who looked for to witness firsthand the country's

remarkable diversity. In fact, several Indonesian cultures have been officially recognized by UNESCO, further affirming Indonesia's global reputation for possessing an extraordinary cultural heritage.

Indonesian cultural diplomacy is highly influential in various regions worldwide, including Turkey. This is due to the shared cultural traits between Indonesia and Turkey, particularly their predominant Muslim populations. Consequently, Indonesia and Turkey exhibit religious similarities. The Indonesian embassy in Ankara and the general consulate of the Indonesian republic in Istanbul provide full support for Indonesian cultural diplomacy in Turkey, collaborating to promote Indonesian culture in the country.

The embassy of the republic of Indonesia in Ankara and the consulate general of the republic of Indonesia in Istanbul organize various events annually, including an Indonesian cultural diplomacy event in Turkey. These activities receive support and assistance from the Indonesian diaspora in Turkey, including students and Indonesian communities across the country.

The objective of the Indonesian diaspora's event in Turkey is to enhance awareness of Indonesian culture among the Turkish community. Given the increasing number of tourists visiting Turkey, it is crucial for the Turkish community to witness these events, as it will indirectly contribute to the global recognition of Indonesian culture.

The bilateral relationship between Indonesia and Turkey is characterized by a strong and friendly connection. This friendship developed in the aftermath of the tragic tsunami disaster that attacked Indonesia in 2004, during which Turkey provided significant assistance. Since then, Indonesia and Turkey have maintained a close and friendly connection.

Furthermore, throughout the Ottoman era, Turkey and Indonesia provided mutual assistance. In particular, Aceh, Indonesia, houses numerous tombs of Turkish fighters, and to this day, there are still Turkish descendants residing in Aceh, Indonesia. Historically, Indonesia and Turkey have maintained a longstanding friendly relationship predating Indonesia's colonization.

In the contemporary day, Turkey and Indonesia are experiencing a growing interconnection through a bilateral agreement, which will strengthen their mutual strength and enable them to derive mutual benefits. President Jokowi and President

Recep Toyyip Erdogan have made concerted efforts to create bilateral relations that are now widely experienced by the citizens of both Indonesia and Turkey.



CHAPTER IV

THE CASE OF PASAR SENGGOL FESTIVAL 2023

4.1 Introduction

As previously chapter, the Indonesian community in Turkey is greatly influenced by Indonesian culture, while certain non-Turkish foreigners also have an impact on Indonesian culture in Turkey. Considering the long-standing and mutually beneficial relationship that has existed between Indonesia and Turkey, diplomatic ties between the two nations have grown stronger since the Ottoman era. To increase the recognition of Indonesian culture in Turkey, the embassy, students, diaspora, and other groups engage in a variety of activities related to Indonesian culture.

According to the Indonesian embassy in Ankara that the ties among Indonesia and Turkey is highly beneficial, supported by multiple Memorandums of Understanding (MoUs) between the two nations. This has resulted in mutually beneficial advantages and further strengthened the bilateral relationships. The bilateral relationship between the two nations commenced in the 15th century when the Ottoman forces arrived in Aceh through the island of Sumatra to provide assistance in resisting attackers. In the 19th century, specifically from 1851 and 1873, Aceh requested assistance from the Ottomans in Istanbul due to the poor treatment of Aceh by colonial powers. At this point, the two nations maintain a highly beneficial connection supported by many sectors including government officials, entrepreneurs, and sellers.

Turkish citizens can easily access younger Indonesian arts and culture in Turkey, according to Bangsu and Al-Fadhat (2023: 268), who also state that the Indonesian cultural house in Turkey presents some of Indonesia's art and cultural attractions. By maintaining an Indonesian cultural house in Turkey, Indonesia is able to improve its image among foreigners and develop recognition for its culture. With over a thousand additional cultures at its disposal, Indonesia is unique among nations and is becoming more well-known for its cultural diversity (Kistanto, 2008:6).

Indonesia offers an extensive variety of traditional items and food specialties that remain unfamiliar to many, including Turkish citizens. Foreign citizens often connect Indonesia with its local dance culture and other aspects, but Indonesia's cultural

richness extends beyond dance. In addition to its diverse dance traditions, Indonesia has a wide range of cultural expressions, including its renowned food culture. Indonesian cuisine, featuring dishes like rendang and satay, has received international recognition in recent years. However, Indonesia is able to improve its image in the international arena by producing regional products. This will help Indonesia develop recognition, particularly in Turkey. The Indonesian embassy in Ankara and the Indonesian consulate general in Istanbul have already initiated programmed to introduce Indonesian culture in Turkey, which has started to generate awareness among some individuals in the country.

Based on the information gathered from the Indonesia embassy in Ankara and the consulate general of the republic of Indonesia in Istanbul, as well as the accociation of Indonesian student, it is evident that the Indonesian community in Turkey is significantly larger compared to other countries. Consequently, Indonesian individuals feel at ease when it comes to socializing and developing relationships in Turkey. Hence, the relationship between the two nations is strengthening. They are often referred to as the Indonesian diaspora due to their migrant status, which is caused by several causes such as pursuing education, employment, marriage with Turkish individuals, and other factors. Their efforts aim to assist the Indonesian embassy in Ankara and the Indonesian consulate general in Turkey in promoting Indonesian culture, hence increasing the promotion of Indonesian culture in Turkey. The Pasar Senggol Festival 2023 in Istanbul has contributed to the growing recognition of Indonesian culture in both the Turkish and international arenas.

With regard to practicing diplomacy, many countries prioritise the promotion of art and culture. These nations acknowledge that showcasing their cultural history allows them to demonstrate their identity, cultivate a favourable reputation, and so advance their political objectives (Ryniejska, 2009:2). Morower, Cultural diplomacy encompasses various forms of artistic expression such as theatre, cinema, music, dance, painting, and sculpture. It also includes international exhibitions like EXPO, educational programmes, academic and scientific exchanges, language programmes abroad, the establishment of libraries and translation of national works into foreign languages, broadcasting news and cultural programmes abroad, as well as initiatives promoting interreligious dialogue (Zamorano, 2016:169).

The Pasar Senggol Festival 2023, organised by the Indonesian diaspora in Turkey, is a significant event in the realm of cultural diplomacy. It corresponds to the objectives of cultural diplomacy and therefore deserves attention. An activity of cultural diplomacy is organising international exhibitions, such as expos, that showcase a variety of food products and traditional regional dances. This serves to promote the country's cultural identity and enhance its global reputation. The Pasar Senggol aims to promote Indonesian cuisine and products, as well as showcase various regional dances involving Indonesian diasporas in Turkey. This event aims to benefit both the country and the Indonesian diaspora in Turkey. The 2023 market festival will enhance the economic ties between Indonesia and Turkey, resulting in a mutually advantageous partnership.

This chapter will explain the objective of The Pasar Senggol Festival 2023, which serves as one of the initiatives that focuses on promoting Indonesian cultural diplomacy in Turkey. The following explanation clarify the motivation behind The Pasar Senggol Festival 2023 organized by the Indonesian community in Turkey. This chapter explains the event's strategy with the goal to ensure its success during its two occurrences.

4.2 Pasar Senggol and the Background of this Event

The association of a brand with an event is a crucial element for improving the visual impact of the event and attracting a large number of visitors (Dinnie, 2008: 23). Every nation has a distinctive product that it promotes to several countries, establishing itself as the original creator or vendor of that brand. In order to market and promote the brand effectively, it is crucial to organize and conduct an event that serves as a platform for introducing and showcasing the brand.

In the following paragraphs, it will explain the historical background of The Pasar Senggol Festival 2023, the rationale behind its existence, and the specific reasons for holding it in Turkey, particularly in Istanbul. Several interviews have been conducted with people who provide insight into the context and implementation of The Pasar Senggol Festival 2023 in Turkey.

Dance is an artistic discipline that use movement as a means of communicating the inner essence of its choreographer. The emergence of dance correlates with the existence of humans on the earth. Dance remains popular and keeps growing in society

due to its fundamental cultural function. Dance and society are naturally interconnected as dance emerged as a response to the needs of society. The requirements pertaining to religion, entertainment, and aesthetics (Herdiani, 2016:32). Moreover, Indonesia offers an extensive variety of dance forms. Each geographical area has distinct dance attributes. Island dance is a form of dance that is found throughout the whole Indonesian island. If each aspect is described individually, there will always be some aspects that are overlooked and not addressed, as the evolution of dance in Indonesia is a continuous one (Dewi, 2012:1).

Regional cuisines may illustrate how food can also be a contentious matter in the realm of intercultural relations across nations, despite the fact that few people recognise its influence on national and international unity. Examining the topic from a food historical perspective reveals that food can serve as a tool for envisioning a shared understanding that fosters a sense of togetherness (Rahman, 2023:3). In recent years, there has been a visible enthusiasm for food development in Indonesia. Different entities, ranging from government agencies to mass media, are attempting to enhance the diversity of food in different regions of Indonesia in order to gain national and international recognition (Rasyid, 2004:5).

The understanding of Indonesian culture among the Turkish population is very limited in Turkey. The Indonesian community in Turkey is actively trying to promote Indonesian culture within Turkey. The Pasar Senggol Festival 2023 brought to increased recognition for the people of Turkey. The organisers of this festival consider it crucial to better promote the two Indonesian cultures that are being showcased. Indonesian historical dances have enabled Indonesia to showcase dances with distinct qualities, attracting the attention of the global community. Currently, Turkey serves as a strategic location for promoting Indonesian culture. The development and promotion of various Indonesian specialties, which have gained global recognition, will be expanded in Turkey. This is particularly important as the Turkish population is less familiar with the tastes of Indonesian cuisine, making it an opportune time to introduce these dishes in Turkey.

Pasar Senggol Festival is a cultural event organized by Indonesian diaspora in Turkey with the aim of promoting Indonesian culture and promoting Indonesian cultural diplomacy in Turkey. Cultural diplomacy plays a crucial role in promoting mutual understanding and awareness of each country's strengths and benefits. The festival

showcases both a dancing culture and a culinary culture. The Pasar Senggol Festival 2023 lasted for a complete day, starting at 10 am and ending at 6 pm. During the event, the committee showcased various dances and provided food outlets for the visitors' enjoyment.

The Pasar Senggol Festival 2023 was driven by the presence of Indonesian culinary entrepreneurs from the diaspora and several Indonesian micros, small, and medium enterprises (MSMEs) who showcased a wide range of Indonesian products, including handicrafts, jeweler, clothing, and culinary items. In addition to product exhibitions, the festival also featured cultural arts performances, business discussions, and fashion shows presented by Indonesian students and diaspora communities. A total of 73 participants, including 41 Turkish MSMEs, 24 Indonesian MSMEs affiliated with State-Owned Enterprises (BUMN), and the other participants from Malaysia, Philippines, and Thailand, attended The Pasar Senggol Festival 2023.

In the author's conducted interview with April (2024) she expressed that the committee not only showcased the dance culture, but also showed the culinary culture or food. This was done to allow visitors to both taste and get to know with traditional Indonesian cuisine. Arya (2024) stated that The Pasar Senggol Festival 2023 was attended by numerous Indonesian micro, small, and medium enterprises (MSMEs) based in Turkey, making it highly beneficial for them to participate in this event. Lutfi (2024) stated that the Indonesian government made a contribution to The Pasar Senggol Festival 2023, and state-owned enterprises had a role in its success.

According to the interview, The Pasar Senggol Festival 2023 has been conducted on two occasions, first in 2022 and then in 2023. The inaugural Pasar Senggol Festival in 2022 was highly successful, attracting approximately 2000 visitors. Furthermore, this event received support from several groups in Turkey. Following the success of Pasar Senggol Festival 2022, the following year will witness another edition of Pasar Senggol Festival with an even more remarkable concept. This aims to attract a larger number of visitors by extending invitations to regarded guests from neighboring countries such as Malaysia, Thailand, and others. These VIP guests will be warmly invited to attend and participate in this event. According to Farel (2024), he stated that this festival provides not just to Indonesians but also to individuals from neighboring nations. Furthermore, according to Bunga (2024), the success of Pasar Senggol Festival 2022 led to the establishment of The Pasar Senggol Festival 2023.

Moreover, another way that Indonesia is promoting its culture internationally through the establishment of The Pasar Senggol Festival 2023 is as a matter of national interest. A nation's ability to increase its quality depends heavily on its national interest. National interest also demonstrated how governments' definitions of their interests are shaped by the pattern of economic interactions, which has a significant impact on international politics (Abdelal and Kirshner, 1999: 119). Syafiq (2024) said That Indonesia has a national interest is demonstrated in Istanbul, Turkey, through the organization of a The Pasar Senggol Festival 2023, which highlights Indonesian culture and informs Turkish visitors of how beautiful Indonesia is. Additionally, Talita (2024) noted that the Turkish community benefited greatly from this event, with many expressing a strong desire to go after reading posts about it.

The Pasar Senggol Festival 2023 is expected to bring significant good outcomes for both Indonesia and Turkey, since this festival will mutually benefit both nations. This is anticipated to further enhance the bilateral connection between Indonesia and Turkey in the future. The Indonesian cultural diplomacy in Turkey will have a favorable impact on Indonesia's future as it will enhance Indonesia's recognition among the global community through the presence of Indonesian cultural diplomacy in Turkey. According to Arina (2024), she emphasized the significance of this event for both Indonesia and Turkey, with a particular focus on Indonesia. She explained that this event provides an opportunity for Indonesia to showcase its culture in Turkey, hence fostering Indonesian cultural diplomacy in the country. Meanwhile, another respondent Aldi (2024), he emphasized the significance of cultural diplomacy in fostering mutual understanding between the two countries.

4.3 The role of consulate general of republic Indonesia in Istanbul in The Pasar Senggol Festival 2023

The Republic of Indonesia's Consulate General in Istanbul is one of the many partners that helped make The Pasar Senggol Festival 2023 a success. Istanbul held The Pasar Senggol Festival 2023 because it is a very interesting city to visit and attracts a lot of tourists from outside of Turkey. One of the main draws of Istanbul is the number of historical sites, many of which date back to the Ottoman Empire or Ottoman history. The Indonesian republic's consulate general in Istanbul is responsible for protecting its residents while they are there and for receiving any reports from those who live there. Indonesia has a dedicated office in Istanbul to care for its citizens.

The Republic of Indonesia's Consulate General in Istanbul played a major role in the execution of the Pasar Senggol Festival 2023, particularly in lending inventory items that belonged to the Republic of Indonesia's Consulate General in Istanbul itself, as the committee borrowed a number of items that weren't its own. As previously stated by April (2024), the Republic of Indonesia's Consulate General in Istanbul does have a large inventory of items pertaining to Indonesian culture, like traditional Indonesian clothes, legendary Indonesian statues, and other items that we use to promote Indonesian culture during events. According to Arya (2024), we performed regional dances at The Pasar Senggol Festival 2023, and in order to do so, we needed traditional Indonesian attire, which we obtained from the Consulate General of the Republic of Indonesia.

In addition, The Pasar Senggol Festival 2023 received assistance from the CGRI in Istanbul, as they possess whole authority to distribute advertisements and invitations for this particular event. According to Linda (2024), in order to accommodate a large number of attendees during the event, we require assistance from the embassy in distributing information about it to the local government. We still require a lot of assistance from the CGRI in Istanbul, especially in advertising this event, according to a participant who stated that we are still operating under its guidance (Pariani, 2024).

The committee's only option is to borrow a location for the event, which is ultimately made possible by the CGRI in Istanbul ability to pressure local government or belediye into allowing the committee permission to use the facility. The organization requested permission from the local government to utilize the building with the assistance of the CGRI in Istanbul in order to facilitate the permit, since The Pasar Senggol Festival 2023 was scheduled to take place in the eyupsultan area of Istanbul. According to Farel (2024), The Pasar Senggol Festival 2023 took place in Eyupsultan, Istanbul. At that time, the committee was having trouble getting permission from the local government to use the building. Eventually, they went to the CGRI in Istanbul office to request a recommendation letter in order to be granted permission to use the building. Subsequently, they were granted permission to use the location by the Eyupsultan government. According to Udin (2024), it is challenging for us to obtain permission from the local government to utilize the building since we are not native Turkish citizens. The CGRI in Istanbul, on the other hand, are able to speak with the local government directly. Wahida (2024) stated that the CGRI in Istanbul, who are the

Indonesian government's delegates in Istanbul, are the people with the authority to borrow local inventories.

Additionally, at the opening of The Pasar Senggol Festival 2023, Mr. Darianto Harsono, the CGRI in Istanbul, arrived as a VIP guest along with other VIP guests from several neighboring countries, including Malaysia, Thailand, the Philippines, and others. VIP guest attendees at The Pasar Senggol Festival 2023 are invited as contributing from the Consulate General of the Republic of Indonesia in Istanbul. According to Farel (2024), Mr. Darianto Harsono, the general consulate of the Indonesian republic in Istanbul, opened The Pasar Senggol Festival 2023. Linda (2024) said the government officials from nearby nations, like Malaysia, the Philippines, Thailand, and others, attended this special event, and they came to because contributing from the Consulate General of the Republic of Indonesia in Istanbul.



Figure 4.1: Consulate General of the Republic of Indonesia, Mr. Darianto Harsono, opened the Pasar Senggol Festival 2023

That is just a part of what the CGRI in Istanbul has contributed to The Pasar Senggol Festival 2023 implementation. the CGRI in Istanbul has also made significant contributions to The Pasar Senggol Festival 2023 implementation, but Sari, a member of The Pasar Senggol Festival 2023 committee, feels that the CGRI in Istanbul involvement in The Pasar Senggol Festival 2023 differs from that of The Pasar

Senggol Festival 2022, where the CGRI in Istanbul fully participated in committee and participated in funding, communication with the Indonesian government, and coordination with local Umkm (Usaha Mikro Kecil dan Menengah), or Micro, Small and Medium Enterprises.

maybe what I see, the involvement of the Consulate General itself is much different from the first time. Maybe the first time it was really a viewer of us having a festival, really a people's festival where everyone was involved. And one of them was indeed the Consulate General of the Republic of Indonesia was very directly involved because he delegated to me to be able to monitor how to recruit friends who wanted to come to the bazaar. And one of them is that I am given important calls from the Consulate General of the Republic of Indonesia, and we are often involved in recruiting even from Indonesia. So, I have approximately 30-40 phone numbers, they are members of the House of Representatives, then businessmen. And that is indeed from the Consulate General itself. And we were very compact, working together with the Consulate General of the Republic of Indonesia in the first Pasar Senggol (Sari, 2024).

However, the contribution of the CGRI in Istanbul was enough to help the committee in terms of communication with several local government officials, which the committee itself was unable to do. And with the contribution and assistance from the CGRI in Istanbul, Pasar Senggol Festival 2023 became very successful with the presence of several VIP invitations with the help of the CGRI in Istanbul.

4.4 Indonesian and Turkish Community Responses to Event Organizing

Many Indonesian and Turkish communities participated in the Pasar Senggol Festival 2022 in a variety of ways, including purchasing food stands to sell their products, distributing information about the event to several Turkish people to encourage attendance, lending out musical instruments so that performers could use them, assisting with activity and building permits, and more.

I really felt that during the Pasar Senggol Festival 2022, there were many roles played by the Indonesian community in Turkey as well as in Indonesia and the Turkish community, thus making the Pasar Senggol Festival 2022 a success and it was the first Pasar Senggol Festival in Turkey (Sari, 2024).

The Indonesian and Turkish community communities not only provided significant contributions to the Pasar Senggol Festival 2022, but they also played significant roles in the Pasar Senggol Festival 2023. The Indonesian community fulfils the following role: The first comes from Indonesian businessman in Turkey. Based on information provided by the Consulate General republic Indonesia in Istanbul, there are already 20 or so Indonesian businessman in Turkey, particularly in Istanbul. With the assistance of these businessman, the businessman plans to purchase a stand to sell his products at the Pasar Senggol Festival 2023, which attracts visitors from around the world. This will help the businessman gain more recognition internationally for his products. These companies offer and sell a variety of products at the Pasar Senggol Festival 2023 offer, including food, travel agencies, clothes, and other items.

According to Linda (2024), there are about 20 Indonesian businessmen in Turkey according to the Consulate General republic Indonesia in Istanbul data, so it makes sense that the Pasar Senggol Festival 2023 will include a space for businessmen to sell their goods since attendees are not just Indonesians but also citizens of a number of nearby nations. According to Arya (2024), in addition to Indonesian businessmen in Turkey, there are also businessmen from Indonesia who participate in the Pasar Senggol Festival 2023 by selling their goods. A large number of Indonesian businessmen in Turkey and even in Indonesia are interested in and want to contribute to the Pasar Senggol Festival 2023 because it is an excellent chance for businessmen to market and sell their goods to consumers located outside of Indonesia.

In addition to the business community, the Indonesian Student Association in Turkey (PPI Perhimpunan Pelajar Indonesia) also participated in the Pasar Senggol Festival 2023. Their involvement in this event included performing traditional dances from various regions of Indonesia. Several Turkish the Indonesian Student Association in Turkey have dance classes that will showcase these performances at the Pasar Senggol Festival 2023. Another significant contribution of the Indonesian Student Association in Turkey in this festival is their presence at a stand where they offer a variety of merchandise crafted by them and exclusively sold at the event. Beside these items, they also offer traditional Indonesian cuisine. Syafiq (2024) stated that each region's the Indonesian Student Association in Turkey has its own dance studio. During the Pasar Senggol Festival 2023, PPI Sakarya and PPI Istanbul performed Palembang regional dances and Jakarta regional dances, attracting the audience and adding a touch

of elegance to the event. Lutfi (2024) stated that numerous the Indonesian Student Association in Turkey participated in the Pasar Senggol Festival 2023, where they offered various products including food, merchandise, and other items.

Moreover, the Turkish community plays a significant role in the Pasar Senggol Festival 2023. The initial responsibility lies with the belediye or local government, as the festival takes place in Eyüpsultan, Istanbul. The local government must grant an authorization for the festival and provide permission to use the building where the event is held. The second responsibility of the Turkish community is to take care of local security authorization. The Pasar Senggol Festival 2023 attracts a high number of guests, requiring the need for security measures to prevent any future issues. Additionally, the event employs a big sound system that causes disturbance to the local community. Mindy (2024) stated that this event employs an extensive audio system, which is probable to cause disturbance to nearby residents. Therefore, it is important to engage local security personnel to get authorization for the utilization of loudspeakers. According to Udin (2024), in order to utilise a government building, it is necessary to obtain permission from the local government. The process for obtaining permission is rather difficult, so we seek help from the KJRI in handling it. Noval (2024) said that attendees of the Pasar Senggol Festival 2023 event were greatly surprised due to the presence of non-Indonesian individuals. Consequently, local security measures were required to ensure the safety of the event.

4.5 The Motivation of Organizer

4.5.1 Cultural Diplomacy

Diplomacy serves as a means to pursue a country's interests. Additionally, it functions as a mode of communication and inter-state ties between two countries. The advent of globalization and modernization in international relations has led to the emergence of new global dynamics, actors, and advancements in information technology. Consequently, diplomacy has experienced a significant transformation (Nurika 2017: 128). The transition has taken place from conventional diplomacy to contemporary diplomacy, which today encompasses not only political activities but also several dimensions, such as economic, socio-cultural, humanitarian, and environmental issues (Darmawan, Damayanti, and Haqqi 2020: 4).

The cultural diplomacy conducted by Turkey and Indonesia is an example diplomatic activity. Particularly, Indonesia has implemented various cultural programmed in Turkey, facilitated by Indonesian diaspora members residing in Turkey, as well as the Indonesian Consulate General in Istanbul and Embassy of republic of Indonesia in Ankara. These entities consistently provide support for the cultural activities organized by the Indonesian diaspora in Turkey. The Pasar Senggol Festival 2023 represents the influence of Indonesia's cultural diplomacy on Turkey. The festival, which promotes Indonesian cultural exhibitions, has gained significant popularity among the Turkish population. According to Arin (2024), Indonesian cultural diplomacy in Turkey is highly beneficial for both Indonesia and the Turkish people, as it enhances their understanding and knowledge about Indonesia. Another respondent argued that following further investigation said that "actually if you look at it, the relationship between Indonesia and Turkey can be said to be good. It's just that here maybe for cultural festivals, here the focus is on how to make Turkish people also actually know and understand what Indonesian culture is like" (Mindy, 2024).

The Pasar Senggol Festival 2023, organized by the Indonesian diaspora in Turkey, PPI Turkey, and various Indonesian communities in Turkey, serves as a kind of soft diplomacy aimed at promoting Indonesian culture in Turkey. This festival indirectly agrees with the government's policies in pursuing its goals. Diaspora participation is highly regarded in the field of international relations, particularly for its role in facilitating international relationships and promoting the culture and features of a country (Nanfanita, Yudoyono, and Soejipto 2018: 101). Aldi (2024) stated that with The Pasar Senggol Festival 2023, Indonesia will enhance its global recognition and influence, ultimately establishing itself as a prominent Indonesian cultural center in Turkey. The committee, comprised of Indonesian diaspora in Turkey, played a significant role in indirectly contributing to the government's success in promoting Indonesia's cultural image in Turkey.

The Pasar Senggol festival in 2023, organized by the Indonesian diaspora in Turkey, is a manifestation of Indonesia's cultural diplomacy. This festival aims to promote various aspects of Indonesian culture, including the economy, culinary arts, fashion, and other commodities. Additionally, the festival showcases Indonesian dance and music to introduce and familiarize the audience with Indonesian cultural heritage. Somogy Varga asserts that cultural diplomacy is a crucial factor that affects the

economic, political, and cultural dimensions, hence influencing the country as a whole (Varga, 2013: 827). Linda (2024) stated that the primary objective of the Pasar Senggol festival is to enhance the visibility and popularity of Indonesian economy, culture, and cuisine in Turkey. Following that, many different kinds of global investors will visit Indonesia and participate in the buying and selling of Indonesian goods.

4.5.2 Strategic place

Considering the global development of the tourism business, cities are increasingly recognizing tourism as a key component of development programmed. As a result, tourism in cities has become an important component of contemporary governance of cities. The significance of city destinations has grown due to efforts to diversify tourism in Turkey and implement creative strategies to extend the tourism season throughout the entire year. These advancements significantly raised the expectations for Turkish tourism in Istanbul. In order to effectively promote Turkey on a global scale, Istanbul's spatial growth should be strategically planned with a strong emphasis on tourism, as it holds great potential for the Turkish tourism sector (Kerimoglu and Ciraci. 2006: 2-3).

Turkey is an international hub. So, a lot of international trade also goes through Turkey. We can see that many international trade interactions go through Turkey, because of its strategic position in the middle of the world center. So, this is where logically it makes sense for us to carry out a shark market so that we can promote our culture. On the other hand, Turkey is focused on tourism. So many foreign tourists come to Turkey, many foreign students also come to Turkey to vacation, study, or trade, do business in Turkey (Fauzul, 2024).

According to interviews conducted with various respondents, Turkey is currently highly regarded in the international community, with many people expressing a desire to visit the country. As a result, numerous travel agents are competing to promote travel to Turkey. Additionally, Turkey is particularly popular among Indonesian tourists who often visit for Umrah and then proceed to enjoy the country's beautiful scenery and visit several tombs of the Ottoman Empire. Noval (2024) stated that Istanbul is an aesthetic destination due to its numerous aesthetically pleasing attractions. Munisah (2024) stated that tourists are attracted to Turkey, particularly

Istanbul, due to its current favorable image as a desirable worldwide destination. Talita (2024) offered her perspective that there is currently a significant number of travel agencies in Indonesia engaged in intense competition to promote Umrah plus Turkey packages. The primary objective of these packages is to facilitate Umrah, with the subsequent event being a religious journey to Istanbul. Bunga (2024) stated that numerous European nations visit Istanbul to explore its historical sites.

Considering the large number of tourists from many countries, particularly in Istanbul, it is highly beneficial to organize a cultural festival as a means of showcasing and promoting the country's rich cultural heritage. Hence, the Pasar Senggol Festival 2023 took place in Istanbul with the aim of attracting the international community to gain a deeper understanding of Indonesia. The committee's purpose derives from Istanbul's strategic location, which makes it an ideal marketplace attracting a large number of festival visitors. According to Pariani (2024), it is imperative for this festival to attract people from the foreign community in order to effectively showcase Indonesian culture to people around the world. Ray (2024) emphasized the significance of attracting a significant number of tourists to Pasar Senggol 2023. Istanbul, being a good destination, has the potential to attract tourists from all parts of the world. April (2024) expressed the view that Istanbul is the optimal location for the Pasar Senggol Festival 2023 in Turkey, making it the ideal marketplace.

4.5.3 Challenging

There are a number of reasons why Pasar Senggol 2023 happened, but the primary one is that Pariani, the festival's creator, used to go to an event in Istanbul that was run by Thailand, a neighboring country. Pariani took the initiative to organize the festival and encourage Indonesia to host a separate event where its diverse cultures could be shown to Turkish attendees.

The first time I went to Turkey, I always participated in festivals in Turkey such as the Thai festival, the festival for Christmas, so with so many Indonesians already in Turkey, we want to introduce our culture and cuisine to the wider community in Turkish society and create an Indonesian Diaspora in Turkey (Pariani, 2024).

Furthermore, Farel (2024) clarified that the creator of this The Pasar Senggol Festival 2023 took the initiative to approach Konsulat Gendral Republik Indonesia (KJRI) or

Indonesian consulate general in Istanbul following her attendance at the Thai festival. She then communicated her concept to Konsulat Gendral Republik Indonesia (KJRI) or Indonesian consulate general in Istanbul, and with permission, she collected a number of Indonesian diasporas and established a committee. Mindy (2024) confirmed the comment, saying that it is in the Indonesian diaspora's best interest to host activities that promote Indonesian culture in Turkey. The diaspora's modest goal to introduce Indonesian culture to Turkey and show the Turkish people what a beautiful country Indonesia is gave rise to The Pasar Senggol Festival 2023

According to the interviews conducted by various respondents, Indonesia faces challenges in organizing cultural festivals in Turkey, particularly in Istanbul. This is due to the fact that several neighboring countries have already successfully held cultural festivals in Turkey, which has sparked Indonesia's determination and a commitment to organize its own cultural festivals.

We remember that many other market festivals have been held by other countries, be it from Thailand or other ASEAN countries. So, we look at ourselves and our country Indonesia is very capable of carrying out pasar senggol or markets like these markets, exhibitions. So that's why we were sparked to implement our own pasar senggol. So, we do it ourselves, we handle it ourselves, and we invite other ASEAN countries. Because usually we are invited by them to fill the booths, the Indonesian booths. So, we only fill their exhibition. Now we have the exhibition, we invite them, we host the exhibition or festival (Fauzul, 2024)

Several ASEAN countries organize cultural events in other nations globally to enhance the recognition of their culture within the international community. Asia, particularly in ASEAN countries, has not received international recognition for its culture. Therefore, cultural festivals present an excellent opportunity to showcase and introduce Asian culture. Turkey has hosted cultural festivals for various ASEAN countries. Indonesia aims to organize its own cultural festival, taking care of all the necessary arrangements. The festival committee has extended invitations to representatives from several ASEAN countries to attend the Pasar Senggol festival 2023, providing them with an opportunity to gain deeper insights into Indonesian culture.

4.6 The strategy of the committee

4.6.1 Nation Branding Advertising

The first strategy implemented by Pasar Senggol Festival 2023 involves using the capabilities of the nation's branding advertising system. This is an advertisement that seeks to increase market potential or enhance brand sales by promoting it across several media platforms. This is a promotional endeavor and public outreach effort aimed at influencing the general public by distributing information through various media platforms, such as radio, television, newspapers, and social media. Dinnie (2022: 225). Furthermore, place identity plays a crucial role in establishing a unique image or reputation for a region, a single area, or an entire country. Place identity is intricately connected to national identity, thus making it crucial for strategic decisions in planning, tourism, marketing, and advertising to emphasize the distinctive characteristics of the branded location. Furthermore, these policies should also analyse how visitors establish an emotional bond with this area, region, or country. The primary duty of national or state regional agents, while describing a nation, is to incorporate into their communication strategies the means by which potential visitors comprehend and evaluate this sense of connection. Forming partnerships and networks between public and commercial organizations can offer a comprehensive strategy for nation branding (Kavoura, 2014: 39).

According to the interview of participant, the committee utilizes internet media, specifically the Instagram social media account, to promote the Pasar Senggol Festival 2023. The Instagram campaign will showcase MSME items as the primary focus of the event. Additionally, it will provide information about cultural arts to introduce the cultural values of Indonesia. Arin (2024) stated that the committee utilizes several social media platforms such as Instagram, WhatsApp, Facebook, and others to effectively advertise and raise awareness about this event, with the ultimate goal of attracting a large number of attendees to the festival. "As an artist participating in the Pasar Senggol Festival 2023, I observe that the committee has conducted extensive promotion by creating multiple posters that will be shared on various social media platforms to attract visitors to the festival" (Ray, 2024).

I, as the design committee, planned how many uploads we would post to promote this event to the public, but indeed the time we had yesterday was quite short, but the procedure was quite mature in my opinion (Lutfi, 2024)



Figure 4.2: Some poster designs made by the committee

The utilizing promotional content on social media is suitable for communicating the objectives of implementing Pasar Senggol Festival 2023. Upon examining Instagram material, it becomes evident that Indonesia possesses a diverse range of exceptional micro, small, and medium enterprises (MSMEs) products that hold significant potential in the international market. In nation branding advertising, one of the key components is the communication strategy and target audience. The aim is to prepare social media platforms to attract visitors to the event, allowing the committee to identify the target audience for the festival. Additionally, utilizing social media for communication purposes will enhance the effectiveness of promoting the festival.

4.6.2 Customer and Citizen Relationship Management (CRM)

Developing strong connections with consumers to understand the requirements, interests, and potential of particular market categories has become a crucial factor in organizations' growing emphasis on customer relationship management (Pan, Tan, and Lim, 2006: 237). Furthermore, it is a method or strategy employed to develop connections and facilitate communication with consumers or the general public. The concept of customer and citizen relationship management is intimately correlated with the way organizations engage with their clients. Customer and citizen relationship

management can be achieved by establishing a website that enables consumers or the general public to interact with and access the company. Enabling connections and fostering communication within the community can be accomplished through indirect methods, without requiring physical presence, while still sustaining a reciprocal contact (Dinnie, 2022: 227).

The Pasar Senggol Festival 2023 showcases Indonesian MSMEs who wish to purchase stands to sell and promote their products during the event. In addition to dance culture, the festival also highlights food culture, with Indonesian MSMEs in Turkey serving as icons and managers of the food culture. As a result, Pasar Senggol Festival 2023 event is more colorful with a combination of both dance and food culture. Indonesian cuisine is renowned for its diverse range of dishes, including rendang, satay, tempeh, and more, which have gained recognition worldwide. At the Pasar Senggol Festival 2023, an extensive variety of Indonesian cuisines were showcased, ranging from snacks to substantial meals.

The food stand at Pasar Senggol Festival 2023 facilitates numerous interactions between the committee and buyers of stands from Indonesian MSMEs. Additionally, there are interactions between buyers and sellers, which serve the purpose of Customer and Citizen Relationship Management. The committee attempts to oversee these interactions in order to establish a positive relationship. As mentioned by Linda (2024), our initial step is to invite various Indonesian MSMEs in Turkey to participate in the Pasar Senggol Festival 2023. We will provide them with stands to showcase and subsequently sell their products. Arya (2024) stated that the committee maintains a highly favorable relationship with consumers due to our careful preparation, which has facilitated effective communication. Farel (2024) stated that the committee had carefully planned the establishment of the committee well in advance. Subsequently, we gathered and immediately assigned various committees with their respective roles.

So, at the time of preparation, we did have a meeting first, then we divided the duties of each person in charge of each, and I happened to be assigned as the person in charge of marketing at the beginning of the work of Pasar Senggol. Then during the implementation, I did hold directly in the field about how the implementation of Pasar Senggol itself. For example, from the marketing, then the implementation of Pasar Senggol, then the market, it was really me who

held it. And the preparation was quite a bit difficult, but thank God everything can be done too (Sari, 2024)

Overall, the committee has carefully organized itself from a distance to establish a well-defined committee with distinct roles. For consumer affairs, there are several individuals who hold specific responsibilities, and their performance is commendable. The communication between the committee and the local community is effective and successful. The Pasar Senggol Festival 2023 Committee has conducted its planning in 2022 to ensure that it is well-prepared to coordinate all the events during the Pasar Senggol Festival 2023.

4.6.3 Diaspora Mobilization

Diaspora mobilization refers to the process of organizing and activating a social group that is dispersed over multiple nations, yet maintains a shared national, cultural, or religious identity through a strong sense of togetherness and links with their homeland, whether it is visible or perceived. In addition, a diaspora showcases its capacity to cater to the collective concerns of its members through a firmly formed internal organizational framework and cross-border contacts. (Koinova, 2013: 434-435). Furthermore, a country can enhance the impact of its diaspora by mobilizing its citizens. The diaspora allows individuals to spread their native country's culture and ideas to foreign nations, potentially influencing the view of the destination country towards the place of origin. Diaspora success can be attained through the integration of three key factors, with the first part being the consolidation of individuals who possess a strong determination to advocate for their country of origin. Second, members actively contribute to the implementation of their country's goals and act as sources of information in foreign countries. Lastly, initiatives arise from various discussion platforms on community involvement in the country's endeavors, resulting in tangible accomplishments (Dinnie, 2022: 228).

Their objective is to construct and showcase Indonesian products, cultural principles, and tourism to the country they are targeting. The diaspora success feature is evident in the committee's efforts to support Indonesia's national interests, specifically by enhancing bilateral economic cooperation between Indonesia and Turkey. This is achieved through promoting the potential and opportunities for exports between the two countries, with a particular focus on the trade sector. Second, the Indonesian

diaspora in Turkey took the initiative to organize the Pasar Senggol Festival 2023. This event serves as a platform for micro, small, and medium enterprises (MSMEs) to showcase their products to the Turkish population, thereby promoting economic collaboration between Indonesia and Turkey. Lastly, the Pasar Senggol Festival 2023 incorporates a diverse range of features that collectively contribute to the overall organization of the event.

According to interviews, it was found that Indonesia and Turkey have strong trade relations. Pariani (2024) stated that the Pasar Senggol Festival 2023 was created with the aim of further enhancing the already expanding trade between the two countries. The event, focused on the economic sector, is expected to yield benefits and strengthen the trade relationship between Indonesia and Turkey. The Udin (2024) Pasar Senggol festival 2023, is highly advantageous due to the strong trading ties between Indonesia and Turkey, which benefits both nations.

On the other hand, some respondent's expert that invites MSMEs and state officials to contribute to this festival and promote this festival so as to strengthen cooperation between Indonesia and Turkey.

Then what's cool is that besides entertainment, we also strengthen relationships with MSMEs in Turkey itself, we try to bring officials or for example people who are experts in the field of MSMEs at that time, then we directly coordinate all MSMEs in Turkey at the same time that provides effective promotion, both for the MSMEs themselves or for Pasar Senggol so as to strengthen cooperation between the committee, organizers, government, or the diaspora itself (Mindy, 2024)



Figure 4.3: MSMEs are gathered by the committee

4.6.4 The Naming of Nation Branding

The term "designation" refers to the title or characterization given to a nation, which significantly affects its reputation and how the country is perceived (Dinnie, 2022: 229). Furthermore, this feature demonstrates the importance of a well-known name at a significant occasion, as it plays a vital role in drawing a greater number of participants. The name itself serves as a visible symbol during the event, effectively attracting attendees to take part (Porto and Soyer, 2018: 620). Nation branding is the act of developing a unique name or identity for a country's promotional activities on the international level. Similar to how firms and goods utilize names to develop their identity and distinguish themselves from others, nations must similarly establish distinct identities in order to effectively convey their values, strengths, and goals to the global community.

Based on the interviewees, the committee explained that the name "Pasar Senggol" was chosen as a unique symbol for the festival held in Turkey. Traditionally, the term "Pasar Senggol" is associated with food, but this event combines MSME products, culinary exhibitions, and cultural arts in one location, hence the name Pasar Senggol. According to Pariani (2024), the name Pasar Senggol underwent extensive discussion in order to make it appealing for promoting Indonesian culture in Turkey. Pasar

Senggol stands out from other festivals due to its unique characteristics. The name Pasar Senggol is closely associated with Indonesia, specifically a festival that showcases two distinct cultural aspects: dance and culinary traditions. Ray (2024) emphasize Pasar Senggol Festival 2023 incorporates various elements, including dance, culinary arts, performance showcases, MSMEs, and more, to enhance the vibrancy of the festival. “If I may suppose, one of the main goals in the establishment of the senggol market was to be like the tongtong market in the Netherlands, where it became a cultural center for introducing Indonesia both culturally and also gastronomically and even the MSME festival in Dutch land and has even been going on for three generations” (Aldi, 2024)

That's why that we call pasar senggol. Senggol it's Indonesian name, pasar also means a bazar or market, so yeah, as you can see like this is the Indonesian market real international market, the food is from Indonesian street food., so yeah, the vibes it's 90 percent very similar like you were in Indonesia like that (Farel, 2024).

This event signifies that Indonesia possesses not only a wealth of cultural heritage, but also vibrant communities that contribute to its economic market. This market has the potential to promote Indonesian products and increase their recognition among the international community, particularly the Turkish community. It is anticipated that this festival would evolve into a yearly event eagerly anticipated by Turkish individuals who are interested in and want to learn more about Indonesia through Pasar Senggol Turkey. Arin (2024) believed that several MSMEs aspire to showcase their items during this festival, hence fostering economic advancement and motivating the government to acknowledge the growth of Indonesian MSMEs in Turkey. According to Wahida (2024), the economic circulation at this festival is favorable as we consistently inquire about the condition of sales from various participants.

Pasar Senggol is certainly a stronger bond between Indonesia and Turkey, especially in the economic and cultural fields, because maybe after this with the next festival or other cultural events can provide encouragement between the Indonesian government or the Turkish government in the field of tourism and investment, because maybe now there is also more focus on investment between the two countries or other countries like that (Mindy, 2024).

The given explanation sufficiently demonstrates that the choice of the term "Pasar Senggol Festival" in the nation branding process has a significant influence in influencing the perception of the country's image. The name decision was made with the intention of showcasing Indonesia as a nation abundant in community and culture.

4.6.5 Nation Brand Tracking Studies

This aspect employs a continuous methodology to assess performance outcomes on a consistent basis. Multiple indicators and references can be utilized to conduct tracking studies, which evaluate different dimensions of performance in country branding (Dinnie, 2022: 230). An example of using this element entails utilizing a social media site. Through the utilization of this platform, the event may be efficiently advertised on various social media platforms, therefore capturing the interest of a broad audience and stimulating enthusiasm for attending the event. Social media enables event organizers to attract the attention of guests, hence enhancing the chances of a successful future event. Presently, a substantial proportion of persons, including members of the worldwide diaspora, make use of Instagram. Hence, it is imperative for event organizers to utilize Instagram as a method of advertising their events (Pokrywczynski, 2016: 10).

According to the respondents, the initial strategy is to establish a social media platform like Instagram to effectively promote the festival and attract a large number of Turkish attendees. Additionally, this Instagram platform can be used to gather data on visitor reactions and engagement. "As a member of the media team and an administrator on Instagram, I have the ability to track the number of reactions from visitors on Instagram. The level of engagement from these visitors is truly exceptional, and I find it challenging to effectively manage the Instagram platform." (Luthfi, 2024). Wahida (2024) when examining the Instagram account of Pasar Senggol, it is remarkable to see that numerous guests are eager to utilize Instagram to document their attendance at this event.

In addition to utilizing social media, the committee conducted direct field research to assess the conditions of the festival. There is a committee leader who personally visits the field to ensure the festival's running smoothly. The organizing group individually interviewed each bazaar stand to personally assess their reactions. The outcome of the interview revealed that the bazaar stands, occupied by numerous MSMEs, experienced

satisfaction as a significant portion of the products sold were purchased by visitors. Munisah (2024) stated that each committee was assigned certain tasks that would be accountable for each division. April (2024) stated that numerous committees have individual activities and are accountable for their respective tasks. Several bazaars stand saw product depletion due to the high demand from numerous visitors, resulting in a sense of satisfaction and enthusiasm among the participating stands.

Contributors here mean the stand, the booth that they trade in. So, we give each job desk to several people. There is one person who is responsible for the participants who will attend. Some are responsible for the performers on stage, some are responsible for the booths at the exhibition, the booths like that. So, these people will coordinate to record participants, there are several people who register, then there are several people who enter on the day of the event, then there are several performers (Fauzul, 2024).

By implementing these two methods, the committee is able to directly observe and record the conditions in the field during the festival. This ensures that the elements utilized for nation branding, specifically nation brand tracking studies, connect with the committee's expectations and the agreement between the committee and the MSMEs who purchase stands to sell their products. This agreement becomes solid their commitment to engage in trade.



Figure 4.4: The committee conducts interviews with Indonesian MSMEs at the festival

4.7 Summary

As explained in the previous chapter, the diplomatic ties among Indonesia and Turkey have a lengthy and significant past, tracing back to the period of the Ottoman Empire. At that time, Indonesia requested help from the Ottomans for driving out invaders in Aceh. The support strengthened the diplomatic ties among the two nations. The diplomatic ties among Indonesia and Turkey have been progressively growing over an extended period of time. This has been facilitated by the visits of state officials from both countries, who aim to establish a Memorandum of Understanding (MOU) to promote mutual benefits and cooperation.

The impact of Indonesian cultural diplomacy in Turkey has been comparatively limited, evident from the limited number of Indonesian cultural activities conducted in the country. However, the Indonesian embassy in Ankara and the Indonesian consulate general in Istanbul push to promote Indonesian culture in various locations throughout Turkey. Additionally, students organize events at universities to raise awareness about Indonesian culture. Consequently, the Indonesian diaspora residing in Turkey, comprising the Indonesian community in the country, proactively organized a significant event to showcase Indonesian culture in Turkey. This event, known as the

Pasar Senggol festival, has already taken place twice and will continue to be an annual tradition for the Indonesian diaspora in Turkey.

The successful execution of Pasar Senggol Festival 2023 in Turkey exemplifies Indonesia's effective cultural diplomacy efforts. Furthermore, the festival's objectives and motivations connect closely with the essence of cultural diplomacy. The attendance at this festival demonstrated the committee's commitment to organising the event with the specific goal of promoting Indonesian culture in Turkey. Strategic locations in Istanbul are utilised to enable residents from around the world, not just Turkish nationals, to attend the celebration organised by the Indonesian diaspora in Turkey. The Pasar Senggol Festival 2023 in Turkey is contributing to the growing recognition of Indonesian culture, particularly in the areas of dance and cuisine. Turkish citizens, who are not typically familiar with Indonesian delicacies, have the opportunity to experience the unique flavours of Indonesian food. Additionally, many Turkish citizens are able to enjoy a variety of Indonesian dances.

Based on the above phenomena, the author conducted an interview with the committee to examine the future sustainability of the Pasar Senggol Festival 2023. The committee comprised various organizations in Turkey, including the Indonesian student association, the Indonesian community in Istanbul, MTA Annisa, and the gelin association in Istanbul, among others. During the interviews, the author posed a series of questions that were divided into two categories. The first category focused on the committee's motivation for The Pasar Senggol Festival 2023, while the second category explored the strategies employed by the committee during the festival's implementation.

The contributions made by the CGRI in Istanbul and various Turkish communities were highly beneficial. These contributions considerably assisted the committee, as there were certain aspects that the committee was unable to handle but were effectively managed by them.

By and large, the interview findings indicated the presence of two distinct categories, each comprising its own individual components. The committee's motivation, comprised of three factors, is as follows: cultural diplomacy, place strategy, and challenging. The second component of the committee, comprising five strategies, includes Nation Branding Advertising, Customer and Citizen Relationship

Management (CRM), Diaspora Mobilization, The Naming of Nation Branding, and Nation Brand Tracking Studies.



CHAPTER V

CONCLUSION

Cultural diplomacy refers to the efforts of both governmental and non-governmental entities to promote socio-cultural collaboration and maintain mutually beneficial partnerships with the civil society of other nations. The primary goal of Cultural diplomacy is to advance and advocate for national interests. The significance of cultural diplomacy lies in its ability to enhance relationships and foster interdependence among nations, serving as a neutral platform for reconciliation in times of diplomatic challenges. Indonesia organizes cultural events in different countries to raise awareness among the global community about its rich cultural diversity. With about 1000 distinct cultures, Indonesia aims to familiarize the globe with its lesser-known cultural heritage. Due to the limited number of cultural events in Turkey, there is a small portion of local citizens who are unfamiliar with Indonesia. The Indonesian embassy in Ankara and the Indonesian consulate general in Istanbul are currently organizing an agenda focused on promoting Indonesian culture in Turkey. This initiative is based on the principles of cultural diplomacy, which aims to foster mutual benefits for both countries. Given that soft diplomacy is a crucial component of cultural diplomacy, it is very beneficial for Indonesia to conduct cultural events in various nations. This thesis aims to investigate the organizational aspects of Pasar Senggol Festival 2023, which correlate with Indonesia's cultural diplomacy in Turkey.

This study highlights on the Indonesian cultural diplomacy actors, specifically the Indonesian diaspora in Turkey. The Indonesian diaspora in Turkey includes diverse communities, including Gelin Indonesia, the Indonesian student association in Turkey, the Indonesian community in Istanbul, MTA Annisa, and others. The organization of the Pasar Senggol festival 2023 was made possible by the efforts of Indonesian cultural diplomacy actors who were motivated to promote Indonesian culture in Turkey. In addition, Istanbul is a strategically advantageous location for conducting cultural events. Furthermore, they were motivated by neighboring nations to organize cultural activities within Turkey, thereby encouraging them to undertake the task of hosting cultural events in Turkey.

However, the presence of non-governmental actors, as previously indicated, is often understood to refer to individuals that are primarily engaged in cultural diplomacy within certain countries. However, the focus on Indonesia's cultural diplomacy in Turkey is mostly directed at the Turkish community and a portion of the international community residing in Turkey, with less attention given to other groups. Although non-government actors are entitled to engage in cultural diplomacy according to their diplomatic framework, the presence of these actors facilitates the rapid dissemination of information through cultural diplomacy. Consequently, state governments benefit from the efforts of state actors in conducting cultural diplomacy activities across multiple countries worldwide. These non-government actors can contribute to enhancing the cultural diplomacy between the two countries by engaging in initiatives that include the people of both nations.

The findings of this study indicate that the Indonesian diaspora in Turkey has effectively enhanced bilateral relations between the two countries, particularly in the economic domain, through country branding initiatives, including the organization of the Pasar Senggol Festival 2023. Furthermore, the festival serves as a means to promote Indonesia's nation brand by showcasing its cultural richness. This allows individuals from various countries in Turkey to become acquainted with Indonesia's cultural heritage, particularly in the realms of dance and food.

According to multiple respondents, this correlates with the author's usage of the theory of public diplomacy. Public diplomacy focuses on components and influential individuals beyond the state, and it can be effectively implemented by engaging non-government actors. Non-government actors possess an in-depth knowledge of societal dynamics due to their proximity to the focal point of diplomatic efforts. Furthermore, public diplomacy serves to advance the national interests of a country by acting as mediators in implementing the country's diplomatic policies. The Indonesian diaspora in Turkey, as a non-state actor, plays a crucial role in supporting the government's policies to achieve its interests. One of these roles is the promotion and introduction of Indonesia's economic potential through the Pasar Senggol Festival 2023, where local products are showcased in a unified manner. The primary objective of the festival's organization is to foster business connections with the goal of expanding and reinforcing the market presence of Indonesian products in the worldwide market, with a particular focus on Turkey. Additionally, there is an initiative to foster Indonesian

culture in Turkey, as Indonesia has engaged in cultural initiatives worldwide to promote its own culture, with Turkey being one of the countries involved in enhancing cultural diplomacy between the two nations.

This study corresponds to the research conducted by Ristiyanti and Prakoso (2022) titled "Indonesian Efforts Through the Indonesia Spice Up the Word Programme in Introducing Spices and Culinary in Foreign Countries." The objective of this research is to analyse and provide information regarding the government programme called "Indonesia Spice Up the World." The programme aims to serve as a platform for introducing spice products and expanding Indonesian restaurants. The research demonstrates that nation branding initiatives conducted through Indonesia spice up the globe have the capacity to enhance cooperative partnerships and increase the value of exports in the global market. Moreover, this study corresponds to a study completed by Tiffany and Azmi (2020) titled "Indonesian Public Diplomacy through the Organizing of the Asian Games 2018." This study elucidates how Indonesia employed public diplomacy by hosting the Asian Games 2018. The Asian Games 2018 in Indonesia provide an opportunity for the country to engage in public diplomacy efficiently, especially to the involvement of both government and non-government entities. International relations players effectively implement public diplomacy through a three-tiered approach, consisting of monologue, dialogue, and partnership. The research demonstrates that the organization of the Asian Games 2018 has the capacity to enhance cooperative relations between the two countries through public diplomacy initiatives.

The Indonesian diaspora in Turkey comprises various Indonesian communities residing in Turkey. It serves as a means of public diplomacy to support Indonesia's national interests, specifically to enhance bilateral economic cooperation between Indonesia and Turkey, particularly in the trade sector. The aim is to promote the potential and opportunities for exports between the two countries. The Pasar Senggol Festival 2023 is an organized series of activities used by the Indonesian diaspora in Turkey as a means to contribute to the development of Indonesia's nation branding. The organization of the Pasar Senggol Festival 2023 aims to promote the Indonesian economy, gastronomy, fashion, and other goods. Additionally, diverse arts such as Indonesian dance and music are showcased to introduce Indonesian culture. Keith Dinnie's nation branding strategy was analyzed to determine its effectiveness in

promoting Indonesia's nation brand to the Turkish people. The Indonesian diaspora, acting as a committee for the Pasar Senggol Festival 2023, implemented the strategy. This initiative has successfully enhanced economic cooperation between Indonesia and Turkey. Hence, it is expected that the committee will maintain a consistent level of involvement and fulfil its function in supporting government policies aimed at enhancing the nation's brand image. This will contribute to the greater recognition of Indonesian products and cultural values among the general public.

In summary, this research effectively employs the notion of cultural diplomacy, encompassing several elements such as nation branding, public diplomacy, and soft diplomacy, which are all relevant to the study. The Pasar Senggol Festival 2023 organized by the Indonesian diaspora in Turkey has been a notable achievement in Indonesia's cultural diplomacy efforts in Turkey. The aim and plan for organizing the Pasar Senggol Festival 2023 corresponds to the notion of cultural diplomacy, which emphasizes the promotion of culture to improve the ties among Indonesia and Turkey. In the future, Pasar Senggol Festival will be held annually, which will contribute to a greater awareness of Indonesian culture. This festival will also benefit the Indonesian diaspora, particularly those like Gelin who have married Turkish individuals, as it will assist in introducing Indonesian culture to their children and grandchildren in Turkey.

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Interview Resources:

- Aldi. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 10 March.
- April. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 11 March.
- Arin. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 11 March.
- Arya. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 10 March.
- Bunga. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 8 March.

Farel. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 3 March.

Fauzul. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 24 March.

Gina. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 14 March.

Linda. (2024) Interview. Gelin. Nino Zeh Zauzah. Istanbul, 3 March.

Lutfi. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 3 March.

Mindy. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 29 February.

Munisah. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 12 March.

Noufal. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 28 February.

Pariani. (2024) Interview. Gelin. Nino Zeh Zauzah. Istanbul, 3 March.

Rey. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 11 March.

Sari. (2024) Interview. Indonesia Community in Istanbul. Nino Zeh Zauzah. Istanbul, 29 March.

Syafiq. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 4 March.

Syifa. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 28 March.

Thalita. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 2 March.

Udin. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 3 March.

Wahida. (2024) Interview. Student. Nino Zeh Zauzah. Istanbul, 9 March.

APPENDIX

INTERVIEW QUESTIONS

Indonesian Cultural Diplomacy in Turkey: The Case of Pasar Senggol Festival 2023

Indonesian cultural diplomacy in Turkey

1. How did the organizer estimate the efficacy of The Pasar Senggol festival 2023 in contributing to Indonesian cultural diplomacy in Turkey ?
2. How does the committee view the importance of cultural diplomacy in enhancing global relationships, specifically between Indonesia and Turkey ?

Motivation of the committee

1. What motivated the Pasar Senggol festival 2023 organization to organize this cultural event in Turkey ?
2. How did the committee analyze the potential influence of the Pasar Senggol festival 2023 on promoting the positive image of Indonesian cultural diplomacy ?
3. Can you describe the planning procedure conducted by the committee for The Pasar Senggol Festival 2023 ?

Strategy Management

1. How did the committee select and interact with participants, performers, and contributors for the festival ?
2. Were there any partnerships with Turkish groups or agencies and consulate general republic Indonesia to oversee the technical aspects of the festival ?
3. How did the committee manage the budgetary and financial aspects for organizing The Pasar Senggol festival 2023 ?

Other factors

1. How will the committee assess the enduring influence of the event on the mutual cultural connections between Indonesia and Turkey ?

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