

BATIK AND TENUN ENDEK DIPLOMACY AS A CULTURAL LEGACY FROM SOEHARTO'S TO JOKOWI'S ADMINISTRATION

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ABSTRACT

The research explored the interesting relationship between Indonesian cultural heritage and international relations. It focused on Batik Indonesia and Tenun Endek Bali as strategic tools for cultural diplomacy efforts across different presidential administrations. Starting with President Soeharto's use of Batik as a gift at the United Nations in the 1980s, these textiles have appeared at six major ASEAN and APEC Summits. The key research question was whether these gorgeous textiles had been effective in promoting Indonesian culture on a global stage. The objective was to analyze the evolution of Batik Indonesia and Tenun Endek Bali, emphasizing significant international events where they gained recognition, such as the ASEAN and APEC Summits. The research employed qualitative methods and archival content to analyze the journey of batik and Tenun Endek Bali in Indonesian diplomacy. The findings present a compelling narrative. The research suggests a potential link between the use of batik and Tenun Endek and positive outcomes at global meetings, including free trade (APEC 1994), regional cooperation (ASEAN Summit 2011), and consensus building (G20 2023). This highlights Indonesia's evolving role on the international stage. This research offers a fresh perspective by examining the long-term use of batik and Tenun Endek Bali by Indonesian presidents as cultural diplomacy tools at global events, proposing a novel link to positive outcomes, and highlighting cultural heritage's potential as a 'soft power' diplomatic strategy.

Keywords: cultural heritage, batik Indonesia, tenun Endek Bali, cultural diplomacy, diplomatic strategy

INTRODUCTION

October 2 is celebrated as Batik Day in Indonesia, highlighting the cultural and national significance of batik as an iconic symbol (UNESCO, 2023). The occasion features the prominence of batik, a traditional Indonesian textile. The passage explores the broader cultural importance of textiles in Indonesia, emphasizing their diverse roles in rituals, family events, ethnic identity, modern fashion, and daily life. It underscores cloth as a tangible link to Southeast Asian history, undergoing transformations influenced by global fashion trends (Ubertazzi, 2022).

Scholars also view that cloth as a versatile

medium, emphasizing its multidimensional nature (Cunningham, 2013). Western scholars used to believe that Java experienced economic decline in the 19th century. They thought the Dutch played a significant role by intentionally promoting cheap European industrial textiles, which negatively impacted the profitable local textile production on the island (Hall, 2018). The anthropologist's perspective further supports the idea that Southeast Asia serves as a tangible representation of history, and Southeast Asian cloth holds the history of the region. It also mentions that cloth can spark creativity and show changing ideas through modern designs (Thompson & Sinha, 2019). The passage emphasizes the significance of a

roadmap for the development of batik in the Indonesian archipelago. It outlines the strategic direction for Indonesia in the field of batik, encompassing the historical dynamics, evolving techniques, motif development, and the impact of Industry 4.0. The roadmap serves as a foundation for all stakeholders in navigating the challenges of this industrial revolution (Suryaningsum et al., 2019).

Related to batik Indonesia, on October 2, 2009, UNESCO officially recognized batik as an intangible cultural heritage of Indonesia. In this acknowledgment, UNESCO emphasizes three key elements: the methods involved in creating batik, the symbolic meanings conveyed through the art form, and the cultural significance of Indonesian batik in the daily lives of the people (UNESCO, 2023). The UNESCO recognition acknowledges that batik is more than just a craft; it is an integral part of Indonesian culture. The art form is deeply woven into the daily lives of Indonesians, from traditional ceremonies to everyday clothing. This cultural significance goes beyond the aesthetic appeal of the textiles and extends to the social and cultural fabric of Indonesian society.

Following UNESCO's recognition, many artisanal batik communities sign a commitment to conserve batik as part of Indonesia's cultural heritage (Febriani, Knippenberg, & Aarts, 2023), and many local governments develop local batik industries as part of their provincial programs. Indonesia is celebrated for its rich cultural heritage, and a significant and iconic aspect of this heritage is batik, a traditional form of textile art (Nuriyanto, 2022). Batik has been an integral part of Indonesian culture for many years and is highly valued for its cultural and artistic significance (Yulianingrum et al., 2022). Meanwhile, Cvetkovich and Kellner (1997) have emphasized the significance of culture. The research presents frameworks for a cultural studies approach that examines globalization and the interplay between local and global influences.

The traditional art of batik in Central Java, particularly in the royal court cities of Yogyakarta (Yogya) and Surakarta (Solo), is historically considered the definitive style. Hamzuri (1989) has said that Javanese batik categorizes and showcases 207 classical batik motifs in seven groups, including limestone (*parang*), geometric, *banji*, creeping plants, water plants, flora, and fauna. These groups vary in size, ranging from three to 64 motifs. Beyond traditional motifs, contemporary art batiks also feature depictions of humans and everyday life scenes. Batik, viewed not just as a textile but as a form of art, carries a rich cultural legacy passed down through generations (Poon, 2020). Its intricate designs, vivid colors, and distinctive wax-resistant dyeing technique serve as a genuine reflection of Indonesian culture.

However, diverse and ancient batik traditions thrive in other regions, such as the north coast of Java (known as batik *pesisir* or coastal batik), West Java, and the islands of Madura, Bali, and Sumatra (Cunningham, 2013). Various stylistic variations exist in Java, with unique expressions found in

local communities, former royal courts, and cities like Cirebon, Indramayu, Pekalongan, Lasem, and Banyumas. The longstanding Chinese community in Java has also contributed distinct batik motifs and styles. Importantly, as demonstrated in the Spurlock Museum Southeast Asia and Oceania exhibit, batik represents just one of Indonesia's many beautiful textile traditions (Kerlogue & Pospíšilová, 2021).

As previously mentioned, ethnic textiles in Indonesia are not only batik but also Tenun Endek from Bali (Poon, 2020). Known as 'ikat', it is made by weaving ikat-dyed threads. Balinese Endek weaving is a typical Balinese handicraft that has received recognition both in Indonesia and internationally. This woven cloth has important cultural value and has been part of Bali's cultural heritage since ancient times. Woven uses traditional techniques and not machines (Nuriyanto, 2022). Tenun Endek Bali is a symbol of the local community that Balinese people routinely wear, especially on Tuesdays.

While batik has garnered international recognition as Indonesia's iconic textile, other regions boast equally significant textiles, such as Tenun Endek from Bali. This woven cloth, distinguished by its ikat dyeing technique and intricate motifs, holds deep cultural value in Balinese life and ceremonies (Langi & Park, 2017). Understanding how both batik and Tenun Endek are utilized in cultural diplomacy efforts can provide a more comprehensive picture of Indonesia's rich textile heritage and its strategic use on the global stage.

The uniqueness of Bali is closely tied to its culture and religion. Within this cultural context, textiles play a pivotal role, serving as a significant element in Balinese life, particularly in sacred ceremonies. The creation and use of Balinese textiles adhere to specific conditions dictated by Hindu teachings (Langi & Park, 2017). Tenun Ikat Bali or Endek, initially reserved for parents and nobility, has become widely accessible among the Balinese for ceremonies or temple prayers. Despite its traditional motifs and sacred decorations tied to ceremonies, the tourism boom has expanded Tenun Endek's applications beyond fabric to items like clothing, handbags, and wallets. Denpasar's efforts to market and commodify Tenun Endek are exemplified by the involvement of innovation techniques like utilizing social media. This evolution, while benefiting craftsmen and the economy (Heryadi, Darmastuti, & Kusuma, 2022), raises the need for strategic preservation to uphold the cultural essence of Tenun Endek (Parameswara et al., 2023).

Moreover, this research explores and contributes a comprehensive understanding of the cultural heritage preservation of Batik Indonesia and ethnic textiles. This research objective aims to chronicle the evolution of Batik production and its cultural significance over the presidencies from Soeharto to Jokowi on the global events and presidential engagements on international recognition and promotion. The research will identify key events where Batik and Tenun Endek Bali have been prominently featured and analyzed on the role of

Indonesian presidents in promoting batik on the global stage.

Furthermore, cultural globalization theories provide insights into how cultural products transcend national boundaries and contribute to a globalized cultural landscape (Smith, 2020). In the context of Indonesia's batik and Tenun Endek Bali, understanding their influence in a globalized cultural landscape is essential for comprehending their impact on international perceptions and relations.

Moreover, preservation and heritage studies offer theoretical foundations for delving into the preservation and transmission of cultural practices over time. The integration of heritage studies theories allows for an examination of how these practices contribute to Indonesia's national identity and cultural diplomacy efforts. Additionally, event studies provide a lens through which to explore how global events serve as platforms for showcasing Indonesia's cultural heritage and influencing international perceptions. This framework aims to provide a comprehensive understanding of how Indonesia's cultural heritage has been presented on the global stage throughout different presidential administrations, shedding light on its diplomatic significance and impact.

The theoretical framework of this research draws on multiple disciplines, including cultural diplomacy, soft power theory, cultural globalization, preservation and heritage studies, and event studies to provide a comprehensive understanding of the role of national leaders in showcasing Indonesia's batik and ethnic textiles on the global stage. Cultural diplomacy is a key concept that explores how nations strategically use cultural elements to foster international relations and achieve diplomatic goals (Cohen, 2019). It involves the deliberate use of cultural heritage and practices to enhance a country's global image and shape international perceptions. Soft power theory, on the other hand, emphasizes the ability of a nation to shape the preferences of others through appeal and attraction rather than coercion (Nye, 2021). This theory recognizes that cultural heritage, including batik and ethnic textiles, can play a significant role in a country's soft power, as it represents the nation's cultural appeal and attractiveness to the international community.

The contemporary international landscape is characterized by an intensified focus on cultural heritage as a tool for shaping national identity and fostering international relations (Smith, 2020). This phenomenon is particularly relevant for Indonesia, where textiles like batik and Tenun Endek embody a rich cultural legacy and have been designated as intangible cultural heritage by UNESCO (UNESCO, 2023).

While scholarly attention has been devoted to the artistic and cultural value of these textiles (Yulianingrum et al., 2022; Poon, 2020), a critical gap exists in the understanding of their strategic deployment in Indonesian cultural diplomacy efforts.

This research aims to address this gap by examining the evolution of batik and Tenun Endek within the framework of Indonesian cultural diplomacy across different presidential administrations, from Soeharto to Jokowi.

The urgency of this research stems from the growing recognition of cultural heritage as a form of 'soft power' (Nye, 2021). Soft power refers to a nation's ability to influence others through attraction and cultural appeal rather than coercion. Batik and Tenun Endek, with their intricate designs, vibrant colors, and symbolic meanings, hold immense potential to contribute to Indonesia's soft power on the global stage. Understanding how these textiles have been utilized in cultural diplomacy efforts can provide valuable insights into Indonesia's evolving position within the international community.

Existing research has explored various aspects of Indonesian cultural heritage, including its role in shaping national identity (Cvetkovich & Kellner, 1997) and the importance of preserving traditional textile production techniques (Heryadi, Darmastuti, & Kusuma, 2022). However, a comprehensive analysis of how batik and Tenun Endek have been strategically employed by different presidential administrations to achieve specific diplomatic goals is currently lacking. This research seeks to address this gap by examining key global events where these textiles have been prominently featured and analyzing the role of Indonesian presidents in promoting them.

The objective of the research is to answer several research questions. First is how Indonesia's cultural heritage, including batik and Tenun Endek Bali, has influenced global events during the presidencies from Soeharto to Jokowi. Secondly, it also seeks to understand the discussions and outcomes of cultural diplomacy in these events, specifically examining Indonesia's role in geopolitics and economic growth. By investigating these questions, this research aims to contribute to a deeper understanding of Indonesia's cultural diplomacy strategies and the evolving significance of batik and Tenun Endek in the contemporary world. Then, it also aims to analyze the evolution and the role of batik and Tenun Endek in Indonesia's cultural diplomacy, which brings contributions to Indonesia's global presence.

In today's globalized world, cultural heritage plays a more critical role than ever in shaping a nation's identity and fostering international relations. This is particularly true for Indonesia, where textiles like batik and Tenun Endek hold immense cultural significance and have been recognized by UNESCO as intangible cultural heritage (UNESCO, 2023). In summary, Batik Indonesia and Tenun Endek Bali are part of Indonesia's cultural heritage, which is becoming an intangible asset used in global events as part of cultural diplomacy (Clarke, 2016). Understanding how these textiles are used in cultural diplomacy efforts is becoming increasingly urgent as Indonesia strives to strengthen its position on the world stage.

METHODS

The research aims to trace the trajectory of batik's global exposure from the Soeharto to Jokowi administrations using archival records, historical documents, and cultural artifacts related to international events featuring batik and Tenun Endek Bali. The research will systematically examine how presidential engagements and global events have shaped the international recognition of batik and Tenun Endek Bali.

The research employs a qualitative method, specifically archival research and content analysis. Archival research delves into historical records,

documents, and artifacts held in various locations, such as archives, libraries, museums, or other repositories (Krippendorff, 2019).

Data collection for this research comes from several documentary sources. The documentation is collected from academic journals, books, concept notes, articles, government websites, and news articles; in total, 22 documents are analyzed (Tables 1 and 2). Data are taken from the public domain, where the timeline is in line with Soeharto's administration to Jokowi's starting from 1980 to 2023. The documentary analysis is undertaken using content analysis techniques, and the data can be seen in Table 1.

Table 1 provides a list of data sources used in

Table 1 Data Collection Category: Academic Journal

No	Data	Category	Author	Website
1	Three eras of Indonesian arts diplomacy	Journal of the Humanities and Social Sciences of Southeast Asia	Cohen (2019)	https://Brill.Com/View/Journals/Bki/175/2-3/Article-P253_6.Xml?Language=En
2	The making of a national icon: Narratives of batik in Indonesia	Journal, Cogent Arts & Humanities	Febriani, Knippenberg, & Aarts (2023)	https://www.tandfonline.com/action/showCitFormats?doi=10.1080/0%2F23311983.2023.2254042
3	Preservation of the batik industry in Indonesia as part of the national identity	International Journal of Science and Applied Science: Conference Series (Vol. 6, No. 2, pp. 1-18).	Nuriyanto (2022)	https://jurnal.uns.ac.id/ijsascs/article/view/73912
4	Symbolic resistance: Tradition in batik transitions sustain beauty, cultural heritage and status in the era of modernity	World Journal of Social Science, 7(2).	Poon (2020)	https://www.sciencedirect.com/journal/index.php/wjss/article/view/16575
5	Cultural diplomacy in ASEAN: Collaborative efforts	International Journal of Social Science and Humanity, 5(4), 394.	(Ma, 2015)	https://www.researchgate.net/profile/Ratih-Indraswari/publication/272909603_Cultural_Diplomacy_in_ASEAN_Collaborative_Efforts/links/615eb8ff5a481543a88cf549/Cultural-Diplomacy-in-ASEAN-Collaborative-Efforts.pdf
6	<i>Wayang dan batik sebagai wahana praktek diplomasi kebudayaan</i>	Kawruh: Journal of Language Education, Literature and Local Culture, 1(2), 105-115.	Purwasito and Kartinawati (2019)	https://journal.univetbantara.ac.id/index.php/kawruh/article/view/401
7	Theorizing the role of cultural products in cultural diplomacy from a cultural studies perspective	International journal of cultural policy, 22(2), 147-163.	Clarke (2016)	https://www.tandfonline.com/doi/abs/10.1080/10286632.2014.958481
8	Indonesia's economic diplomacy in strengthening the creative economy industry market in Southeast Asia	Journal Central Asia & the Caucasus (14046091), 23(1).	Heryadi, Darmastuti, & Kusuma (2022)	https://openurl.ebsco.com/EPD-B%3Aagcd%3A8%3A18501432/detailv2?sid=eb-sco%3Aplink%3Ascholar&id=ebsco%3Aagcd%3A158215546&crl=c
9	<i>Wujud nasionalisme di media digital (Analisis tweet tentang baju batik di puncak KTT G20)</i>	Jambura Journal Civic Education, 3(1).	Juniarti and Prathama (2023)	https://ejurnal.ung.ac.id/Index.Php/Jacedu/Article/View/18511

Table 1 Data Collection Category: Academic Journal (Continued)

No	Data	Category	Author	Website
10	The role of G20 on the dignity of the Indonesian nation in the eyes of the world	Journal Transnational Universal Studies, 1(7), 338-347.	Yuniarto et al. (2023)	https://journaltransnationaluniversalstudies.org/index.php/gp/article/view/49
11	<i>Pragmatisme multilateral dalam momen keketuaan Indonesia di G20 dan ASEAN, 2022-2023</i>	Jurnal Politika Dinamika Masalah Politik Dalam Negeri dan Hubungan Internasional, 14(2), 131-152.	Rosyidin (2023)	https://dprexternal3.dpr.go.id/index.php/politika/article/view/4123
12	The ASEAN economic community and ASEAN economic integration	Journal of Contemporary East Asia Studies, 10(1), 24-41.	Ishikawa (2021)	https://www.tandfonline.com/doi/full/10.1080/24761028.2021.1891702
13	<i>Diplomasi kebudayaan Indonesia: Era orde baru hingga kini</i>	Jisiera: The Journal of Islamic Studies and International Relations, 3(1), 45-58.	Nursita and Sahide (2018)	https://journal.insiera.org/index.php/jisiera/article/view/27
14	The recap of Indonesia G20 presidency in Bali	Bali Tourism Journal, 6(3), 47-51	Pramana (2022)	https://www.balitourismjournal.org/ojs/index.php/btj/article/view/81
15	Chairmanship in Asean: Lesson learned for Indonesia	Jurnal Penelitian Politik, 19(2), 129-144.	Farhana (2022)	https://ejournal.politik.lipi.go.id/index.php/jpp/article/view/1253
16	<i>Analisis diplomasi publik Indonesia sebagai tuan rumah penyelenggara kegiatan KTT Asean ke-43</i>	Innovativ: Journal of Social Science Research, 3(6), 3218-3225.	Sijabat et al. (2023)	https://j-innovative.org/index.php/Innovative/article/view/6722
17	G20 at the critical juncture. Indonesia's 2022 presidency: Internal and external shocks, risks of power rebalancing and eventual demise, causes of resilience and re-equilibrium	International Organisations Research Journal	Larionova (2023)	https://iorj.hse.ru/data/2023/06/09/2016864237/2_Larionova.pdf

Source: from all the data mentioned in column website

Table 2 Data Collection Category: Other than Academic Journals

No	Data	Category	Author	Website
1	Batik cloth, a national heritage. Annual publication of Spurlock Museum University of Illinois Urbana campaign	Book	Cunningham (2013)	https://www.Spurlock.Illinois.Edu/Pdf/About/Publications/Spurlockmag-Fall13.Pdf
2	<i>Busana KTT APEC dari masa ke masa</i>	News article	Aufa (2014)	https://www.liputan6.com/fashion-beauty/read/2132285/busana-Summit-apec-dari-masa-ke-masa?page=8
3	<i>Para pemimpin Summit APEC kenakan kain Endek Bali</i>	News article	Kawilarang (2013)	https://www.viva.co.id/berita/dunia/449891-para-pemimpin-Summit-apec-kenakan-kain-endek-bali
4	<i>Misteri di balik warna batik pemimpin negara di Summit G20 Bali</i>	News article	Isa (2022)	https://www.cnnindonesia.com/internasional/20221117183719-106-875253/misteri-di-balik-warna-batik-pemimpin-negara-di-Summit-g20-bali
5	<i>Dua kali Jokowi ajak kepala negara pakai batik</i>	News article	Safira (2023)	https://20.detik.com/detikupdate/20220230512-230512046/dua-kali-jokowi-ajak-kepala-negara-pakai-batik

Source: from all the data mentioned in column website

your research, specifically academic journals. These journals cover various topics related to global events, cultural heritage, and diplomacy, mainly focusing on Indonesia. Table 1 demonstrates a strong foundation for the study by utilizing credible academic sources to explore the connection between Indonesian cultural heritage, specifically batik, and its use in diplomatic efforts. The recency of the articles (2015-2023) ensures access to up-to-date information. The variety of topics covered offers a comprehensive perspective on the subject. Critically analyzing these sources could extract valuable insights to support the research on the strategic use of batik and Tenun Endek in Indonesian cultural diplomacy.

The data sources for Table 2 are all non-academic sources, including a book, news articles, and a website. This means the information has not been subjected to the same level of peer review as academic journal articles. However, the sources are all from reputable organizations, and the authors are experts in their fields. The content of the data sources in Table 2 is all related to the use of batik and Tenun Endek in Indonesian cultural diplomacy. The sources provide information on the history of these textiles, their use in international events, and their impact on Indonesia's image abroad.

RESULTS AND DISCUSSIONS

Based on the data collection, the research is divided into three eras of Indonesian cultural diplomacy, starting from the Soeharto presidential era and continuing to Jokowi's (Nursita & Sahide, 2018). These results will explain the cultural diplomacy that participated in global events.

Batik's selection as a prominent cultural symbol is rooted in Indonesia's rich history and cultural significance. Dating back centuries, batik is a traditional textile art form practiced across various regions. Each region boasts unique styles, patterns, and dyeing techniques, reflecting local cultural heritage (e.g., flora, fauna, mythology). Batik's intricate designs, vibrant colors, and traditional methods of wax-resist dyeing contribute to its undeniable aesthetic appeal. Furthermore, UNESCO's recognition of Batik as an intangible cultural heritage in 2009 solidified its status as a national treasure and symbol of Indonesian identity.

The Indonesian government's recent focus on promoting Tenun Endek alongside batik reflects its commitment to showcasing the rich tapestry of Indonesian textiles. Tenun Endek, a handwoven fabric from Bali, holds immense cultural significance in Balinese life and ceremonies. Its unique ikat dyeing technique and intricate motifs often depict religious symbols, flora, fauna, and stories from Balinese mythology. Tenun Endek stands out from Batik due to its weaving technique, frequently using a backstrap loom and creating geometric patterns. The Indonesian government has undertaken initiatives to promote

Tenun Endek, including regulations mandating its use in Bali's civil service (La-Torre, 2022). These efforts aim to preserve this cultural heritage, empower local artisans, and elevate Tenun Endek's national and international recognition.

The first cultural diplomacy at global events was under Soeharto Presidential as the first president of Indonesia who introduced batik to global events. At the United Nations conference in the 1980s, Batik was presented as a gift to the other delegation members (Fitriani, 2021). In the 1980s, Mochtar Kusumaatmadja, Indonesia's foreign minister, played a pivotal role in advancing arts diplomacy. As the architect of cultural diplomacy in 1983, Kusumaatmadja, known for his maritime law expertise, aimed to enhance Indonesia's international image. Departing from traditional notions of mutual understanding, his focus is on strategically building Indonesia's reputation abroad (Nabbs-Keller, 2013). Additionally, he is renowned for conceptualizing the archipelagic state, which was acknowledged by a 1982 UN convention, establishing exclusive national sovereignty over waters between islands. Kusumaatmadja's approach underscores the instrumental role of cultural diplomacy in serving national interests (Butcher & Elson, 2017). As this support from the foreign ministry Kusumaatmadja is quite significant, there are several bilateral events between Indonesia and other countries that remark batik as the landmark of the relationship.

President Soeharto gives Nelson Mandela half a dozen batik shirts for him to wear daily (Wulandari, 2021). That moment marks Mandela's introduction to batik. At that time, Nelson Mandela still served as the Deputy Chairperson of the African National Congress. Nelson Mandela, the anti-apartheid hero, showcases his love for Indonesian batik, making international fashion statements. He surprises President Suharto by wearing batik during a 1997 visit to Indonesia. Mandela continues to wear batik at official events, enhancing his charismatic figure. Introduced to batik in 1990, he consistently embraces it during subsequent visits to Indonesia, often favoring designs by renowned batik artist Iwan Tirta.

In Table 3, several significant global events are counted as the cultural diplomacy of Batik and Tenun Endek. In 1986, during his second term, USA President Ronald Reagan visited Indonesia as the guest of President Soeharto from April 29 to May 2, intending to attend the G7 Summit in Tokyo afterward. Surprisingly, Reagan altered his plans, choosing to meet Soeharto in Bali on May 1, coinciding with an ASEAN Foreign Ministers' meeting (Cuniberti, 1986). Reagan, considering the region strategically important for the USA, joined Soeharto at the ASEAN event. This decision underscores the significance of ASEAN as a crucial partner for the United States. The move is outlined in records from the Reagan Presidential Museum and Library. He and his wife, Nancy Reagan, were wearing batik at the gala dinner event in Bali. This meeting is significant since it results in the regional collaboration between the

Table 3 Global Events and Cultural Diplomacy

No	Presidential Era	Year	Global Events	Cultural Diplomacy: Global Leaders wore Batik or Tenun Endek Bali
1	Soeharto	1986	Summit ASEAN, Bali	Batik
2	Soeharto	1994	APEC, Bogor	Batik
3	Susilo Bambang Yudhoyono	2011	Summit ASEAN, Bali	Batik
4	Susilo Bambang Yudhoyono	2013	APEC, Bali	Tenun Endek, Bali
5	Joko Widodo	2023	Gala Dinner, Summit ASEAN, Bali	Batik Lasem
6	Joko Widodo	2023	Welcoming Dinner G20 Meeting, Bali	Tenun Endek, Bali

Source: author's compilation analysis

USA and ASEAN. In his address to ASEAN Foreign Ministers, President Reagan highlights the substantial 1985 trade balance of USD 23.5 billion between the USA and ASEAN, signifying a crucial collaboration (Setiawan, 2022). Expressing pride in the USA's role as a strategic partner for ASEAN in achieving peace and a better future, Reagan emphasizes the desire for closer ties between the American people and ASEAN leaders (Mohsin, 2017). He concludes with gratitude and a hope for strengthened relations.

The major influence in cultural diplomacy in Soeharto's era was the APEC meeting in 1994. President Soeharto had a significant role in the worldwide promotion of Indonesian batik (Febriani, Knippenberg, & Aarts, 2023). The 1994 APEC meeting played a pivotal role in cultural diplomacy. Soeharto actively promoted Indonesian batik on a global scale, making it the official dress code for the APEC conference he hosted in Bogor (Kawilarang, 2013). Renowned artist Iwan Tirta created 18 batik motifs for the heads of state attending the event. Soeharto's reign from 1967 to 1998 significantly contributed to establishing batik as a prominent symbol of Indonesia (Aufa, 2014). This strengthens the perception of batik as an iconic Indonesian cultural emblem (Nuriyanto, 2022). The culmination of events during Soeharto's regime marks a crucial turning point, paving the way for UNESCO's recognition of batik.

The result of the APEC 1994 meeting in Bogor was the landmark of free trade and an open multilateral system. The APEC leaders convened in Bogor, Indonesia, in 1994, articulating their commitment to shaping the economic future of the Asia-Pacific region. Building on the vision established in Seattle in 1993, they pledged to find cooperative solutions to evolving economic challenges, promote an open multilateral trading system, and reduce barriers to trade and investment (Dutta, 1995). Recognizing the diverse economies within the region, they aimed to narrow development gaps and foster sustainable growth. The leaders set a goal of free and open trade by 2020, emphasizing opposition to inward-looking trading blocs (Ma, 2015). They prioritized strengthening the open multilateral trading system, intensifying regional development cooperation, and

facilitating trade and investment through programs addressing administrative impediments. The declaration underscored APEC's ambition to lead global trade and investment liberalization, focusing on inclusivity, sustainability, and ongoing collaboration (APEC, 2020).

After Soeharto's era, cultural diplomacy was taken seriously by Susilo Bambang Yudhoyono, the president of Indonesia, in 2004-2014. During his presidency, there are at least two global meetings using batik for the country leaders. There were the ASEAN Summit 2011 and the APEC Meeting 2013. At the ASEAN Summit in 2011, Indonesia assumed the ASEAN Chairmanship with the theme *ASEAN Community in a Global Community of Nations*, emphasizing the success of achieving the ASEAN Community by 2015 (Ishikawa, 2021). Indonesia aims to host various ASEAN meetings and strengthen collective contributions to global challenges. The logo, featuring a wayang (shadow puppet) mountain, symbolizes Indonesia's leadership in realizing the three pillars of the ASEAN community (Purwasito & Kartinawati, 2019). Indonesia's active participation in ASEAN was grounded in its geopolitical and geo-economic experiences, dating back to its role as a founding member in 1967 (ASEAN, 2023). Throughout history, Indonesia has contributed significantly to ASEAN's transformation, aligning with its progress. During its chairmanship, Indonesia prioritizes a People-Oriented and People-Centered ASEAN, ensuring tangible benefits for the region's citizens. Indonesia's leadership also reflects in strategically involving Russia and the US in the East Asia Summit (Mahbubani, 2022).

The dress code of batik at the 19th ASEAN Summit's dinner hosted in Bali garnered attention, elevating the status of the Indonesian traditional attire (Kementrian Luar Negeri Republik Indonesia, 2023). President Barack Obama notably embraced the 'Voices of Peace' event's batik dress code, enhancing the global appeal of Indonesian batik. Tourism Minister Mari Elka Pangestu expressed optimism, anticipating that the distinctive 'Summit' batik would set a trend, making Indonesian batik even more popular. The event featured a dedicated space at the ASEAN Fair 2011 to

showcase various Indonesian batik patterns, aiming to promote and facilitate international trade.

The enduring tradition of donning the host country's traditional attire at APEC Summits persists, exemplified by the 1994 APEC Summit in Bogor featuring batik and the 2013 APEC Summit in Nusa Dua, Bali, showcasing traditional woven Tenun Endek, Bali. Designated as APEC costumes, these ensembles were elegantly worn by leaders such as Russia's Vladimir Putin in green and China's Xi Jinping in red. Hosted by President Susilo Yudhoyono, attired in blue Endek fabric, and First Lady Ani Yudhoyono in a matching Balinese kebaya, this practice harks back to the Bogor Goals of the 1994 APEC Summit, symbolizing a renewed commitment to APEC principles (APEC, 2023).

APEC meeting in Bali in 2013 resulted in several reaffirmed commitments to a seamless regional economy, emphasizing the theme of *a Resilient Asia Pacific, Engine of Global Growth*. They reviewed progress towards the Bogor Goals for free trade by 2020, endorsing efforts to strengthen the multilateral trading system. The ministers encouraged advancing trade and investment liberalization, promoting services trade, facilitating investment, and supporting green growth initiatives. Industrial dialogues on automotive, life sciences, and chemicals were highlighted. The ministers addressed next-generation trade issues, exploring a Free Trade Area of the Asia-Pacific (FTAAP), and emphasized the importance of facilitating trade financing to support global recovery. Overall, their focus was on sustained regional economic integration and cooperation (APEC, 2013).

Furthermore, during the Joko Widodo presidential, cultural diplomacy at global events happened at least twice, at the ASEAN Summit 2023 and G20 Meeting 2023, where the country leaders on those venues were using Batik or Tenun Endek Bali (Safira, 2023). Joko Widodo, known as Jokowi, is phenomenal in his step of global diplomacy and geopolitical strategy. His approach is quite unusual when it comes to public appearances (The Jakarta Post, 2023). His footsteps are significant to Indonesia, whether on a national or international scale.

ASEAN Summit 2023 was held in Jakarta. For the gala dinner, all the country leaders wore Batik Lasem. While previously in Labuan Bajo, East Nusa Tenggara, the 42nd ASEAN Summit already concluded the result with key agreements on issues presented by President Joko Widodo (Kementerian Komunikasi dan Informatika, 2023). The summit addressed human trafficking, the Myanmar crisis, electric vehicle development, cross-border digital payments, and migrant worker protection (Farhana, 2022). The leaders pledged collaboration on combating human trafficking, supporting Myanmar's Five-Point Consensus, promoting electric vehicles for emission reduction, advancing regional digital payment connectivity, and ensuring migrant worker rights. These agreements align with ASEAN's central goal of strengthening regional autonomy. President Widodo

emphasized ASEAN's unity and common goal of fostering a peaceful, stable, and prosperous region (Sijabat et al., 2023). The summit showcased Labuan Bajo as a super-priority destination for Indonesia (Kembara, 2023).

The second significant global event in 2023 was the G20 meeting in Bali. This meeting resulted in Indonesia successfully hosting the G20 Summit in Bali, marking a significant global role post-COVID-19 (Yuniarto et al., 2023). The G20 Bali leaders' declaration, comprising 52 paragraphs, notably condemned the war in Ukraine. President Joko Widodo actively pursued peace efforts between Ukraine and Russia, showcasing Indonesia as a global negotiator (Larionova, 2023). Diplomatic success was evident in the consensus-driven declaration, emphasizing the importance of upholding international law and multilateral systems (Pramana, 2022). The presidency's positive impact included agreements on global health resilience, energy transition, and collaboration for sustainable investment. The event revitalized micro, small, and medium enterprises (MSMEs) and Indonesian tourism, fostering formal interstate cooperation and boosting foreign tourism and investment in Indonesia. The G20 Summit underscored Indonesia's growing respect on the international stage.

The G20 Summit's dinner in Bali showcases Indonesian culture, notably the traditional Tenun Endek Bali worn by world leaders, including China's Xi Jinping and Canada's Justin Trudeau, Risi Sunak (Juniarti & Prathama, 2023). Endek, a traditional Balinese woven fabric, symbolizes cultural heritage (Isa, 2022) and is mandated for use in Bali's civil service (La-Torre, 2022). Originating in the 16th century, it serves various purposes, from sacred ceremonies to school uniforms. The fabric has evolved with modern innovations like bags and masks, featuring diverse motifs with deep cultural significance. Gubernatorial support emphasizes Tenun Endek's preservation as a cultural legacy, reflecting Bali's character and integrity. The Indonesian government has undertaken several initiatives to promote the nation's culture through different channels of diplomatic relations (Rosyidin, 2023). These efforts present significant opportunities, as highlighted by Martini's (2021) research on the revival of endek cloth weavers in Bali, emphasizing the need for support from regional and central governments. Moreover, the findings of Dewi and Lestari's (2020) research indicate that the implementation of the Bali regional government's policy, as outlined in Gubernatorial Regulation No. 79 of 2018, which mandates the use of traditional clothing, has yielded favorable outcomes for entrepreneurs and craftsmen. Specifically, there has been a notable surge in the demand for traditional fabrics and weaving, leading to an increase in the number of orders received. This fosters the formulation of optimal strategies for business entities to consistently capitalize on current opportunities and enhance their production capacities.

CONCLUSIONS

The research investigates the strategic use of batik and Tenun Endek Bali textiles by Indonesian governments across various administrations as soft power instruments in cultural diplomacy. The analysis focuses on the presence of these textiles at high-profile international events, highlighting their enduring impact on diplomatic relations. World leaders wearing Batik and Tenun Endek Bali at significant conferences have been proven to support form collaborations and shape how Indonesia is recognized globally.

The main finding from this research is that batik and Tenun Endek Bali are expanding beyond just symbolic representation. These textiles have become influential tools, effectively promoting Indonesia's cultural heritage and shaping its global image. By showcasing these textiles at international events, Indonesian governments have leveraged cultural diplomacy to enhance the country's soft power. This finding suggests that promoting cultural heritage can be a valuable strategy for fostering international collaboration and reinforcing Indonesia's position on the world stage.

This research also holds significant implications for future cultural diplomacy efforts. The consistent effectiveness of batik and Tenun Endek at high-profile gatherings suggests that the strategic promotion of cultural heritage can be a cornerstone of Indonesian soft power. By fostering a positive association between Indonesia and its rich cultural traditions, cultural diplomacy can contribute to building trust and rapport with other nations. This, in turn, can pave the way for stronger international partnerships and collaboration across various sectors.

However, it is important to acknowledge the limitations of this research. It primarily relies on analyzing data from specific high-profile gatherings. While this approach reveals the effectiveness of Batik and Tenun Endek in high-stakes diplomatic settings, it offers a limited perspective on the broader impact of cultural diplomacy.

Further research is needed to explore several areas. The first is the impact on the batik and Tenun Endek industries. This research focuses on the diplomatic impact of these textiles. However, a deeper understanding of how cultural diplomacy efforts have influenced the batik and Tenun Endek industries would be valuable. Research could explore how international exposure has affected production, demand, and the livelihoods of artisans. Second, in the public perception area, this research analyzes the role of batik and Tenun Endek at high-level diplomatic events. However, the public's perception of these textiles and their association with Indonesia remains unexplored. Research could investigate how cultural diplomacy efforts translate to public awareness and appreciation of Indonesian culture on a global scale.

The third point is the targeted audience. This research focuses on the impact of batik and Tenun Endek Bali on world leaders at high-profile events.

However, it is important to consider if these specific textiles resonate with the broader international audience beyond these elite circles. Further research could explore the effectiveness of cultural diplomacy efforts in reaching a wider international audience and fostering a deeper understanding of Indonesian culture. This could involve investigating the use of alternative media or cultural exchange programs alongside the use of these textiles in diplomacy.

By addressing these limitations and exploring the suggested avenues for further research, a more comprehensive understanding of the strategic use of cultural heritage in Indonesian diplomacy can be achieved. This knowledge can then be used to inform and refine future cultural diplomacy efforts, ensuring that batik and Tenun Endek Bali, along with other cultural treasures, continue to effectively serve as instruments of soft power for Indonesia on the world stage.

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