



**INDONESIAN CULTURAL DIPLOMACY IN THE
UNITED STATES OF AMERICA: BATIK AS
NATIONAL BRANDING UNDER
PRESIDENT SUSILO BAMBANG YUDHOYONO
ADMINISTRATION (2009-2014)**

**By
DENY CHRISTI RIPTIANA
016201300038**

**A thesis presented to the
Faculty of Humanities
President University
In partial fulfillment of the requirements for
Bachelor Degree in International Relations
Major in Diplomacy Studies**

January 2017

**THESIS ADVISER
RECOMMENDATION LETTER**

This thesis entitled **“INDONESIAN CULTURAL DIPLOMACY IN THE UNITED STATES OF AMERICA: BATIK AS NATIONAL BRANDING UNDER PRESIDENT SUSILO BAMBANG YUDHOYONO ADMINISTRATION (2009-2014)”** prepared and submitted by Deny Christi Riptiana in partial fulfillment of the requirements for the degree of Bachelor of Arts in International Relations in the Faculty of Humanities has been reviewed and found to have satisfied the requirements for a thesis fit to be examined. I therefore recommend this thesis for Oral Defense.

Cikarang, Indonesia, 26 May 2017

Drs. Teuku Rezasyah, M.A., Ph.D.

DECLARATION OF ORIGINALITY

I declare that this thesis, entitled “INDONESIAN CULTURAL DIPLOMACY IN THE UNITED STATES OF AMERICA: BATIK AS NATIONAL BRANDING UNDER PRESIDENT SUSILO BAMBANG YUDHOYONO ADMINISTRATION (2009-2014)” is, to the best of my knowledge and belief, an original piece of work that has not been submitted, either in whole or in part, to another university to obtain a degree.

Cikarang, Indonesia, 26 May 2017

Deny Christi Riptiana

**PANEL OF EXAMINER
APPROVAL SHEET**

The Panel of Examiners declare that the thesis entitled “INDONESIAN CULTURAL DIPLOMACY IN THE UNITED STATES OF AMERICA: BATIK AS NATIONAL BRANDING UNDER PRESIDENT SUSILO BAMBANG YUDHOYONO’S ADMINISTRATION (2009-2014)” that was submitted by DENY CHRISTI RIPTIANA majoring in International Relations from the Faculty of Humanities was assessed and approved to have passed the Oral Examinations on June 12, 2017

Drs. Teuku Rezasyah, M.A., Ph.D.

Prof. A.A. Banyu Perwita, Ph.D.

Isyana Adriani, B.A., M.Si.

TABLE OF CONTENTS

| | Page |
|--------------------------------------|------|
| THESIS ADVISER RECOMMENDATION LETTER | |
| DECLARATION OF ORIGINALITY | |
| ABSTRACT | |
| ACKNOWLEDGEMENT | i |
| LIST OF FIGURES..... | iii |
| LIST OF ACRONIM | iv |
| TABLE OF CONTENTS | v |
| CHAPTER | |
| I. INTRODUCTION | 1 |
| 1.1 Background of Study | 1 |
| 1.2 Problem Identification | 5 |
| 1.3 Statement of the Problem | 7 |
| 1.4 Research Objective | 7 |
| 1.5 Significance of the Study | 8 |

| | |
|---|----|
| 1.6 Theoretical Framework | 9 |
| 1.7 Scope and Limitation of the Study | 12 |
| 1.8 Structure of Research..... | 13 |
| 1.9 Definition of Terms | 14 |
| 1.10 Research Methodology | 16 |
| II. LITERATURE REVIEW | 18 |
| 2.1 Introduction | 18 |
| 2.2 “Cultural Diplomacy The Linchpin of Public Diplomacy” by Report of the Advisory Committee on Cultural Diplomacy U.S Department of State (2005) | 19 |
| 2.3 “Reframing Cultural Diplomacy: The Instrumentalization of Culture under the Soft Power Theory” by Zamorano, Mariano Martin (2016)..... | 21 |
| 2.4 “Model Diplomasi Indonesia terhadap UNESCO dalam Mematenkan Batik sebagai Warisan Budaya Indonesia tahun 2009” (Indonesia Model Diplomacy to UNESCO in Patenting Batik as Indonesian Cultural Heritage in 2009) by Lusianti, Leni Putri & Faisyal Rani (2012) | 23 |
| 2.5 “Batik, A Beautiful Cultural Heritage that Preserve Culture and Support Economic Development in Indonesia” by Steelyana, Evi (2012) | 24 |
| 2.6 “Warta Ekspor: Membangun Nation Branding” (Export News: Building a Nation Branding) by Ministry of Trade Republic of Indonesia (2011) | 26 |

| | |
|---|----|
| 2.7 “Warta Ekspor: Membangun Nation Branding” (Export News: Building a Nation Branding) by Ministry of Trade Republic of Indonesia (2011) | 28 |
| 2.8 “Branding the Nation: Towards a Better Understanding” by Ying Fan (2010) | 29 |
| 2.9 Chapter Summary | 31 |
| III. METHODOLOGY | 33 |
| 3.1 Introduction | 33 |
| 3.2 Research Method | 34 |
| 3.3 Research Framework | 34 |
| 3.4 Research Time and Place..... | 37 |
| 3.5 Research Instrument | 37 |
| 3.6 Research Design | 38 |
| 3.7 Chapter Conclusion | 40 |
| IV. INDONESIAN CULTURAL DIPLOMACY: BATIK AS NATIONAL BRANDING | 41 |
| 4.1 Chapter Background | 41 |
| 4.2 Indonesian Cultural Diplomacy..... | 42 |
| 4.3 Batik Indonesia | 46 |
| 4.4 Batik as National Branding | 49 |
| V. THE APPLICATION OF BATIK AS NATIONAL BRANDING IN THE UNITED STATES OF AMERICA | |

| | |
|--|----|
| DURING PRESIDENT SUSILO BAMBANG YUDHOYONO’S ADMINISTRATION (2009-2014)..... | 51 |
| 5.1 Chapter Background | 51 |
| 5.2 Indonesian Cultural Diplomacy in USA 2009-2014 | 52 |
| 5.3 Batik as National Branding in the USA | 54 |
| 5.4 Indonesian Government Efforts | 56 |
| VI. CONCLUSION | 65 |
| BIBLIOGRAPHY | 68 |
| APPENDICES..... | 77 |

ABSTRAK

*Thesis title: Indonesian Cultural Diplomacy in the United States of America:
Batik as National Branding under President Susilo Bambang
Yudhoyono's Administration (2009-2014)*

Skripsi ini bertujuan untuk memberikan pemahaman bagi masyarakat Indonesia mengenai pentingnya diplomasi budaya dan *national branding* khususnya *national branding* Indonesia. Melalui diplomasi kebudayaan dan *national branding* Indonesia diharapkan orang-orang dari negara lain khususnya Amerika dapat mempelajari warisan budaya dari Indonesia, batik menjadi lebih dicintai oleh negara-negara lain dan negara lain dapat selalu mengingat Indonesia. Selain itu batik dapat terus dilestarikan khususnya oleh masyarakat Indonesia karena batik merupakan warisan budaya yang sangat berharga. Penggunaan diplomasi kebudayaan sekarang ini sangatlah penting karena diplomasi kebudayaan dapat dengan mudah diterima oleh masyarakat. Untuk itulah penelitian ini membahas batik pada masa Presiden Susilo Bambang Yudhoyono karena dinilai pada masa inilah diplomasi kebudayaan Indonesia dan batik dengan gencar dipromosikan di Amerika Serikat. Banyaknya usaha yang dilakukan pemerintah Indonesia dalam mempromosikan batik dan melestarikan batik di Amerika Serikat menjadi hasil bahwa diplomasi kebudayaan Indonesia telah sukses dilaksanakan di Amerika Serikat, dan diharapkan akan terus berlanjut.

Kata kunci: diplomasi kebudayaan Indonesia, batik, *national branding*, usaha pemerintah

ABSTRACT

*Thesis title: Indonesian Cultural Diplomacy in the United States of America:
Batik as National Branding under President Susilo Bambang
Yudhoyono's Administration (2009-2014)*

This thesis aims to provide an understanding for Indonesian people about the importance of cultural diplomacy and national branding, especially Indonesia's national branding. Through Indonesian cultural diplomacy and national branding is expected people from other countries especially the United States can learn the cultural heritage of Indonesia, batik becomes more loved by other countries and other countries can always remember Indonesia. Besides that, batik can be preserved especially by Indonesian people because batik is a very valuable cultural heritage. The use of cultural diplomacy today is very important because cultural diplomacy can be easily accepted by society. For this reason this study discusses batik during President Susilo Bambang Yudhoyono's administration because it is considered at this time the diplomacy of Indonesian culture and batik heavily promoted in United States of America. Many efforts undertaken by the Indonesian government in promoting batik and preserving batik in United States is the result that Indonesian cultural diplomacy has been successfully implemented in United States and expected to be continue.

Keywords: Indonesian cultural diplomacy, batik, national branding, government efforts

ACKNOWLEDGEMENT

Praise the Lord, the writer express the highest gratitude to Jesus Christ for blessing, love, opportunity, health, and mercy to complete this bachelor thesis. This thesis entitled “Indonesian Cultural Diplomacy in United States of America: Batik as National Branding in President Susilo Bambang Yudhoyono’s Administration (2009-2014)” is submitted as the final requirement in accomplishing bachelor degree of International Relations, President University.

In writing process of this thesis, a lot of people had provided motivation, advices, and supports for the writer. In this valuable chance, the writer intended to express the gratitude and appreciation to all of them. First, the writer’s deepest appreciation goes to the beloved parents, thank you my parents for your support, love, pray, and reminding me to keep going and never give up, I also want to thank my little sister for her support.

The writer presents the sincere appreciation goes to Drs. Teuku Rezasyah, M.A., Ph.D. as the Dean of Faculty of Humanities President University and also as my thesis adviser. Then the second adviser Isyana Adriani, BA, M.Si who has helped me patiently finishing this bachelor thesis by giving suggestion, guidance, support, and correction until the completion of this thesis.

I am very grateful to have some close friends who always support me. The first appreciation goes to my senior, thank you for your support and your help. You are a good listener for every problem I faced, you always give me the good advice that I would never forget it. I also want to express my appreciation to my junior who always keep supporting me, Lia Novita. I am very grateful to know you as my junior and my friend. Thank you for being nice to me, thank you for cheering me and told me to not give up.

I also want to say thank you very much to my beloved friends from Perpisanan; Nimas Larasati, Andini Yulindasari, Farah Fadira, Aniestri Allisya, Lupita Citra Astari, Riestu Febrina Ramadhanis, and Maretha Setyanata also

Nurfitriana, it was so much fun for knowing and being with you all. Thank you for your helps, your critics, your supports. I feel blessed to have you all in my life.

Finally, I would like to thank everybody who are important to the successful realization of this bachelor thesis. This thesis is far from perfect, but it is expected that it will be useful in the future not only for the writer, but also for the readers. For this reason, constructive thoughtful suggestion and critics are welcomed.

Cikarang, 26 May 2017

Writer,
Deny Christi Riptiana

LIST OF TABLE AND FIGURES

- Figure 3.1 Systematical Picture about the relationship of the three points
- Figure 5.3a Agnes Monica at American Music Awards 2010
- Figure 5.3b Reese Witherspoon wear batik
- Figure 5.3c Jessica Alba wore batik at Step-Up's Fourth Annual Fashion
Forward Luncheon 2004
- Figure 5.3d Lenka at LA Lights Indiefest 2009 Jakarta
- Figure 5.4 Invitation of Stylemax's Woman's Apparel and Accessories Trade
Show – Indonesian Batik Exposition and Fashion Show 2010
- Table 5.4 Lists of Batik Events in United States of America 2009-2014

LIST OF ACRONIM

| | |
|--------|--|
| UNESCO | United Nations Educational, Scientific and Cultural Organization |
| TREDA | Trade Research and Development Agency |
| ICD | Indonesian Cultural Diplomacy |
| U.S.A | United States of America |
| RPJMN | Rencana Pembangunan Jangka Menengah Nasional |
| RKP | Rencana Kerja Pemerintah |
| PCA | Peace Corps Agreement |

CHAPTER I

INTRODUCTION

1.1 Background of Study

Indonesia is a country that is rich in culture, from Sabang to Merauke has a lot of traditional arts and culture that deserves to be preserved. However of the many arts and culture which is owned by Indonesia was not entirely known by the society and recognized by other countries. For example is batik, not all Indonesian people know that the original of Indonesian batik is *batik tulis*. Indeed Indonesian people know that batik is one of the original culture of Indonesia, but not many people know that batik tulis had been the characteristic of Indonesia.

Batik is Indonesia's traditional handcrafted textile and this is the original product of Indonesia made by Indonesian people since the era of Majapahit Kingdom (around 13th century).¹ However, the Trade Research and Development Agency (TREDA) in association with the Ministry of Trade of The Republic of Indonesia in its handbook of commodity profile "Indonesian Batik: A Cultural Beauty" mention that Indonesian batik has been known since the 4th or 5th century.² Another source said that batik was made by Indonesian people since 18th century where in the beginning the ancestors of Indonesia at that time have been familiar with the art of painting on the palm leaves.³

Initially, batik was only used by Javanese royal family and only used in the palace environment. However over time, batik is starting of palace environment

¹ Sejarah Batik Indonesia. Retrieved June 13, 2017 from <http://www.jabarprov.go.id/index.php/pages/id/300>

² TREDA (2008). Indonesian Batik: A Cultural Beauty. Ministry of Trade of The Republic of Indonesia. p.1

³ Hartati, Anna Yulia (2014), Soft Power Diplomacy: Studi Tentang Diplomasasi Batik Indonesia. p.5

and batik become one of housewives activities to fill their spare time.⁴ Batik design that has been used by Indonesian people for a long time ago also different. Some experts thought that batik was originally reserved as an art form for Javanese palace, as some specific patterns such as parang motif is provided to be worn only by royalty from the Sultan's palace. Because in the first time batik used by Javanese royal family, most of batik motifs influenced by the philosophy of the kingdom. As one of the famous batik motif, Parang, this motif has some derivatives such as Parang Barong, Parang Rusak, Parang Klitik, and many more. This Parang motif is include to a ban ornament motif (motif ragam hias larangan), because the motives is exclusively worn only by the king and his relatives.⁵

Parang motif also has a special meaning, like Parang Barong is sacred pattern that only worn by the king, the motif reminded him for keeping himself carefully.⁶ Parang Rusak worn by the royal family on state occasion, this motif symbolize the human being's internal struggle against wickedness by controlling their desires so they become wise and their noble character would win out.⁷ While Parang Klitik symbolizes as gentleness, delicate and discreet behavior, this motif usually worn by palace princesses.⁸ Then batik continues to grow among the Indonesian people until batik finally become one of Indonesian cultural icons.

As cultural heritage, batik got noticed by UNESCO after Indonesia's government applied for batik to become Indonesia's world heritage. The award given by UNESCO to batik on October 2, 2009 and it give a significant influence on Indonesian batik industry. Besides influencing Indonesian batik industry, the award also affects the Indonesian image or reputation in the eyes of the world. The image or reputation of a country will affect each country's relations with the outside world. The image of a country also affects how citizens are treated when

⁴ Sejarah Asal Usul Keberadaan Batik. Retrieved June 13, 2017 from <http://batik.or.id/sejarah-asal-usul-keberadaan-batik/>

⁵ Florek, Stan (2011, June 7). Batik: The Forbidden Designs of Java. Retrieved June 13, 2017 from <https://australianmuseum.net.au/batik-the-forbidden-designs-of-java>

⁶ Syahrin, Alfi (2015). The Batik Motif. p.5

⁷ Ibid p.8

⁸ Indriani, Lia (2015, May 20). Makna Filosofi dan Cerita di Balik Berbagai Motif Batik- Seri Parang. Retrieved February 16, 2017 from museumbatik.com

they are abroad.⁹ The government's success in improving the country's reputation indirectly is a form of good service for its citizens.

The ratification by UNESCO for Indonesia's cultural heritage is very important, because if Indonesia did not conserve its cultural heritage, the ratification that has been given will be taken out by UNESCO. This is one of the responsibilities of Indonesia's government together with the society to keep to preserve its culture, including batik. For that reason it needs national branding, because through the national branding these products could be better known outside of and is known by the people from other countries. Of course not only its products are recognized by other countries, but also the original country also known by other countries.

The presence of batik as a national identity is very important especially because batik is a cultural product that has been recognized by UNESCO. With the recognition of batik become one of the intangible cultural heritage, making Indonesia excited to realizing the enhancement of Indonesia's image and makes the potential for Indonesia to be a catalyst in communicating the competitive advantage of countries including national branding.

To build national identity through nation brand needs the establishment of program in which there are several kinds of big brand that will be used by a country. Van Ham in his writings explain that the brand of a country exists because of the recognition of other countries or the international community to an identity that already exists in the country.¹⁰

Van Ham also explained that the brand is present in a country does not come by itself but is formed by the state or other actors that are interested in that brand. Brand of a nation can be formed based on history, geography, and ethnic motives aspects in shaping differences that are used for portray the country. Because of

⁹ Prasetia, Arus Reka (2015). Nation Branding: Komunikasi Kenegaraan atau Komunikasi Pemasaran? p.1-2

¹⁰ Ham, Peter van (2001). The Rise of the Brand State. Retrieved November 11, 2016 from <https://www.foreignaffairs.com/articles/2001-09-01/rise-brand-state>

that, it can be described that the image and the brand became essential in the strategy of a country.¹¹

In President Susilo Bambang Yudhoyono's government, batik became one of the most exported products to the United States. The sales of batik in US has increased quite a lot so that it becomes one of the good achievements for Indonesia in Yudhoyono's government. The United States is the main export destination for Indonesian batik, according to Nus Nuzulia Ishak, Director General of the National Export Development at the Trade Ministry, 37 percent of the total export market share of Indonesian batik is the United States.¹² Not only that, United States often held Indonesian cultural events, such as batik design competition where the American designers compete to design batik with the theme of American batik.

One of Indonesia's efforts in promoting and introducing batik to the world especially to United States of America is by making batik lessons to be one of the curriculum in schools in Chicago.¹³ This batik lesson starting from academic year 2012. Before that, also through the Indonesian Ambassador to the US, Dino Patti Djalal, Embassy of Indonesia in United States of America held a batik design competition called American Batik Design Competition in 2011.¹⁴ Furthermore, to the fact that America became the largest importer for Indonesian batik, it made batik more famous in the world, especially in United States of America.¹⁵

In this thesis, I would like to research what are the things that make batik as an intangible world cultural heritage as well as the nation brand for Indonesia. Based on existing sources, the author attempts to do future research about the success of

¹¹ Ham, Peter van (2001). The Rise of the Brand State. Retrieved November 11, 2016 from <https://www.foreignaffairs.com/articles/2001-09-01/rise-brand-state>

¹² TEMPO: Batik Export to US Increase. Retrieved January 29, 2017 from <https://en.tempo.co/read/news/2015/06/24/056678013/Batik-Exports-to-US-Increase>

¹³ KEMENPAR (2011, October 27). Pelajaran Membatik masuk Kurikulum Sekolah Umum di Chicago. Retrieved January 29, 2017 from <http://www.kemenpar.go.id/asp/detil.asp?c=16&id=855>

¹⁴ Dino "Budayakan" Batik di Amerika Serikat. Retrieved February 23, 2017 from <http://www.dinopattidjalal.com/web/site/read/27/Aktifitas-Terakhir/Dino-%E2%80%9CBudayakan%E2%80%9D-Batik-di-Amerika-Serikat>

¹⁵ Ekspor Batik Indonesia Paling Laris di AS. Retrieved February 23, 2017 from <http://finance.detik.com/industri/1732233/ekspor-batik-indonesia-paling-laris-di-as>

Indonesian government especially in the President Susilo Bambang Yudhoyono era in building a nation brand by utilizing batik as Indonesian cultural heritage.

1.2 Problem Identification

In the era of globalization there is a lot of invention and development of traditional culture into more modern culture, one of the cultures that is being developed is batik. As we know, batik is one of Indonesian cultural icons that have been recognized by United Nation Educational, Scientific, and Cultural Organization (UNESCO) but the struggle of batik for being recognized and being representative list of the intangible cultural heritage of humanity by UNESCO is not easy. Starting from 2008 Indonesian government requested UNESCO to enter batik into the list of one of world cultural heritage from Indonesia, but not directly approved by UNESCO. UNESCO still had to examine more deeply about batik until in the beginning of October 2009 UNESCO ratified batik as one of intangible cultural heritage from Indonesia.¹⁶

Indonesia has a lot of cultural heritage but not all of them has been recognized by other countries especially by UNESCO, and this is a task for Indonesia to continue improving the cultural tradition so Indonesian culture can be recognized by UNESCO and not easily labeled as the other countries culture. Therefore, nation branding is required by a country to raise the popularity of the nation itself. If a country has a good nation branding, then that country can be easily recognized by others. It means not only the name of the country that is known by other countries but also the country power itself.

Many countries such as Canada, United States, France, United Kingdom, Japan, China, South Korea, Israel and most Western European countries have accepted and practiced nation branding. Even the theory of nation branding already accepted and practiced but the development is not balance in reality. According to Hwajung Kim in his article “The Importance of Nation Brand” said

¹⁶ Maulipaksi, Desliana (2015). Selamat Hari Batik Nasional. Retrieved February 24, 2017 from <https://www.kemdikbud.go.id/main/blog/2015/10/selamat-hari-batik-nasional-4660-4660-4660>

that there are deviations when national branding from commercial approach is applied. This occurs because the highly competitive world economy arising from globalization and trade liberalization. As a result, policymakers in various countries have to strengthen the value of goods and services in the country for export to other countries. Thus nation branding can play an important role in shaping the strategic framework for the nation's cultural policy.¹⁷

Keith Dinnie defined nation branding as “Nation brand is the unique, multi-dimensional blend of elements that provide the nation with culturally grounded differentiation and relevance for all of its target audiences; and nation branding, game as any other types of branding, can enhance a country's image and global awareness and also give it the impetus to gain competitive advantage over its competitors.”¹⁸

Through national branding a country can influence the relationship with other countries. Nation branding also can influence how the people of a country treated by other country when they go abroad for study, working or business trip. (Priyono, 2011 in Mardyah & Magdalena, 2013)

According to Dinnie (2008) in Mardyah and Magdalena (2013) the purposes of national branding are stimulating export development, gaining country income (devise) through tourism, making foreign investor interested to invest their capital in the country, and national branding also has purposes to improve international political influence.

Through national branding there is a lot of things that will be obtained by the country. Many countries already begun to promote their cultures until go out of the country, such as Indonesia, many Indonesian cultures that still not known by Indonesian people and therefore not recognized by other countries. That is why Indonesia needs a special strategy to promote culture through nation branding.

¹⁷ Kim, Hwajung (2012). The Importance of Nation Brand. p.3

¹⁸ Dinnie, Keith (2010). Repositioning the Korea Brand to a Global Audience: Challenges, Pitfalls, and Current Strategy, Korea Economic Institute (KEI), Academic Paper Series on Korea vol. 3. p.95

From national branding peoples from other countries can see that Indonesia is rich in art and culture both traditional and modern cultures.

In this case is batik, we know that batik has been recognized by UNESCO despite being recognized as original culture from Indonesia, batik has been recognized by other country as their own culture. However, through President Yudhoyono government batik can be officially recognized by UNESCO and Susilo Bambang Yudhoyono as the President at that time with energetically gives example to the society to always wear batik in any events and activities.

That is where nation branding is needed. Seen that during this time appears that Indonesia does not have enough nation branding to show the world that Indonesia is a rich country that has many traditional arts and cultures so many Indonesian cultures recognized by other countries, for that reason batik become one of icon which can be a national branding for Indonesia.

1.3 Statement of the Problem

Topic : Batik as Indonesia national branding in President Susilo Bambang Yudhoyono Era

Question : How did Indonesia apply batik as national branding towards United States of America during the President Susilo Bambang Yudhoyono administration (2009-2014)

1.4 Research Objective

In this research I used qualitative method, and this research has several purposes, which are in order for the Indonesian people understand the importance of nation branding especially Indonesia national branding, American people can learn one of world heritage that came from Indonesia, batik could more lovable by other countries and people from other country always remember Indonesia. Also

batik can continue to be preserved especially by Indonesian people because Indonesia should be proud that batik has been recognized by UNESCO.

1.5 Significance of the Study

Batik is already known by Indonesian people especially people in Java because in the beginning batik used by Javanese royal family until batik become a culture that is hereditary in Indonesia. Indonesian batik is not only talking about the textile but also the process of making is originally from Indonesia. Indeed, at first, batik only used by certain people that caused batik only used by old people and used in formal events, but over the time the using of batik has been spread out and young people also start to freely wear batik in any occasion.

In President Yudhoyono's government, batik start to heralded again either in the making process or use. President Yudhoyono through his family provide an example to always wear batik in any activities. President Yudhoyono said that with he and his family wear batik it had helped the economy of batik craftsmen in Indonesia.¹⁹

President Yudhoyono's manner that always wear batik indirectly already promoting Indonesian batik to public society both domestically and abroad. This indirectly promote activity is also included in cultural diplomacy which might be expected batik will be a national branding for Indonesia. Not only President Susilo Bambang Yudhoyono and his family, but Dino Patti Djalal also actively promoting Indonesian culture especially batik in Unites States of America. He as an ambassador of Indonesia in United States of America has many creative ideas to make batik more famous, one of his program is held a batik design contest

¹⁹ Bramantyo (2014, March 15). Alasan Susilo Bambang Yudhoyono Selalu Kenakan Batik. Retrieved February 23, 2017 from <https://nasional.sindonews.com/read/844598/15/alasan-sby-selalu-kenakan-batik-1394882843>

under Embassy of Indonesia in Washington D.C program.²⁰ Through this competition hope it will makes batik more well-known and more appreciated.

1.6 Theoretical Framework

For this thesis research the writer used three theories, which are diplomacy, cultural diplomacy, and nation branding. These three theories are quite important and related to one with another. Through these three theories, batik can be something that can make Indonesia more acknowledged in other countries.

1.6.1 Diplomacy Theory

Basically diplomacy is an activity undertaken to implement foreign policy of a country in relation to other countries, these activities can be in the form of bargain or negotiation. Diplomacy is a basic and important political activity that has good sources and skilled as a force of a country.

According to S.L Roy diplomacy is the art of putting forward a country's interest through negotiation by peaceful way if possible in relations with other countries, if the peaceful ways fail, the threat of real strength allowed.²¹

Thereby, diplomacy essentially is the relations between countries in order to achieve what became of national interests from each country. Diplomacy is closely related to policies and political affairs of a country because diplomacy is a part of how the foreign policy is formed and implemented as well as serve as an instrument of foreign policy in achieving national interests. In its journey diplomacy becomes very important because of the possibility of the creation of the national interests, to bring peace and to avoid conflict in regard to inter-state relations.

²⁰ Stover, Adrian (2011, April 8). Batik for Americans and Indonesians Alike. Retrieved February 23, 2017 from <http://asiasociety.org/batik-americans-and-indonesians-alike>

²¹ Roy, S.L. (1991). *Diplomacy*, translated by Harwanto & Mirsawati, Jakarta: PT. Raja Grafindo Persada. p. 161

The basic purpose of diplomacy is to form a good country image so that other countries are willing to cooperate and support the country in achieving its interests. Moreover, diplomacy has ideological goals which is making other countries adheres the same ideology with the country, but if it does not succeed then the ideology aligned to be able to make other countries in the neutral position and not in favor of the opposing country.²²

In addition, there are several instrument in diplomacy, one of them is culture instrument in the form of exhibition of traditional culture of a country with the purpose of influencing other countries public opinion to obtain the support of other countries. This is what Indonesia do in its batik culture in order for Indonesian batik can be recognized by other countries, found that batik is the original culture from Indonesia. The advantage of culture instrument is each country can understand how exactly the personal side of the country through the culture.²³

1.6.2 Cultural Diplomacy

The Institute for Cultural Diplomacy or ICD defined cultural diplomacy as a course of actions, based on the exchange of ideas, values, traditions and other cultural or identity aspects and uses them to strengthen relationships, improve and promote socio-cultural cooperation and national interests.²⁴

Cultural diplomacy is already pretty much done by Indonesia in various diplomatic missions abroad and has pretty good impact. Cultural diplomacy can be defined as the effort of a country to fight for the national interests through the cultural dimension either in micro and macro dimension. Cultural diplomacy can be done by anyone, therefore, the cultural diplomacy relationship patterns between countries can happen anywhere and with anyone, as well as the purpose of influencing public opinion in national level and international level.

²² Roy, S.L. (1991). *Diplomacy*, translated by Harwanto & Mirsawati, Jakarta: PT. Raja Grafindo Persada. p.15

²³ Ibid, p.6-12

²⁴ What is Cultural Diplomacy?. Retrieved January 5, 2017 from http://www.culturaldiplomacy.org/index.php?en_culturaldiplomacy

Joseph Nye in his book “Soft Power: The Means to Success in World Politics.” Said that besides the traditional values and political structure as well as the foreign policy of a country, culture is one of soft power element that is able to provide special attraction for other nations. The appeal form were very emotional and psychological become a great asset for a nation to establish cooperative relations with other countries. Even more than that, with the approach of cultural forms of persuasion can be reference and support on the progress of harmonious relationship between nations.²⁵

Indonesia is a superpower in cultures because Indonesia has a lot of national cultures. These cultures was inherited from generation to generation. This show that Indonesia has a huge cultural richness that can be a country’s asset and can be selling points for the sake of Indonesia diplomacy in international world.

One of cultural richness that is owned by Indonesia is batik. Indonesian cultural treasures has spawned a variety of traditional batik styles and types with its own special characteristic. As a rich country in cultures, Indonesia makes batik as national branding through cultural diplomacy.

Cultural diplomacy efforts are being made to introduce batik is done in various ways, the simplest way is to use batik as souvenirs were given to representatives of other countries who visited Indonesia as a sign of friendship. Thereby, diplomatic relations with other countries will more closely.

1.6.3 Nation Branding

Nation branding is seen as the means by which countries can optimize their assets and gain power in international relations through the force of attraction. Nation branding is essentially an effort to make a country unique and make sure those uniqueness images are always stored in the minds of other countries. Nation branding involves the promotion of the nation images to international audience to gain an advantage for a country, both politically, social and economy also create competitive advantage.

²⁵ Nye, Joseph. (2004). *Soft Power: The Means to Success in World Politics*. New York: Public Affairs. p.13

Nation branding is not only concentrate on promoting specified product to customers. Nation branding pays attention to the overall images from a country, including history, politics, economy, and culture. A nation is not a conventional product. Nation branding is not only offering tangible product or services but also something that represents and includes various factors and associations.

F. Woo Yee in his paper “National Branding: A Case Study of Singapore” said that nation branding is a branding of a country that can attract or drive out tourists. Nation branding is a collaborative effort of the citizens and government to help build the nation’s brand, because each country has its own reputation, brand identity, brand image, and brand value.²⁶ Nation brand is understood as a country national identity that has been abstracted, interpreted, internalized and shown to a global audience to build a positive image of a country so it got recognition from international world.

Nation branding is connected to cultural diplomacy which has similarities in promoting a culture that exist in a country. In this thesis which become one of national branding is Indonesian batik. Batik became one of national branding for Indonesia because batik is a culture that never fall for the times. Batik is also able to increase Indonesia’s economy to be better, through national branding is also expected to not only the name of batik that can be known internationally, but also Indonesia can be known in international world.

1.7 Scope and Limitation of the Study

Time period : In President Susilo Bambang Yudhoyono administration, in the second term of his government (2009-2014)

This study was conducted to determine that in President Yudhoyono’s government was successful to makes batik in United States of America as Indonesia national branding in President Yudhoyono era during his government in 2009- 2014. The aspects looked into were the understanding of cultural diplomacy

²⁶ Yee, F. Woo. (2009). National Branding: A Case Study of Singapore. Las Vegas

and understanding of batik as national branding, the implementation of batik diplomacy in United States of America and the challenges. Also the problem that President Yudhoyono has been faced when making batik as national branding. Due to the recognition of batik as one of Indonesia's cultural heritage can lift Indonesia's good name in the international world and can motivate batik craftsmen in Indonesia to continue preserving and create batik. In order to preserved batik, national branding is needed, and in this case the raising of batik is in President Yudhoyono era.

1.8 Structure of Research

This thesis consist of five chapters, which are:

Chapter I – Introduction, in this chapter discussing about the background of the study, the problem that I want to solve, what theories, books and journals that I used to support my research and my study.

Chapter II – Literature Review, in this chapter discussing about the books or journals that writer read for making and support this thesis writing. The writer also put some experts says and the relations with the thesis topic.

Chapter III – Methodology, in this chapter discussing about the method that writer use to complete this research.

Chapter IV – Indonesian Cultural Diplomacy, in this chapter discussing about how Indonesian cultural diplomacy during President Yudhoyono's administration, the history of Indonesian batik, and the process of batik being Indonesia national branding.

Chapter V – Batik Indonesia in United States of America, in this chapter discussing about the application of batik as national branding in United States of America during President Yudhoyono's administration including the Indonesian government efforts to promote Indonesian batik in USA.

Chapter VI – Conclusion and Recommendation, in this chapter discussing about the summary of all explanation in this thesis, the recommendation that should writer gave for batik in the future.

1.9 Definition of Terms

1.9.1 Diplomacy

Based on Online Cambridge Dictionary, Diplomacy is the management of relationships between countries; and also diplomacy is the ability to control a difficult situation without upsetting anyone. Diplomacy was always defined as the activity of diplomats on behalf of governments to negotiate with other diplomats in other countries. A senior professor of the University of Kentucky's Patterson School, John D. Stempel in his article define diplomacy as a conceptual approach to political issues, a positive value concept that covered a set of skills.²⁷

In this case explain about Indonesia's diplomacy in promoting one of its cultural heritage which is batik to the United States of America as a national branding that can makes Indonesia more famous and it could strengthen Indonesia – USA relationship.

1.9.2 Culture

The definition of culture based on Cambridge Online Dictionary has several meaning, for the way of life itself culture is the way of life of a particular people especially as shown in their ordinary behavior and habits, their attitudes toward each other, and their moral and religious belief. While for arts the culture is the arts of describing, showing, or performing that represent the traditions or the way of life of a particular people or group; literature, art, music, dance, theater, etc.

The term of culture firstly used by the English Anthropologist, Edward B. Taylor in his book, *Primitive Culture* published in 1871. According to him, culture is that complex whole which includes knowledge, belief, art, law, morals,

²⁷ Stempel, John D. (1995). *Recasting Diplomacy*. p.1-18

custom, and any other capabilities and habits acquired by man as a member of society.²⁸ Another definition of culture is came from T. Parson in his book *Essays in Sociological Theory*, he said "Culture...consists in those patterns relative to behavior and the products of human action which may be inherited, that is, passed on from generation to generation independently of the biological genes" (p. 8).²⁹

So, the simply definition of culture is the way of life from the society that connected to group of people who share a common view from the world and implemented to their lives.³⁰

Indonesia is a multicultural country with their own uniqueness in every region in Indonesia. Because of that, Indonesia should promote their cultures as national branding to expand cultural network and political network with other countries.

1.9.3 Nation Branding

Nation branding according to Joakim Noren is "people's perception of a country – the picture of it. People have general ideas of the country and a country has core values. The nation brand is not the core values of our platform, it is the conceived ideas people have of the country."³¹

Nation branding is a self-presentation, a strategy from a country with the aim of creating reputational capital through the promotion of the interest in the economic, social and politics, both domestically and abroad. (Szondi, 2008:5)³²

In 2009, the Minister of Trade of the Republic Indonesia said that by develop nation branding, Indonesia as a creative country will focus on Indonesia's creativities in all sectors. Which later will affect in the result of increased creative

²⁸ What is Culture?. Retrieved January 5, 2017 from http://anthro.palomar.edu/culture/culture_1.htm

²⁹ Parson, Talcott. (1949). *Essays in Sociological Theory*, Glencoe, IL. p.8

³⁰ Culture: Definition and Meaning. Retrieved January 5, 2017 from <http://study.com/academy/lesson/culture-definition-meaning-quiz.html#transcriptHeader>

³¹ Englund, Gorel. (2012). *Nation Branding: A Brand New Marketing Tool on the Global Arena*. Stockholm. p. 52

³² Irwansyah (2013). *Menginiasi Nation Branding Indonesia Menuju Daya Saing Bangsa*. Yogyakarta: Universitas Pembangunan Nasional "Veteran" Yogyakarta. p.81

products export abroad and it will trigger a sense of pride within the people of Indonesia.

In this case, through national branding hopes batik can more popular in international world especially in the United States of America and Indonesia as the original country of batik can preserved batik and makes batik as the national branding for generation to generation.

1.9.4 Batik

Batik is define as a traditional textiles that contains many of intangible cultural values which is hereditary from generation to generation using dots and lines of hot wax to the textile materials using chopper pen-like (canthing tulis) or chopper stamps (canthing cap) to give multiple colour.

In a paper by Evi Steelyana, the word batik is derived from word '*ambatik*' which means 'a cloth with little dots'. Batik also originate from the Javanese word '*tritik*' which describes as a resist process for dying where the patterns are reserved on the textiles by tying and sewing areas prior to dying. There is a Javanese phase for the mystical experience of making batik which is '*mbatik manah*' which means drawing a batik design on the heart.³³

In this thesis, batik as an object that being observe, batik is one of Indonesia's cultural heritage that should be preserve, and should be always remember. To make batik become something that always remember and always be used by peoples especially Indonesian people, batik become a national branding for Indonesia.

1.10 Research Methodology

For this thesis, the author use some methods of research:

³³ Steelyana, Evi. (2012). Batik, A Beautiful Cultural Heritage that Preserve Culture and Support Economic Development Indonesia. p.118

1. Deductive method, which means that the author set off from a theory, concept and then proceed with the search data or facts.
2. Research methods with the analysis of contents, not directly involved in the survey field, but doing analysis of data derived from various media such as books, journals, articles, thesis, internet, and more.
3. Qualitative method, using temporary assumption or hypothesis and then prove that with the appropriate theory.

CHAPTER II

LITERATURE REVIEW

2.1 Introduction

In writing this research, the writer use some books and journals to get basic understanding of cultural diplomacy, national branding, and Indonesian batik. Indonesian cultural diplomacy wants to make batik as a national branding in United States of America.

In this part, the literature had been taken from several journals and books. These are some journals that will be used in this chapter such as “Cultural Diplomacy The Linchpin of Public Diplomacy” by Report of the Advisory Committee on Cultural Diplomacy U.S Department of State (2005), “Reframing Cultural Diplomacy: The Instrumentalization of Culture under the Soft Power Theory” by Zamorano, Mariano Martin (2016), “Model Diplomasi Indonesia terhadap UNESCO dalam Mematenkan Batik sebagai Warisan Budaya Indonesia tahun 2009” (Indonesia Model Diplomacy of UNESCO in Patenting Batik as Indonesian Cultural Heritage in 2009) in by Lusianti, Leni Putri & Faisyal Rani (2012), “Batik, A Beautiful Cultural Heritage that Preserve Culture and Support Economic Development in Indonesia” by Steelyana, Evi (2012), and the last but not least is a journal titled “Branding the Nation: Towards a Better Understanding” by Ying Fan (2010).

Besides that, there are two books that will be used in this chapter which are “Warta Ekspor: Membangun Nation Branding” (Export News: Building a Nation Branding) by Ministry of Trade Republic of Indonesia (2011) and a book “Indonesian Batik: A Cultural Beauty” by Trade Research and Development Agency (2008).

The purpose of making literature review is to give an overview and more understanding to the writer and the reader about the studies of cultural diplomacy and national branding that has been analyzed by the other experts, so just the writer will get a comprehension on doing this research. Therefore by writing a summary of the material of the other people, it will show a clear background or theoretical ground to the research, because what other people have done in the same topic or area interest will guide the writer in making their perspective on writing this research.

2.2 “Cultural Diplomacy The Linchpin of Public Diplomacy” by Report of the Advisory Committee on Cultural Diplomacy U.S Department of State (2005)

This journal describes a notion of cultural diplomacy that is a basic part of public diplomacy. According to this journal cultural diplomacy is two way street which means there is cultural influences captured by the artists, and it could be through in person to person contacts by international visitor or student exchange programs so that it can be creating new ways of thinking.³⁴

In this journal also discusses about fact- finding mission of cultural diplomacy, this fact- finding mission is to study the role of the arts and culture in the conduct of foreign policy, to review the value to field posts of arts and cultural offerings, to examine how arts and cultural programs can be coordinated at the mission level, also to assess the impact of arts and cultural programming.³⁵

According to this journal also, cultural diplomacy showing the soul of a nation, which may explain its complicated history in American political life. When the nation is at war, every tool in the diplomatic kit bag is employed, including the promotion of cultural activities.³⁶

³⁴ Report of the Advisory Committee on Cultural Diplomacy U.S Department of State. (2005). Cultural Diplomacy the Linchpin of Public Diplomacy. p.4

³⁵ Ibid p.11

³⁶ Ibid p.7

There are several learning points about cultural diplomacy in fact- finding mission, which are:

- Helps create “a foundation of trust” with other people, which policy makers can build on to reach political, economic, and military agreements
- Encourages other people to give the United States the benefit of the uncertainty on specific policy issues or requests for collaboration, since there is a presumption of shared interests
- Demonstrates our values, and our interest in values, and combats the popular notion that Americans are shallow, violent, and godless
- Creates relationships with peoples, which suffer beyond changes in government
- Affirms that we have such values as family, faith, and the desire for education in common with others
- Can leave foreign internal cultural debates on the side of openness and tolerance.³⁷

The last but not least from this journal, this fact- finding mission about cultural diplomacy revealed that increasing cultural diplomacy is not just a matter of political will. An effective cultural diplomacy requires a long-term commitment to winning the hearts and minds of reasonable people everywhere.³⁸

This journal gives a good definition of cultural diplomacy that is useful for this research, because in this research we have to know the basic understanding of cultural diplomacy itself. This journal also gives some fact- finding mission of cultural diplomacy to increase understanding of cultural diplomacy in a foreign policy.

³⁷ Report of the Advisory Committee on Cultural Diplomacy U.S Department of State (2005). Cultural Diplomacy the Linchpin of Public Diplomacy. p.16

³⁸ Ibid p.17

2.3 “Reframing Cultural Diplomacy: The Instrumentalization of Culture under the Soft Power Theory” by Zamorano, Mariano Martin (2016)

This journal explain what the meaning of cultural diplomacy is, in this journal also explain cultural diplomacy from the beginning until cultural diplomacy is a part of branding. This journal is divided into three sections, first is the description of the most relevant meanings and definitions of cultural diplomacy, second is a brief historical description of this policy evolution from the 19th century to 1945 and from the Cold War to 1989, which correlates with the boost of soft power and cultural branding, and the third and the last is investigation of how cultural diplomacy has been instrumentalized and conceptualized on the basis of soft power theory.³⁹

In part one which is the definition of cultural diplomacy this journal add some expert says to define cultural diplomacy, such as Milton Cummings that defines cultural diplomacy as the exchanges of ideas, art, information, and other aspects of culture among nations and their peoples in order to foster mutual understanding. While Zamorano concludes the definition of cultural diplomacy involving the systematic intervention of governments in the arts, sciences, and other cultural expressions as the basis of an official categorization of national identity.⁴⁰

In part two, this journal discusses the development of cultural diplomacy from the beginning and the evolution until the development in current situation. In the beginning until the Second World War, the founders of cultural diplomacy encouraged contacts with their diaspora. This initial phase comprised nationalist policies aimed at spreading the native language and culture, especially high

³⁹ Zamorano, Mariano Martin: “Reframing Cultural Diplomacy: The Instrumentalization of Culture under the Soft Power Theory”, Culture Unbound, Volume 9, 2016, p.168

⁴⁰ Ibid p.169

culture to specific social environment where governments had limited participation (Paschalidis 2009).⁴¹

After the Second World War, cultural diplomacy defines culture as an instrument of international peace and moral restoration as part of its central discourse. The current situation of cultural diplomacy requires the consideration of the relationship between cultural diplomacy, geopolitical development, as well as its methods of territorial insertion.⁴²

In the last part discuss about analysis between soft power and cultural diplomacy. This part explain soft power as the capacity to obtain a benefit without the use of economic or military, while cultural diplomacy explain as analytically and politically integrated in the power theoretical scheme. Cultural diplomacy is reduced to the exchange intercultural art and cultural heritage between nations outside of its complex nature. Soft power conceptualization focuses cultural diplomacy on its positioning as a tool to utilize power while contributing to cover its manipulation role in the smart power strategies.⁴³

Regardless of differences in theoretical approaches of cultural diplomacy to cultural respond of power relations and should be analyzed both as a social institutional process and as outputs. Cultural diplomacy consists of a group of cultural goods which represents the limit of the integral values of relationship which it is embodied.⁴⁴

In order to study all cultural diplomacy, it is fundamental to take back the analysis of the public nature of political representation and to restore the position of the international cultural action in the context of the local process of democratic participation. This approach allows us to identify the model and the tendency of

⁴¹ Ibid p.170

⁴² Zamorano, Mariano Martin: "Reframing Cultural Diplomacy: The Instrumentalization of Culture under the Soft Power Theory", *Culture Unbound*, Volume 9, 2016, p.171

⁴³ Ibid p.175

⁴⁴ Ibid p.181

cultural diplomacy and the power relations that specify them in each of the cases in accordance with the historical and systemic background.⁴⁵

2.4 “Model Diplomasi Indonesia terhadap UNESCO dalam Mematenkan Batik sebagai Warisan Budaya Indonesia tahun 2009” (Indonesia Model Diplomacy to UNESCO in Patenting Batik as Indonesian Cultural Heritage in 2009) by Lusianti, Leni Putri & Faisyal Rani (2012)

This journal discusses about the tracks by Indonesia to fight for batik and the diplomacy models that were used by Indonesia to maintain so batik can still exist until today.

Indonesia known for its cultural diversity, cultural wealth of Indonesia comes from the ancestral heritage of Indonesia. One of the cultural richness is batik, in its development batik art was imitated by nearest people and later extends to the job for women to fill their spare time. The spread of batik art belongs to the Indonesian people and especially the Javanese in the late of 18th century or in the beginning of 19th century. The batik that was produced is *batik tulis* until in the early of 20th century and now batik has become part of Indonesian traditional clothes.⁴⁶

Culture becomes very sensitive issues because it includes the identity and characteristic of a country in the eyes of other countries, especially in international relations. The rise issues of cultural claiming has caused the government taking a stand to save cultural richness of Indonesia to begin an inventory of all cultural treasures that exist in Indonesia.⁴⁷

In this journal also there is the concept of multitrack diplomacy that is a conceptual framework in view of the establishment of international peace as a

⁴⁵ Ibid p.182

⁴⁶ Lusianti, Leni Putri & Faisyal Rani (2012). Model Diplomasi Indonesia terhadap UNESCO dalam Mematenkan Batik sebagai Warisan Budaya Indonesia tahun 2009. p.2

⁴⁷ Ibid p.3

system of life. Multitrack diplomacy has five tracks that evolves into nine main tracks in conceptual and practical framework used to understand the complex system of peace activities.⁴⁸

From nine tracks in multitrack diplomacy, this journal is only using a few tracks that are used to fight batik in order to successfully patent batik as Indonesia's cultural heritage. The tracks includes the track undertaken by governments, non-governmental organizations, businesses, citizens, research, training and education, and also the lines of communication and media.⁴⁹

Batik is a cultural heritage that has been there even before Indonesia was established. The cultures that owned by Indonesia is a nation's wealth that must be maintained and preserved. Various efforts were made by Indonesia for batik successfully patented by UNESCO as a cultural heritage of Indonesia. The efforts made by the government in cooperation with all level in Indonesia is such as by showing the evidence regarding to history and the distinctive of batik as cultural heritage.⁵⁰

This journal is quite good for this research because this journal describes some efforts that Indonesia did to make batik patent by UNESCO as a cultural heritage. It is similar for this research because from this journal the writer can know about the Indonesian efforts for batik.

2.5 “Batik, A Beautiful Cultural Heritage that Preserve Culture and Support Economic Development in Indonesia” by Steelyana, Evi (2012)

This journal is a journal in a collection of Binus Business Review. This journal is kind of research journal about batik in supporting economic development in Indonesia. Before further discussion about batik in supporting

⁴⁸ Ibid p.5

⁴⁹ Lusianti, Leni Putri & Faisyal Rani, 2012, Model Diplomasi Indonesia terhadap UNESCO dalam Mematenkan Batik sebagai Warisan Budaya Indonesia tahun 2009, p.7

⁵⁰ Ibid p.10

Indonesian economic growth, this journal discussed the batik starting from its history first. If at first batik was only worn by certain people, and also only used for official events, now the use of batik already included furnishing fabrics, paintings, table cloths, household accessories, and many more.⁵¹

This journal also discussed about types and batik variant. There are several types and variations of batik in Indonesia, such as Coartal Batik, Pekalongan Batik, Cirebon Batik, Lasem Batik, Tuban Batik, and Madura Batik. Every region in Indonesia has their own name for batik, such as Garut Batik, Priangan Batik, Banten Batik, Java Hokokai Batik, Balinese Batik, Sumatra-Jambi Batik, Minangkabau Batik, and many more.⁵² The tools needed when making batik is also described in this journal, beside that there are two kinds of batik that also described, such as *batik tulis* and *batik cap*.⁵³ Batik tulis is a hand drawn batik that produced by painting the wax on the cloth using a traditional tool called *canthing*. While batik cap or hand-stamped batik is batik that produced by stamping the wax on the cloth using a copper stamp to make the batik design.⁵⁴

According to this journal, batik is a documenting tradition, it is because the traditional artists from Indonesia use batik to express their culture into batik.⁵⁵ Now batik is being used by all generations both old generation and young generation. Many young people especially students wearing batik in their everyday activity. Not only students, government, civil servants, and employees in private companies also wearing batik on certain weekday. That does not only to make batik industry growing but also made Indonesian people more aware and more loving their own culture.⁵⁶

In terms of batik industry development in Indonesia, this journal has a few table showing how the development of batik from 2006 until 2010. From that table, the export data in 2008 increased quite high, but in 2009 and 2010 it

⁵¹ Steelyana, Evi, 2012, Batik, A Beautiful Cultural Heritage that Preserve Culture and Support Economic Development in Indonesia, p.119

⁵² Ibid p.120

⁵³ Ibid p.122

⁵⁴ Ibid p.5

⁵⁵ Ibid p.123

⁵⁶ Ibid p.124

dropped. It is because at that time United States and Europe as one of the exporters still in volatile economy.⁵⁷

In international activities, many country leaders wearing batik in their events, such as Nelson Mandela is so proud in wearing batik, not only Mandela, the mother of the former U.S President Barack Obama, Ann Durham also wearing batik and held batik exhibition for her own collection. Government and banking also plays an important role in developing batik industry in Indonesia. Government is trying to help batik industry develop more by protecting of intellectual property rights, distribution, access to capital, and marketing.⁵⁸

The role of banking itself is through Small Medium Enterprise (SMEs) the banks give loan to the entrepreneurs. From the database on Bank of Indonesia loan for SMEs has been increasing significantly from year to year.⁵⁹

Actually, this journal is not quite linkage with this research, but there are a few points that the writer can relate with this research, such as the types of batik and the development of batik from 2006 to 2010, how it is run, and also know the role of government and banking in terms of increasing batik industry.

2.6 “Warta Ekspor: Membangun Nation Branding” (Export News: Building a Nation Branding) by Ministry of Trade Republic of Indonesia (2011)

This is a monthly magazine from Ministry of Trade Republic of Indonesia, in this edition, the magazine discusses develop nation branding. The image of a country will affect the country's relations with other countries. The image of a country will also influence how citizens are treated when they go abroad to study,

⁵⁷ Steelyana, Evi, 2012, Batik, A Beautiful Cultural Heritage that Preserve Culture and Support Economic Development in Indonesia, p.125

⁵⁸ Ibid p.127

⁵⁹ Ibid p.128

work or doing business. In global market, the country's image portrayed from the characters of citizens and the product of that country.⁶⁰

A branding has an influence on the reputation of a country and in doing branding are usually trying to highlight the positive side of a country but often forget the other side that eventually only lead to adding the curiosity of other peoples who have never been go to the country without building the awareness from inside of the country itself. Since three years ago Ministry of Trade Indonesia began building public awareness and also the world about the image of Indonesian products in an effort to build the nation branding. The image starting to build from Aku Cinta Indonesia program. This program is the idea of the government to encourage the growth of national industries and SMEs.⁶¹

Besides Aku Cinta Indonesia program, there are a few exhibitions to develop Indonesia national branding abroad, such as Instore Promotion at Harrods Supermarket, England, Flanders – Accenta Exhibition in Gent, Belgia, and World Expo Shanghai. From those exhibition, we got some benefits, such as become an access for Indonesia to promoting Trade, Tourism, and Investment to international markets, become a medium for Indonesia to carry out the image of Indonesia through nation branding, and can determine the position of Indonesia in the world map of globalization that make it easier to develop the strategy in face the globalization.⁶²

From year to year, Indonesia is definitely trying to promote the products of Indonesia craftsmen and entrepreneurs overseas in order to get Indonesian products increasingly well known by other countries. The promoted products are very diverse, from tourism services, creative products, until the performance of art and culture. Indonesian government hopes that in this way can enhance the positive image of Indonesia in the eyes of the world.⁶³

⁶⁰ Ministry of Trade Republic of Indonesia, 2011, Warta Ekspor: Membangun Nation Branding, p.3

⁶¹ Ibid p.4

⁶² Ibid p.8

⁶³ Ibid p.13

This book gives explanation about how to build nation branding that will influence the relationship with other countries. Not only that, this book also gives some example of work efforts that ministry of trade did to build positive image of Indonesia. This book help this research in order to understanding the way of build Indonesia national branding.

2.7 “Indonesian Batik: A Cultural Beauty” by Trade Research and Development Agency (2008)

This book describes the batik as a great masterpiece of the Indonesian cultural heritage which has continued to spread over the years and has shown signs of becoming widespread improved by the dynamic development in technology, economy, function, and aesthetics.⁶⁴ Indonesian batik has been known since the 4th or 5th century and batik has developed to be one of an important industry that contributes to the Indonesian economy through export, and it has been said that Indonesian batik dye techniques and designs are as various as its islands.⁶⁵

Batik spread to United States of America, Europe and other Western countries as it was introduced by the Dutch who travelled to and from Indonesia, which was a former Dutch colony. The old batik cloth was brought to Europe by Governor General Thomas Stamford Raffles when he returned to England in 1816. The oldest Indonesian batik art is now on display in the Victoria and Albert Museum in London.⁶⁶

Indonesian fashion designers also have introduced batik into the world fashion arena. The complicated designs obtained through the resist dyeing technique are highly appreciated worldwide, and a source of inspiration for international fashion and textile designers. Beside the government support to the batik industry’s growth, some designers work almost exclusively in batik and with

⁶⁴ Trade Research and Development Agency. 2008. Indonesian Batik: A Cultural Beauty. p.2

⁶⁵ Ibid p.1

⁶⁶ Ibid p.3

this spirit the Indonesian designers work together with the local batik artists and craftsmen to produce different and exclusive motifs which are adapted from the existing old traditional batik patterns and motifs.⁶⁷

The Indonesian government completely supports the cultural traditions and will continue to preserve it and give opportunities to the society to learn the traditions. Batik art particularly hand drawn batik is a noble artwork which needs to be preserved. The government of Indonesia thinks that the Indonesian's art especially batik will be faded later, that's why the government supports this art by working together with some institution such as the Textile Museum, the Center Handicraft and Batik and Indonesian Batik Museum Institution.⁶⁸

According to Indonesian Batik Foundation, batik was categorized as an intangible cultural heritage by UNESCO. In line with this, Indonesian government has issued a Presidential Decree No.78 year 2007 on the ratification of the UNESCO Convention.⁶⁹ Since 2003, batik was considered as labor intensive industry, and cause the export of several batik products has been increasing. Export of batik by small industries in 2004 reached US\$ 99,275,000, while in 2005 it increased to US\$ 104,500,000 and in 2006 it was US\$ 110,000,000.⁷⁰

This book gives an explanation about the background information of batik as the most treasure cultural heritage of Indonesia and a better comprehension on its background will enhance about the attractive Indonesian product. This book shows about batik as a value cultural heritage and batik can be export to other countries makes batik as Indonesia national branding, and it is quite similar with this research, because this research also will explain about Indonesia batik as national branding in United States of America.

2.8 “Branding the Nation: Towards a Better Understanding” by Ying Fan (2010)

⁶⁷ Trade Research and Development Agency. 2008. Indonesian Batik: A Cultural Beauty, p.18

⁶⁸ Ibid p.26

⁶⁹ Ibid p.31

⁷⁰ Ibid p.40

This is a journal that aims to clarify some misunderstanding about nation branding. In this journal describes and examines the origins and interpretations of the concept and comparing nation branding with commercial branding. Nation branding is concerned with a country's image on the international stage covering political, economic, and cultural dimension.⁷¹

As an emerging area of interest, nation branding is driven largely because there is an urgent need for conceptual and theoretical development of the subject. Nation branding can benefit from the rich literature of organization identity and organization reputation. Sometimes we confused with nation brand and national brand, to understand this we should not be confused because national brand is originated from a country, and its use is probably still confined to the country.⁷²

A close examination of some major definitions of the nation branding concept shows significant differences in the focus and purpose or branding outcomes of the country, such as to reshape national identities, to enhance nation's competitiveness, to promote economic and political interest at home and abroad, to embrace political, cultural, business and sport activities, to alter, improve or enhance a nation's image or reputation.⁷³

The focus of nation branding is the image and reputation a nation enjoys in the world. A nation's image is defined by the people outside the country, their perceptions are influenced by stereotyping, media coverage as well as personal experience.⁷⁴ From this discussion we can conclude that nation branding is a process by which a nation's images can be created, monitored, evaluated and proactively managed in order to improve or increase the country's reputation among a target of international audience.⁷⁵ The way for a nation to gain a better reputation is to communicate to the international audience that how good you are is called nation branding.⁷⁶

⁷¹ Fan, Ying. 2010. *Branding the Nation: Towards a Better Understanding*. London. p.2

⁷² Ibid p.3

⁷³ Ibid p.4

⁷⁴ Ibid p.5

⁷⁵ Fan, Ying. 2010. *Branding the Nation: Towards a Better Understanding*. London. p.6

⁷⁶ Ibid p.7

This journal gives the right explanation about the definition of nation branding and the interpretation of nation branding. This journal shows about nation branding in different perspective and the purposes of nation branding and it is good for this research, because this research will explain about nation branding as the concept in cultural diplomacy to making a country more well-known in international world.

2.9 Chapter Summary

There are three important issues related to cultural diplomacy, nation branding, and batik. They are important factors that support the main indicator that reflects the strength of soft power. These theories are discussed in the relevant international relations to explain cultural diplomacy in many perspectives and in many definitions, and also to explain cultural diplomacy impact to national branding. Cultural diplomacy is essentially explained how important the state has a different identity with other countries.

In this chapter there are five journals, and the first journal was written by the Advisory Committee on Cultural Diplomacy U.S Department of State. It described a notion of cultural diplomacy that is basic part of public diplomacy. This journal gives a good definition of cultural diplomacy that is useful for this research. The second journal is about the meaning about cultural diplomacy and explain cultural diplomacy from the beginning until become a part of branding written by Mariano M. Zamorano. This approach allows us to identify the model and the tendency of cultural diplomacy and the power relations that specify them in each of the cases in accordance with the historical and systemic background.

Next journal is written by Leni Putri Lusianti and Faisyal Rani, discussing about the tracks that Indonesia choose to fight for batik and the diplomacy models that Indonesia used to maintain batik. This journal elaborates the tracks in multitrack diplomacy that are used to fight batik in order to successfully patented batik as Indonesia's cultural heritage.

Then the next journal described about batik in supporting economic development of Indonesia written by Evi Steelyana. This journal discussed about types and variant of batik, the tools and the roles of government and banking in supporting economic development of Indonesia through batik.

The last journal is written by Fan Ying, described about clarification of some misunderstanding about nation branding. This journal describes and comparing nation branding with commercial branding, showing the different perspective and purposes of nation branding as a concept in cultural diplomacy to making a country more well-known in international world.

In addition, there are two books that the writer used in this chapter, the first book about developing nation branding. The Ministry of Trade Republic of Indonesia published this book to make people know about nation branding and how to develop a nation branding in a country. This book also gives some example of work efforts of Ministry of Trade did to build positive image of Indonesia. The last book is written by Trade Research and Development Agency (2008) contained about the information Indonesian batik as its cultural heritage, where Batik as a part of culture of Indonesia can give a beneficial and so much advantage for the country in culture and economic support.

All those journals and books assisted the writer on doing research since those literatures gave a good understanding and knowledge that relevant to Indonesian cultural diplomacy, national branding in United States of America, even batik as a national branding for Indonesia. Those literature guided the writer on building its good knowledge on writing the research.

CHAPTER III

METHODOLOGY

3.1 Introduction

In this chapter, the writer describes how this research was conducted, in this part there are four sub-chapters that will be discussing which are research method, research framework, research time and place and also research instrument.

The contain of Research Method was about what kind of research method that the writer used in this study, other than Qualitative research, the writer used a descriptive approach, since all the data in this study was collected from some journals, books, and internet.

The next sub-chapter explains the research framework, in this part the writer describes the systematical and logical picture about the relationship of research variables. These are including the important key point in general, which are Indonesian cultural diplomacy, nation branding, batik, and Susilo Bambang Yudhoyono's government effort to makes batik as national branding in United States of America.

The next one is the time and the place of the research, it explains the reader where and when the research conducted. The writer had been putting the timeframe in a table since the beginning of the research until the end of the research.

The last part is the research instrument, where the writer described the tool that had been used in collecting the data and analyzing the material for the research. This research used the qualitative method, most of the data in this research taken from some journals, books, publications and internet.

3.2 Research Method

This research used a descriptive research and a qualitative approach. According to Burns and Grove⁷⁷ the descriptive research is “designed to provide a picture of a situation as it naturally happens”. This type of research is not simply collecting and tabulating facts but it includes any analyses, interpretation, comparisons, identification of trends and relationships. The writer only collected information, and then described it based on the reality without changing the phenomena.

In this research, the writer used the qualitative method, since it collected much information from journals, books, magazines, and thesis. The definition of qualitative method itself according to Denzin & Lincoln (2000:4-5) is an activity that locates the observer in the world, consists of a set of interpretive material practices that makes the world visible.

At this level, qualitative researchers studied things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them. The data that has been collected by the writer are used to develop concept and theories that will help the writer to understand more about research and its study case.

3.3 Research Framework

This framework gives a brief explanation about the relation between Indonesian cultural diplomacy and United States of America, batik as the case study in this research, President Yudhoyono’s administration as the actor in brings batik as national branding of Indonesia. Besides the relation of this framework, the writer explained a brief overview of those three points globally.

⁷⁷ Grove, Susan K., Jennifer R. Gray, Nancy Burns. (2003). *Understanding Nursing Research*. p.201

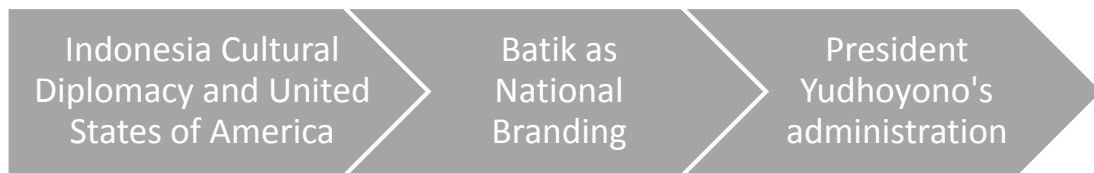


Figure 3.1. The systematical picture about the relationship of the three points

Source: Processed by the writer

3.3.1 Indonesian cultural diplomacy and United States of America

Every country in the world has its own cultural diplomacy, as well as Indonesia. Through diplomatic channels, a country can promote advantages, strengths, and the existence of the country, through diplomatic channels the country also seeks to spread its influence and take advantage the best interests of its country. One form of public diplomacy that can be accepted easily in other countries is cultural diplomacy.

Indonesia has a variety of cultures that describe Indonesia as a great nation, similar to the United States of America, US also has a diverse culture. Because of that, Indonesia and USA can establish a close cooperation for a long time. That is why the writer take study case between Indonesia and USA.

3.3.2 Batik

One of the cultural heritages that owned by Indonesia is batik. In 2009, batik was acknowledged by UNESCO as the representative list of the Intangible Cultural Heritage of Humanity.⁷⁸ Batik is a craft that has high artistic value and has become part of Indonesian culture especially Javanese culture since the beginning.

Batik is known as one of Indonesia's traditional clothes that originally grew and developed in Java Island, then batik spread throughout Indonesia and make batik as one of the cultural icon for Indonesia. Batik has many motifs and

⁷⁸ Indonesian Batik. Retrieved April 20, 2017 from <https://ich.unesco.org/en/RL/indonesian-batik-00170>

every motif has its own meaning, starting from the meaning of origin place until the meaning of the design of the motifs itself.

Because batik is one of Indonesian cultural arts, batik has an important role in promoting Indonesia abroad, one of them by becoming a national branding. With batik being one of the icons to promote Indonesia abroad it is expected that the name of Indonesia became famous and the country's devise is increasing, not only that Indonesia also hopes that batik can be known by many people and become one of the trademark for Indonesia.

This research is not described the specified of batik, but it discussed about the journey of batik in general, basically this research is more focus on batik performance in United States of America as Indonesia national branding.

3.3.3 President Yudhoyono's Administration

During President Yudhoyono's administration from 2004 until 2014, there are so many regulations, policies and cooperation undertaken in various fields that makes positive progress for Indonesia. In cultural part, there are several Indonesian cultural heritage that recognized by UNESCO such as Keris and Wayang in 2008, Batik in 2009, Angklung in 2010, and Saman dance in 2011.⁷⁹

To promotes batik, President Yudhoyono's gave an example by always wearing batik in any state occasion and his working visits, the Indonesian government also trying to promote Indonesian culture through various ways, one of them is by cooperating with embassy.

Because the administration of President Yudhoyono's plays an important role in this research, which is as an actor in making batik as national branding in the USA, the writer will explain the efforts and policies during President Yudhoyono's administration in detail.

3.4 Research Time and Place

⁷⁹ Elements on the List of Intangible Cultural Heritage. Retrieved April 20, 2017 from <http://www.unesco.org/culture/ich/en/state/indonesia-ID?info=elements-on-the-lists>

Place of research:

- Adam Kurniawan Library, President University (Jalan Ki Hajar Dewantara, Cikarang, Bekasi)
- University of Indonesia Library (Kampus UI Depok)

Time research:

This research is expected to take about five months, starting from the submission of thesis title since mid- December 2016 until May 2017.

- December 2016
During this month, the writer did a lot of research on selected topics and approved by the Thesis Advisor.
- January 2017 – April 2017
The writer began to research by reading related books and journals the most suitable for used in the thesis, the writer also consulted about selected problems and the needed resources to complete this thesis to Thesis Advisor.
- May 2017
The finalization of research was made along with the submission of thesis.

3.5 Research Instrument

Data collection that writer used in this research activity is the study of literature, which is data collection techniques based on evaluation/ literature searches by digging theories that had been developed in the concerned field of science, as well as gaining wider orientation in selected issues.

At this writing, the writer took the data that is sourced from books, journals, newsletters, magazines, articles, and website on the internet.

- Books and journals

Reliable source that the writer used since the first of this research are books and journals. For example is book by Trade Research and Development Agency, Indonesian Batik: A Cultural Beauty (2008) provides a clear and detailed explanation of batik as a great masterpiece of Indonesia and as a value of cultural heritage. The understanding gained from the book is better and clearly.

- Internet

In the era of easy paced and sophisticated as it is today, the internet became one reliable source in finding data. Easily accessible anywhere and anytime. This has become an important role for researchers around the world to conduct their research. The sources divided into two, which are national website and international website. Some examples of national websites that the writer used in this research are kemdikbud.go.id, kemendag.go.id, setneg.go.id, kemenlu.go.id, and some international website that writer used in this research are unesco.org, culturaldiplomacy.org, foreignaffairs.com, and asiassocociety.org.

3.6 Research Design

Chapter I: Introduction

This chapter contains the background of batik and Indonesian cultural diplomacy. Started through the subject description, identification of the problem, purpose of the research to be conducted, finding research questions, determining the scope of the study and limitations of the research, and ends up with the definition of terms and research methodology. This chapter also talking about the research objectives and theoretical framework.

Chapter II: Literature Review

Literature review is a part where the writer discussed about the books and journals that are relevant to this study and being used throughout this research. The literature that writer used in this research are mostly coming from primary data. This chapter consist of two books and five journals.

Chapter III: Methodology

This chapter will focus on the method, how the writer collects the data and analyzes data. The qualitative research is conducted as well as the procedures to strengthen the credibility of this research. Research methodology is a part of research where the writer informs the reader about how the research was conducted. This part consist of research method, research framework, research time and place, research instrument, research design, and chapter conclusion.

Chapter IV: Data Interpretation

This chapter describes the research on Indonesian cultural diplomacy during President Yudhoyono's administration including the policy in his administration. This chapter also discussed history of batik in Indonesia and the process of batik become Indonesia national branding.

Chapter V: Analysis

This chapter will focused on analysis of batik as national branding in United States of America, and describe the history and the implementation of the national branding, including the government efforts in promoting batik in the United States.

Chapter VI: Conclusion

This chapter will be the last part of the thesis, which would explain the thesis conclusion and recommendations. In this chapter it provides some additional recommendation for future researchers who took the same topic as this research and give them some perspective. This research expected to be useful for anyone who read this, especially for the improvement of the state itself.

3.7 Chapter Conclusion

This research used qualitative research methods with descriptive and analytical method with library research as the primary source. It took about six months to complete the research and the writer used many of books, journals, publications and the internet. Finally, this research consists of the six chapters which are introduction, literature review, research methodology, the application of batik as national branding in USA, and the conclusion.

CHAPTER IV

INDONESIAN CULTURAL DIPLOMACY: BATIK AS NATIONAL BRANDING

4.1 Chapter Background

This chapter consists of the report of the data result and analysis. In this part, there are some points that will be presented by the writer. It is about a form of Indonesian cultural diplomacy, the journey of batik in Indonesia, and batik as Indonesia national branding.

The first point is a form of Indonesian cultural diplomacy; this part described the condition of Indonesian cultural diplomacy, including Indonesian cultural diplomacy in President Yudhoyono's administration and the cultural policy that existed in President Yudhoyono's administration. This part also described the form of Indonesian cultural diplomacy that used to make batik in United States of America well known.

The second point is explain about batik in Indonesia, before the writer explain about the history, the writer gave an overview and the definition about batik. Then the writer explains about the history of batik in Indonesia until batik became Indonesia cultural heritage and acknowledge by UNESCO.

The last point but not least, it explain about batik as Indonesian national branding in President Yudhoyono's administration. It described about the definition of national branding, how Indonesia national branding in President Yudhoyono's administration, and the process of batik as Indonesia national branding.

4.2 Indonesian Cultural Diplomacy

Cultural diplomacy now is one of the most popular and most used diplomacy by countries including Indonesia. This is because cultural diplomacy uses a more peaceful approach. According to Tulus Warsito in his book “Diplomasi Kebudayaan Konsep dan Relevansi Bagi Negara Berkembang: Studi Kasus Indonesia” cultural diplomacy is a state’s efforts in defense of the national interest through the dimension of culture, including the use of the fields of ideology, technology, politics, economics, military, social, arts and others in the international community arena.⁸⁰ The importance of this diplomacy is vital in communicating fellow countries in the world to maintain peace. The goal of cultural diplomacy is to preserve and introduce the national culture in the international world. In principle, cultural diplomacy is a set of national policies designed to support the export of a nation’s representative samples of cultures to advance foreign policy.⁸¹

Cultural diplomacy offers something that can’t be offered by political economic and especially military; cultural diplomacy offers the ability to persuade through cultures, values and ideas and not coercive. Cultural diplomacy can be done by the government or non-government, individual or collective, or every citizen. A state may use cultural diplomacy as a medium and as its identity giver in order to achieve the national interests which is the purpose of the implementation of foreign policy.⁸²

Culture is an identity for a country. Indonesia has many national cultures that attract the attention of the international community. Indonesia’s cultural diversity reflects the greatness of Indonesia. Cultural wealth owned by Indonesia

⁸⁰ Warsito, Tulus and Wahyuni Kartikasari (2007). *Diplomasi Kebudayaan Konsep dan Relevansi Bagi Negara Berkembang: Studi Kasus Indonesia*. Yogyakarta, Indonesia: Ombak. p.31

⁸¹ C.E.J.G, Hect and M.C. Donfried (2010). *The Model of Cultural Diplomacy: Power Distance and the Promise of Civil Society*. New York, USA: Berghann Books. P.13-14

⁸² Osgood, Kenneth A., and Brian C. Etheridge (2010). *The United States and Public Diplomacy: New Directions in Cultural and International History*. Leiden, Netherland: Martinus Nijhoff Publishers. p.13

need to be maintained and preserved in order to not become extinct and disappear, also it should be preserved in order to not being claimed by other countries. Indonesia also should introduce and demonstrate to other countries as an effort to promote cultures and diplomatic efforts through culture. Indonesia's cultural wealth is our identity. It is strengthened by Koentjaraningrat, culture is all ideas and human works that must be familiarized with learning as well as the overall result of maturity.⁸³ Indonesia starting to developed its cultural diplomacy in the 1990s by the Indonesian Foreign Minister Prof. Mochtar Kusumaatmadja.⁸⁴

The legal basis of Indonesian cultural diplomacy is governed by Law No.10 of 1993 about Culture. The purpose and legal basis proves that policy about Indonesian cultures to develop cultural power and Indonesia's image in international forum also cooperation enhancement and cross-cultural partnership between nations and introduce more deeply about culture that is owned by Indonesia through one of the ways that cultural diplomacy is going well and effectively to develop Indonesian culture abroad, therefore the Foreign Minister Republic of Indonesia, Prof. Mochtar Kusumaatmadja in 1990s start to develop cultural diplomacy.⁸⁵

Cultural diplomacy undertaken by Indonesian government certainly very related to the culture of the Indonesia itself. The cultural diplomacy efforts by the Indonesian government are part of the effort of public diplomacy. The involvement of the wider community beyond the authorized agents of government in diplomacy especially cultural diplomacy is very important. It is because with the cultural diplomacy involving the society will bring positive impact in the struggle for the interests of the state.⁸⁶ Cultural diplomacy becomes important aspect in order to get international trust because it will facilitate indonesia to achieve national purpose in short terms and long terms.

To fulfill Indonesia's national interests as embodied in the vision and mission of the Department of Foreign Affairs Republic of Indonesia called *Sapta*

⁸³ Angel, Tirza (2016). *Diplomasi Kebudayaan Indonesia dengan Kemendikbud di Perancis*. p.66

⁸⁴ Dhitra, Andris (2013). *Misi Kebudayaan sebagai Alat Diplomasi Budaya*. p.8

⁸⁵ Angel, Tirza (2016). *Diplomasi Kebudayaan Indonesia dengan Kemendikbud di Perancis*. p.67

⁸⁶ Sukwarsini, Djelantik (2004). *Diplomasi Publik on Analisis CSIS Vol.3. No.3. Jakarta*. p.74

Dharma Caraka⁸⁷, the government did efforts to support the realization of these interests. Through diplomacy the government can rely on the elements that Indonesia has to fight for in the diplomacy process. One element which has become a powerful instrument in diplomacy is culture. The development of Indonesian culture is strengthened by the Ministry of Education and Culture Republic of Indonesia which discusses cultural development plan. This is related to strategic issues in the national cultural development master plan 2009-2025. The issue is strengthening the rights of culture, strengthening the character and identity of the nation and multicultural, preservation of history and cultural heritage, the development of cultural industries, and the strengthening of cultural diplomacy⁸⁸

To run every program owned by the Indonesian government, the government issued a National Medium-Term Development Plan, this RPJM serves as ministerial guidance in drafting a strategic plan into government guidelines in drafting the Government Work Plan (RKP) and basic reference in the monitoring and evaluation of the National Medium Term Development Plan.⁸⁹

In carrying out the National Medium Term Development Plan in Cultural and Tourism, there was three national development agenda of 2004-2009 that must be run by the Minister of Culture and Tourism which are creating a safe and peaceful Indonesia, establishing justice and democratic Indonesia, and improving the prosperity of Indonesian people.⁹⁰ In order to realizing these three agendas,

⁸⁷ Misi Politik Luar Negeri in Bappenas Website. Retrieved May 17, 2017 from [http://ditpolkom.bappenas.go.id/basedir/Peraturan%20Perundang-Undangan/2\)%20Bidang%20Politik%20Luar%20Negeri/1\)%20Visi,%20Misi%20dan%20Tujuan%20Politik%20Luar%20Negeri/II.%20MISI%20POLITIK%20LUAR%20NEGERI.pdf](http://ditpolkom.bappenas.go.id/basedir/Peraturan%20Perundang-Undangan/2)%20Bidang%20Politik%20Luar%20Negeri/1)%20Visi,%20Misi%20dan%20Tujuan%20Politik%20Luar%20Negeri/II.%20MISI%20POLITIK%20LUAR%20NEGERI.pdf)

⁸⁸ Direktorat Jenderal Kebudayaan, Kementerian Pendidikan dan Kebudayaan Republik Indonesia (2014, March 6). Strategi Pembangunan Kebudayaan. Retrieved May 11, 2017 from <http://kebudayaan.kemdikbud.go.id/blog/2014/03/06/8882>

⁸⁹ Pribadi, Indra Arief. (2015, January 15). Pemerintah Terbitkan RPJM 2015-2019. Retrieved May 24, 2017 from <http://www.antaraneews.com/berita/474233/pemerintah-terbitkan-rpjmn-2015-2019>

⁹⁰ Wacik, Jero. (2007, June 19). Strategi dan Kebijakan Pembangunan Kebudayaan dan Pariwisata. Retrieved May 24, 2017 from http://www.setneg.go.id/index.php?lang=en&option=com_content&task=view&id=526&Itemid=1

there are strategies to be undertaken, such as to create a safe and peaceful Indonesia, the needed strategies are by building a culture of positive thinking, revitalize local wisdom values, and increasing the people's love for culture and domestic products.

Meanwhile, the priority and main strategy of the National Medium Term Development Plan of 2010-2014 is to further strengthen the restructuring of Indonesia in all areas by emphasizing efforts to improve the quality of human resources including the development of science and technology capability as well as strengthening economic competitiveness. In the cultural achievements that want to be realized in the RPJMN 2010-2014 is contained in the National Priority 11 about culture, creativity, and technological innovation.⁹¹

In this aspect there is the development and protection of cultural diversity, artwork, and science to enrich the artistic treasures and intellectual wealth for the growth of national identity and the national competitive ability that accompanied the development of innovation, science, and technology based on Indonesia excellence. Because of that, there are five core programs which are the determination and establishment of integrated management for the cultural heritage management, the revitalization of museums and libraries throughout Indonesia, the provision of adequate facilities for the development, deepening, and cultural arts performances in big cities and district capitals, the development of national capacity for research implementation, creation and innovation and facilitate access and use by the wider community, increased attention and government participation in cultural arts programs organized by the society and encourage the development of appreciation of cultural diversity, as well as enhancement of comparative advantage into competitive advantage.⁹²

According to this patterns of thought Indonesia did cultural diplomacy to the Indonesian important partner countries in order to achieve its foreign policy interests. In this research, United States of America become Indonesia's partner

⁹¹ Ministry of National Development Planning (2010). Regulation of the President of the Republic Indonesia Number 5 of 2010 Regarding the National Medium-Term Development Program 2010-2014. p.I-58

⁹² Ibid p.I-57

because USA is a super power country and also USA is the biggest importer for Indonesian batik, and surely it will give benefit for Indonesia especially in economic sector.

Cultural diplomacy that Indonesia do it aims to create a positive image for Indonesia and to make Indonesian culture more known in the world. Indonesia has a very rich culture and has its own uniqueness, but it can also be accepted easily by the international public and even assimilated with other countries. The example is batik, Indonesia success to introduce batik as a cultural heritage and international public give high appreciation and batik can assimilated to American culture with American Batik event.

4.3 Batik Indonesia

Batik is one of Indonesian culture that has high cultural value and had become a part of Javanese culture. There is no definite historical record of where the batik craft came from, but the technique of batik was known thousands of years ago and developed in Java.⁹³ The emergence of batik in Java is still in discussion until today. Some experts said that batik art came from India, some archeologists believe that batik art came from local people and influenced by Hindu, China, and European culture, due to the entry of traders from India, China, and Europe to Indonesia.⁹⁴

Batik is not only the legacy of valuable things that have high selling value, but also batik is a cultural symbol because batik is Indonesia identity. The word batik is come from Javanese language that mean “mbatik”, word “mbat” means bring up or throw, and “tik” means point or dot. So, batik means throwing the point on fabrics.⁹⁵ Batik may derive also from Javanese word “tritik” which means a resist process for dying where the patterns are reserved on the textiles by

⁹³ Pemerintah Kabupaten Garut. Batik Sebagai Budaya Indonesia. Retrieved April 25, 2017 from www.garutkab.go.id

⁹⁴ Trade Research and Development Agency. (2008). Indonesian Batik: A Cultural Beauty, p.2

⁹⁵ Anwar, Nurul, (2013). Strategy to Increase Competitiveness of Batik Banyumasan on International Journal of Business and Social Science Vol 4 No.4, p.306

tying and sewing. There is Javanese phrase to describe the experience of making batik “mbatik manah” which means drawing a batik design on the heart.⁹⁶

There are some types of batik, which are batik tulis, batik cap, batik combination and batik printing. Batik tulis (hand-drawn batik) is a fabric textures and patterns decorated with batik by hand. Batik cap (stamped batik) is batik that produced using chopper block to apply a melted wax pattern. Batik combination is batik that produced using both of techniques, hand-drawn and stamped.⁹⁷ While batik printing is batik that made by screen printing or using factory printing machine.⁹⁸ But batik that is recognized by UNESCO is hand-drawn batik (batik tulis) because batik tulis is only in Indonesia, and because hand-drawn batik has cultural symbols that became the identity for Indonesian people itself.⁹⁹

Because batik has been used for a long time by Indonesian people in all activities such as for the baby carrier, used as a blanket, as Javanese women clothes, as a bridal cloth, until as a cover of the dead body at the funeral, then Indonesian batik has its own meaning depends on the motif and the origin area of the production. For the example, Batik Parang, Parang means knife or sword, Parang are the one of the most powerful of batik motifs with their strong parallel diagonal lines. There are hundreds variations of Parang motif, such as Parang Barong, this parang is a sacred pattern worn only by the king and has means to remind the king to guard himself carefully. While Parang Rusak worn by the royal family on state occasions. This Parang symbolizes human being’s internal fight against wickedness by controlling their desires, so they will be wise.¹⁰⁰

Types of batik according to the origin area of production such as Pesisir Batik, Pekalongan Batik, Cirebon Batik, Lasem Batik, Priangan Batik, Garut

⁹⁶ Expat. Batik, the Traditional Fabric of Indonesia. Retrieved May 3, 2017 from <http://www.egpat.or.id/info/batik.html>

⁹⁷ Trade Research and Development Agency. (2008). Indonesian Batik: A Cultural Beauty, p.5-6

⁹⁸ Batik Sablon. Retrieved May 3, 2017 from <http://www.parasantique.com/index.php?content=batiksablon>

⁹⁹ Indonesian Batik. Retrieved May 3, 2017 from <http://www.unesco.org/culture/ich/en/RL/indonesian-batik-00170>

¹⁰⁰ Indriani, Lia. (2015, May 20). Makna Filosofi dan Cerita dibalik berbagai Motif Batik – Seri Parang. Retrieved May 4, 2014 from <http://www.museumbatik.com/artikel/2015/05/8/Makna-Filosofi-dan-cerita-di-Balik-Berbagai-Motif-Batik---seri-Parang.html#.WQx4WtSLS01>

Batik, Java Hokokai Batik, and so on. Pesisir Batik (Coastal Batik) is created and produced in several areas on the northern coast of Java and Pesisir Batik used vivid colors to describe the beauty of the coast. The most famous Pesisir Batik production area is Pekalongan, Central Java, and many people know Pekalongan Batik because Pekalongan is the most developed batik production area. Batik Pekalongan was influenced by Dutch- European and Chinese motifs.¹⁰¹

Indonesian government efforts to promote batik as Indonesian icon in international world giving a good result, batik recognized by UNESCO on October 2, 2009. Since batik is recognized by UNESCO, batik industry in Indonesia is increasing, and also Indonesian cultural diplomacy through wearing batik in international events intensively conducted. Minister of Industry Republic of Indonesia, MS Hidayat when he was in opening event of Gelar Batik Nusantara 2013 said that the world recognition about batik gives positive impact for batik market in other countries.¹⁰² Actually the effort to make batik as an identity of Indonesia already existed since 1972 when the Governor of Jakarta Ali Sadikin proclaimed batik kebaya as a fashion for the official events. Since then batik officially became a cultural symbol in searching for national identity.¹⁰³

Indonesian government efforts to promote batik is not only by registering batik to UNESCO, but also by issuing Presidential Decree No.33 of 2009 on National Batik Day where the president set the date of 2 October as a National Batik Day. Moreover, the government issued the Regulation of the Minister of Home Affairs No.53 of 2009 on the First Amendment of the Regulation of the Minister of Home Affairs No. 60 of 2007 on the Civil Servant's Clothing

¹⁰¹ Galikano, Silvia (2016, February 19). Tersihir Batik Pesisir. Retrieved May 21, 2017 from <http://www.cnnindonesia.com/gaya-hidup/20160218212122-277-111951/tersihir-batik-pesisir/>

¹⁰² Dunia Makin Mencintai Batik. Retrieved May 4, 2017 from <http://www.kemenperin.go.id/artikel/6827%20Dunia-Makin-Mencintai-Batik>

¹⁰³ Moersid, Ananda Feria (2013). Reinvensi Batik dan Identitas Indonesia dalam Arena Pasar Global on Jurnal Ilmiah WIDYA Vol. 1 No. 2. p.123

Department in the Ministry of Home Affairs and the local government of the Minister of Home Affairs.¹⁰⁴

To make batik included in UNESCO representative list and recognized by UNESCO, it was not easy as imagined. There went several procedures that must be taken to get the recognition. The beginning is in 2003, in the UNESCO Convention on Non-Object Cultural Heritage, the convention was subsequently ratified by Indonesian government through Government Regulation No.78 year 2007. On January 15, 2008 Indonesia became convention state party and entitled to nominate its culture to be registered to UNESCO.¹⁰⁵ Then on October 2, 2009 UNESCO determined batik as Representative List of Intangible Cultural Heritage of Humanity.¹⁰⁶ After that Indonesian government set on 2nd October as the National Batik Day. This determination is one of the efforts to preserve and introduce batik to the world.

4.4 Batik as National Branding

Batik Indonesia that has been recognized by UNESCO gives Indonesia the spirit for further preserve batik and make batik more known. Many efforts made by the Indonesian government and non-governmental organizations to preserve and introduce batik, therefore Indonesia makes batik as one of the icons for national branding. Nation branding for a country is important because it can enhance the country's reputation in the world. A country should not only improve its country's reputation but also build and maintain its own image of the country.

The stipulation of batik as a world intangible cultural heritage by UNESCO in 2009, made the international world recognize Indonesia as a cultural nation, as well as the foundation of Indonesian culture as a political identity. The

¹⁰⁴ Kementerian Dalam Negeri Republik Indonesia (2009, November 4). Produk Hukum. Retrieved May 23, 2017 from <http://www.kemendagri.go.id/produk-hukum/2009/11/04/peraturan-mendagri-no-53-tahun-2009>

¹⁰⁵ Deputi5 (2009, June 26). Batik Indonesia. Retrieved May 4, 2017 from <http://data.kemenkopmk.go.id/content/batik-indonesia>

¹⁰⁶ Indonesian Batik. Retrieved May 4, 2017 from <http://www.unesco.org/culture/ich/en/RL/indonesian-batik-00170>

establishment of an identity makes the government want to make every cultural heritage proposed as a world heritage.

According to Anholt, nation branding is a concept involving a combination of the promotion of tourism, investment, and trade, plus public and cultural diplomacy.¹⁰⁷ Nation branding is an effort to build and maintain the image of a country. Nation branding basically an effort to make a country unique and make sure that the images can reach the target. Nation branding involves promoting the image of the country to all international audiences to gain an advantage for a country, both politically, socially and economically, as well as culturally. The perception of Indonesian people using batik as a diverse heritage of Indonesia's cultural heritage as a national branding becomes the foundation of Indonesian identity to build people's sentiment to be proud and preserve the nation's culture.

Indonesia used batik as a tool of forming a nation brand. The use of batik as national branding had purpose to gives an overview of Indonesia, reinforce the national identity, and introduce Indonesian cultural heritage to the international world. It also aims to attract other countries to Indonesia, especially batik and establish cooperation with other countries. Batik is one of national cultural heritage of Indonesia which became the government's big capital to reinforce the identity and image of Indonesia to the international world.¹⁰⁸

Minister of Trade, Mari Elka Pangestu, at National Batik Day 2011 celebration at Jetayu Court, Pekalongan invites all Indonesian people to love, to proud of batik, and likes batik, she also invite people to always wear batik. In her speech at the event, Mari Elka Pangestu emphasized that batik is part of Gerakan 100% Cinta Indonesia (100% Love Movement of Indonesia) and with loving batik

¹⁰⁷ Anholt, Simon. What is a Nation Brand?. Superbrands. p.186-187

¹⁰⁸ Anholt, Simon (2005). Brand New Justice: How Branding Places and Products can help The Developing World. Amsterdam; London: Elsevier Butterworth- Heinemann. p. 104-111

means loving Indonesia. Batik also become one of the national branding icon that can strengthen the domestic market.¹⁰⁹

CHAPTER V

THE APPLICATION OF BATIK AS NATIONAL BRANDING IN UNITED STATES OF AMERICA DURING PRESIDENT SUSILO BAMBANG YUDHOYONO'S ADMINISTRATION (2009-2014)

5.1 Chapter Background

This chapter consists of the analysis of the research. In this part, there are some points that will be presented by the writer. It is about the progress of Indonesian cultural diplomacy practices in United States of America. Also the writer will explain a form of batik in United States of America, Indonesian government effort through batik, and the result of batik diplomacy in USA.

The first point is the Indonesian cultural diplomacy practices in United States of America in 2009- 2014. This part described the progress and the practices of Indonesian cultural diplomacy in USA during President Yudhoyono's administration. It will show the policies and cooperation that Indonesia did to maintain its cultural diplomacy during President Yudhoyono's administration.

The second point is a form of batik in United State of America; this part described the history of batik in USA, including the journey of batik Indonesia in USA, the obstacle of batik in USA. This part also described the United States of America's support of batik.

¹⁰⁹ Mendag Harap Batik Bisa Jadi Ikon National Branding. Retrieved May 24, 2017 from <http://www.kemendag.go.id/id/photo/2012/11/24/mendag-harap-batik-bisa-jadi-ikon-national-branding?id=2155#photo>

The third point is explains Indonesia government efforts to make batik well known in USA. This part described Indonesia programs in USA in order to introduce and preserving batik as national branding. The last point is it will answer is the diplomacy and the efforts success or no.

5.2 Indonesian Cultural Diplomacy in USA 2009-2014

Indonesian diplomacy during President Yudhoyono's administration experienced various changes and power shifts in global and regional strategic environment as the impact on aspects of interstate relations. This change of international system provides an opportunity for Indonesia to increase its role in facing challenges both at regional and global level. Countries which have the advantage of diplomacy will gain many benefits for both the development progress and maintain the integrity of the country, as well as to strengthen the bargaining position in the context of international relations.

With this opportunity, Indonesia needs to increase its diplomatic activity. A state who has diplomacy privilege will get many benefits for development progress and maintaining the integrity of the country, and also to strengthen the position in the context of its international relations. Because of that, increasing activities and diplomacy quality is a policy that should be done by Indonesia. In order to face globalization era Indonesia should seek to improve diplomacy capability, therefore it will cultivate international trust to Indonesia in order to run bilateral and multilateral cooperation.

The special event that happened during President Yudhoyono's administration is some of Indonesian cultures were acknowledged by UNESCO. With the cultures recognition from UNESCO it means Indonesian culture is increasingly recognized by other countries.¹¹⁰ It was in accordance with Indonesian foreign policy during President Yudhoyono's administration where Indonesian foreign policy has the motto "A Million Friends, Zero Enemies". This

¹¹⁰ detikNews (2014, October 17). Keris, Batik, dan Angklung Diakui Jadi Warisan Budaya UNESCO di Masa SBY. Retrieved April 30, 2017 from <http://news.detik.com/berita/2721491/keris-batik-dan-angklung-diakui-jadi-warisan-budaya-unesco-di-masa-sby>

motto means that Indonesia can make cooperation with any country, therefore Indonesia will have many friends.¹¹¹

During the ten years of President Yudhoyono's administration, relationship between Indonesia and United States of America got closer. This can be seen from the increasing numbers of export from Indonesia to USA, and also the creation of several bilateral cooperation agreements. However the Indonesian cultural diplomacy in United States of America was not been expose too much, so not many people did not know that Indonesia and United States also have cooperation in cultures.

So far we only know that cooperation between Indonesia and the United States is cooperation in education, economy, politics, social, defense and security, tourism, and energy. But evidently there are some cooperation done by Indonesia and United States in cultures, such as United States- Indonesia Comprehensive Partnership. This partnership had been signed in November 2010 and covered several aspects including political and security, economy and development, socio-culture, education, science, and technology.¹¹² Previously, to support the Comprehensive Partnership, on September 17, 2010 the United States Secretary of State and the Indonesian Minister of Foreign Affairs inaugurated the Joint Commission in Washington D.C.¹¹³

In carrying out cultural diplomacy in other countries, Indonesia has steps as reference in implementing its programs in in countries where cultural diplomacy is implemented. There are three programs conducted by Ministry of Education and Cultures to improve performance in order to promoting Indonesian cultural diplomacy, the programs are cultural programs, education, and exhibition.

¹¹¹ Yusman, Bimo and Ted Piccone. (2014, February 14). Indonesian Foreign Policy: 'A Million Friends, Zero Enemies'. The Diplomat. Retrieved May 1, 2017 from <http://thediplomat.com/2014/02/indonesian-foreign-policy-a-million-friends-and-zero-enemies/>

¹¹² The White House (2011, November 18). Fact Sheet United States-Indonesia Comprehensive Partnership. Retrieved May 16, 2017 from <https://obamawhitehouse.archives.gov/the-press-office/2011/11/18/fact-sheet-united-states-indonesia-comprehensive-partnership>

¹¹³ US-Indonesia Joint Commission and Bilateral Meeting. Retrieved May 16, 2017 from <https://2009-2017.state.gov/r/pa/prs/ps/2010/09/147309.htm>

From those three programs every year the Indonesian government held various cultural activities. From these cultural events Indonesia wants to attract the US citizens as much as possible. In the process, cultural diplomacy can be done by utilizing every element of culture that can be considered as part of a nation's culture. According to John Lenezowski, cultural diplomacy can be done through several activities such as art, exhibition, student exchange, broadcasting, language teaching, gifts, promotion of ideas, and promotion of social policy.¹¹⁴

Thus cultural diplomacy is used as a means of cooperation that is used by Indonesia to achieve the goals of the state and guarantee the interests of the state, as well as a means to fight for political policies and national interest. Indonesia did cultural diplomacy for batik that has been recognized by UNESCO as world intangible cultural heritage can be recognized by people in United States.

5.3 Batik in United States of America

The recognition of batik as a world cultural heritage does not directly make batik a place in the international community and give a significant impact for Indonesia, but gradually batik began to be known by America and the world. Americans are beginning to love batik and use batik in their daily lives. Currently batik is also a fashion trend for American society including Hollywood artists such as Jessica Alba, Reese Witherspoon, Paris Hilton, and Lenka.¹¹⁵

Batik was first introduced in United States by an Indonesian fashion designer named Iwan Tirta in the 1960s when he studied in United States. At that time many people asked about Indonesian cultures to him, and it makes him want to know more and deepen his own culture. Special interest in batik was born when he got a research grant from John D. Rockefeller III Fund, he got the opportunity to study dance in Susuhunan of Surakarta Royal Court.¹¹⁶ In there, Iwan Tirta

¹¹⁴ Waller, J. Michael (2007). *The Public Diplomacy Reader*. Washington D.C., USA: The Institute of World Politics Press. p.196

¹¹⁵ Destriyana. (2013, October 2). 9 Selebriti Dunia yang Bangga Pakai Batik. Retrieved May 9, 2017 from <https://www.merdeka.com/gaya/9-selebriti-dunia-yang-bangga-pakai-batik.html>

¹¹⁶ Iwan Tirta Website. Iwan Tirta. Retrieved May 9, 2017 from <http://www.iwantirta.net/bio>

decided to explore batik and determined to preserve batik. The results of his research was put in his first book entitled “Batik, Patterns, and Motifs” in 1966.¹¹⁷ The art of creativity produced by Iwan Tirta continues to expand and be introduced to various countries including the United States of America where Iwan Tirta easily to introduced batik to the American society.

Beside Iwan Tirta, there is Indonesian Ambassador in United States, Dino Patti Djalal also introduced batik in United States during his tenure. He initiated a competition titled “American Batik Design Competition” in United States, it was starting in 2011.¹¹⁸ There was also Indonesian famous singer, Agnes Monica indirectly promotes batik while attending American Music Awards 2010 on November 20, 2010. She wore batik skirt as a host to announce the American Music Awards nomination.¹¹⁹

Not only Indonesian people who promotes and preserve batik in United States, but there is American artist that preserves batik in United States, her name is Donna Backues. She has 18 years living in Indonesia and learned to make batik there, and that is the reason Donna loves Indonesia and preserving batik in United States, because Americans never see batik and its process from Indonesia.¹²⁰ The famous American fashion designer whose name is included in Vogue Magazine, Nicolle Miller also promotes batik in his collection Resort Collection 2009 which



¹¹⁹ Damayanti, Iriana (2010, November 19). Agnes Pakai Kebaya di American Music Awards. Retrieved June 13, 2017 from <http://life.viva.co.id/news/read/189543-agnes-pakai-batik-dan-kebaya-di-ama-2010>

¹²⁰ Iman, Dhania and Ronan Freeka Azanur (2014, November 25). Seniman Donna Backues Lestarikan Batik Indonesia di Amerika. Retrieved May 24, 2017 from <http://www.voaindonesia.com/a/seniman-donna-backues-lestarikan-batik-indonesia-di-amerika/2532916.html>

theme of Bali and use some batik with megamendung motif.¹²¹

Figure 5.3a. Agnes Monica at American Music Awards 2010 (photo by: medogh.com)



Figure 5.3b. Reese Witherspoon wear batik (photo by: tribunnews.com)

Figure 5.3c. Jessica Alba at Step-Up's Fourth Annual Fashion Forward Luncheon 2004 (photo by: jess-alba.us)

Figure 5.3d. Lenka at LA Lights Indiefest 2009 Jakarta (photo by: kapanlagi.com)

In addition to the influence of the Indonesian people who introduced batik to the USA, indirectly the American people also participate to introducing batik in their country. Such as the 40th United States of America President, Ronald Reagan first wore batik during his visit to Indonesia in 1986, when many international

¹²¹ Leader, Romney (2008, June 11). Resort 2009 Nicole Miller. Retrieved June 14, 2017 from <http://www.vogue.com/fashion-shows/resort-2009/nicole-miller>

media highlighted the President with his batik cloth, and from that moment batik began to enter the USA.¹²²

5.4 Indonesian Government Efforts

Indonesia's efforts to make batik well known in United States of America continued. Not only the government that work, but also non-governmental organizations take a part in introducing and preserving batik abroad, especially in USA. There are many Indonesian efforts to promoting and preserving batik as national branding in United States, some of those efforts can be seen in the table below.

| Year | Name of Event | Organized by |
|--------------------------------|--|---|
| 2009 | | |
| 16 May – 23 August 2009 | A Series Exhibition of Personal Collection of the late mother of President Barack Obama | The Embassy of the Republic of Indonesia in Washington D.C |
| 2 October 2009 | Batik recognized as the Representative List of the Intangible Cultural Heritage of Humanity from Indonesia | UNESCO |
| 2010 | | |
| 20 and 22 May 2010 | The Children's Batik Quilt Exhibition and Workshop | Consulate General of the Republic of Indonesia in Chicago and Chicago Children's Museum |
| 23-26 October 2010 | Stylemax Women's Apparel and Accessories Exhibition | Consulate General of the Republic of Indonesia in Chicago and Indonesian Trade Promotion Center |

¹²² Sachari, Agus (2007). *Budaya Visual Indonesia: Membaca Makna Perkembangan Gaya Visual Karya Desain di Indonesia Abad ke-20*. Jakarta, Indonesia: Penerbit Erlangga. p.197

| 2011 | | |
|--------------------------------------|---|--|
| 12-16 July 2011 | Indonesian Batik: World Heritage Exhibition | The Embassy of the Republic of Indonesia in Washington D.C |
| 30 September 2011 | Documentary Film Batik: Love Our Story (duration 70 minutes) | Nia Dinata |
| 28 September – 2 October 2011 | World Batik Summit 2011 in Jakarta Convention Center | Ministry of Trade Republic of Indonesia and Indonesian Batik Foundation (Yayasan Batik Indonesia) |
| November 2011 | American Batik Design Competition | The Embassy of the Republic of Indonesia in Washington D.C |
| 19 November 2011 | Batik Workshop for Art Educators | The Consulate General of the Republic of Indonesia in Chicago, in cooperation with The Peace School, the Chicago Park District and Chicago Public School Office of Art Education |
| 21 November 2011 | Documentary Video The Spirit of America in the Heritage of Batik (duration 11 minutes 42 seconds) | The Embassy of the Republic of Indonesia in Washington D.C |
| 2012 | | |
| School Year 2012 | Batik become one of subject in Chicago Public School curriculum. | The Consulate General of the Republic of Indonesia in Chicago |

| | | |
|--|---|--|
| 2 November 2012 – 5 May 2013 | Exhibition of Batik: Spectacular Textiles of Java | The Asian Art Museum, California |
| 2013 | | |
| 16 September – 15 November 2013 | Exhibition of Indonesian Batik: Textiles and Techniques | College of Human Sciences and the Department of Apparel, Events, and Hospitality Management of Iowa State University |
| 31 October – 4 November 2013 | American Batik Design Competition | The Embassy of the Republic of Indonesia in Washington D.C |
| 2014 | | |
| 17 – 20 August 2014 | Sourcing at Magic 2014 | UBM Fashion Inc. |

Table 5.4. List of Batik events in United States from 2009-2014

Batik acknowledged and ratified by UNESCO on October 2, 2009 and after that ratification Indonesian government and society actively promote and preserving batik in the world, such as in United States. In fact, before batik is recognized by UNESCO as world cultural heritage from Indonesia, in Washington D.C the Embassy of the Republic of Indonesia held an exhibition of a private collection of the late mother President Barack Obama from 16 May – 23 August 2009.¹²³ Indonesian ambassador in United States, Sudjadnan Parnohadiningrat said that the exhibition was to show the American society that Dr. Ann Dunham has special attention to batik as Indonesian traditional textile craft.¹²⁴

¹²³ Pameran Koleksi Batik Ibunda Obama di Enam Kota Besar di Amerika Serikat. Retrieved June 14, 2017 from <http://www.kemlu.go.id/id/berita/siaran-pers/Pages/Pameran-Koleksi-Batik-Ibunda-Obama-di-Enam-Kota-Besar-di-Amerika-Serikat.aspx>

¹²⁴ Kawilarang, Renne R.A. (2009, June 2). Koleksi Batik Ibunda Obama Dipamerkan di AS. Retrieved June 15, 2017 from <http://dunia.news.viva.co.id/news/read/62892-koleksi-batik-ibunda-obama-dipamerkan-di-as>

In 2010, there was batik workshop for children named The Children's Batik Quilt Exhibition and Workshop. This event held on 20 May and 22 May 2010 in Chicago. This event is collaboration between the Consulate General of the Republic of Indonesia in Chicago and Chicago Children's Museum.¹²⁵ Another exhibition was Stylemax Women's Apparel and Accessories exhibition on 23-26 October 2010. This exhibition was held at Merchandise Mart, Chicago and this is the largest garment products exhibition in the Midwest of USA. The exhibition was attended by approximately 2000 exhibitors and attended by more than 4000 buyers who came from the US and other countries.¹²⁶



Figure 5.4. Invitation of the Stylemax's Woman's Apparel and Accessory Trade Show – Indonesian Batik Exposition and Fashion Show 2010 (source: indochicago.co.nr)

Year 2011 can be said as the year with the most events for batik start from the filming of documentary film about batik until the competition to make batik in

¹²⁵ Anak- Anak Amerika Belajar Membuat pada Pameran Batik Perca dan Workshop di Chicago Children's Museum. Retrieved June 15, 2017 from <http://www.kemlu.go.id/chicago/id/berita-agenda/berita-perwakilan/Pages/Anak-anak-Amerika-belajar-membatik-pada-Pameran-Batik-Perca-dan-Workshop-di-Chicago-Children-s-Museu.aspx>

¹²⁶ Batik Indonesia Memasuki Pasar Amerika Serikat. Retrieved May 21, 2017 from <http://trusmi.com/2014/03/batik-indonesia-memasuki-pasar-amerika-serikat/>

America. The first event is the exhibition of Indonesian Batik: World Heritage on 12-16 July 2011 at the building of the Embassy of Indonesia in Washington D.C. the exhibition was held to appreciate the cultural heritage and to introduce batik that has become a world cultural heritage. Besides that, the exhibition is used to strengthen the relationship between Indonesia and USA. This exhibition is a series of American Batik Design Competition which was held in November 2011.¹²⁷ This exhibition not only received positive response from Indonesian citizen living in US, but also the American itself, such as the wife of former US ambassador to Indonesia, Claire Wolfowitz who said that give more appreciation for batik, because batik is a work of art, not only textiles.¹²⁸

Besides that, there was a documentary film titled “Batik: Love Our Story” produced by Nia Dinata in 2011. This film tells about the long history of Indonesian batik development along with the motifs and philosophy that embodied in batik motif.¹²⁹ This film is not screening in cinema, because Nia said that this is for education, not for sale. So, if want to watch this film, we can email her. She also hopes that everyone who watch this film will be more loves batik.¹³⁰

In the same year, there was World Batik Summit in Jakarta, it is an international conference event that aims to strengthen the image of batik culture to the international world.¹³¹ The Cabinet Secretary of the Republic of Indonesia, Dipo Alam hopes that the World Batik Summit can build the enthusiasm of batik

¹²⁷ eTN Managing Editor. (2011, July 18). American Batik Design Competition to Strengthen US-Indonesia People Contact. Retrieved May 10, 2017 from <http://www.eturbonews.com/24059/american-batik-design-competition-strengthen-us-indonesia-people>

¹²⁸ Mubtadi, Vina (2011, July 13). Batik Indonesia Semakin Mendunia. Retrieved June 15, 2017 from <https://www.voaindonesia.com/a/batik-indonesia-semakin-mendunia-125500358/95502.html>

¹²⁹ KSFO Webmaster. (2015, May 28). Batik Our Love Story. Retrieved May 10, 2017 from http://www.kalyanashirafound.org/index.php?option=com_content&view=article&id=116%3Abatik-our-love-story&catid=44%3Aour-film&Itemid=112&lang=en

¹³⁰ Junita, Syifa (2011, September 30). Nia Dinata Bikin Film yang tak Diputar di Bioskop. Retrieved June 15, 2017 from <https://m.tempo.co/read/news/2011/09/30/125359220/nia-dinata-bikin-film-yang-tak-diputar-di-bioskop>

¹³¹ World Batik Summit 2011. Retrieved June 15, 2017 from <https://www.indonesiakaya.com/agenda-budaya/detail/world-batik-summit-tahun-2011>

internationally and support batik practitioners and batik fans around the world.¹³² This event themed “Indonesia: Global Home of Batik” was attended by about 1.000 national and international delegates from various circles. Through this event, World Batik Summit can lift batik as the icon of the nation and the tourist attraction of Indonesia, and also World Batik Summit expected can be a forum of learning for the citizen of the world to recognize products and batik process.¹³³

Still in 2011, there was batik workshop for art educators on November 19, 2011 organized by the Consulate General of the Republic of Indonesia in Chicago and cooperation with The Peace School, the Chicago Park District and Chicago Public School Office of Art Education.¹³⁴ This workshop is for public school art teachers in Chicago, after the training, the teachers will teach making batik and how do batik work to their students in their schools aged 5-15 years old as a part of the art curriculum that is associated with the peace mission.¹³⁵

The next Indonesian government efforts to preserving and promoting batik in United States is held a batik competition named American Batik Design Competition on April – November 2011. This is the first batik competition in United States. This competition is aims to introducing batik to the world and to introducing creativities and innovation of batik design. Besides the competition, there was documentary video titled “The Spirit of America in the Heritage of Batik” to support American Batik Design Competition 2011. The purpose of this video is to make American people easier to know batik, and in the video there is US citizen who has understood about batik Indonesia for a long time and explain it in English.¹³⁶

¹³² Syafputri, Ella (2011, July 11). Indonesia akan Gelar World Batik Summit 2011. Retrieved June 15, 2017 from <http://www.antaranews.com/berita/266856/indonesia-akan-gelar-world-batik-summit-2011>

¹³³ Latief (2011, September 28). Presiden Buka World Batik Summit. Retrieved June 15, 2017 from <http://nasional.kompas.com/read/2011/09/28/12094825/Presiden.Buka.World.Batik.Summit>

¹³⁴ Pelajaran Membatik Masuk Kurikulum Sekolah Umum di Chicago. Retrieved June 15, 2017 from <http://www.kemenpar.go.id/asp/detil.asp?c=16&id=855>

¹³⁵ Pelajaran Membatik Masuk Kurikulum di Chicago. Retrieved May 10, 2017 from <http://www.beritasatu.com/budaya/15060-pelajaran-membatik-masuk-kurikulum-di-chicago.html>

¹³⁶ Dino “Budayakan” Batik di Amerika Serikat. Retrieved June 16, 2017 from <http://www.dinopattidjalal.com/web/site/read/27/Aktifitas-Terakhir/Dino-%E2%80%9CBudayakan%E2%80%9D-Batik-di-Amerika-Serikat>

In the next year, batik entered into the primary and junior high school curriculum at Chicago Public School starting in 2012 academic year. The inclusion of batik into the school curriculum aims to teach the values of peace culture among early children and promote batik.¹³⁷ In 2012, there was batik exhibition called Batik: Spectacular Textiles of Java, this exhibition presented by the Asian Art Museum in San Fransisco, this exhibition held on November 2, 2012 until May 5, 2013. The purpose of this exhibition is to introducing batik and the origin place of batik to the public society.¹³⁸

In 2013, Iowa State University held an exhibition named Indonesian Batik: Textiles and Techniques, organized by College of Human Sciences and the Department of Apparel, Events, and Hospitality Management of Iowa State University. This exhibition is purpose to appreciate the batik artists for making beautiful batik works.¹³⁹ In this year also, the Embassy of the Republic of Indonesia in Washington D.C held an American Batik Design Competition again on March 2013.¹⁴⁰ This event was held in an effort to continue the success of organizing the first American Batik Design Competition. Indonesian ambassador, Dino Patti Djalal said that this event can increase the creativity of batik art in United States, and it expected that this event can also connect the art-culture community in United States and Indonesia. Dino Patti Djalal has a dream that he wants to see batik become one of the fashion trends in the world fashion arena.¹⁴¹

Indonesian government effort to promote and preserve batik in USA in 2014 is participating in the big exhibition called Sourcing at Magic 2014 that

¹³⁷ Pelajaran Mematik Masuk Kurikulum di Chicago. Retrieved June 15, 2017 from <http://www.beritasatu.com/budaya/15060-pelajaran-mematik-masuk-kurikulum-di-chicago.html>

¹³⁸ Hallman, Tim (2012, November 14). Batik: Spectacular Textiles of Java. Retrieved June 16, 2017 from http://www.asianart.org/press_releases/9

¹³⁹ Indonesian Batik: Textiles and Technique. Retrieved June 16, 2017 from <http://www.aeshm.hs.iastate.edu/tc-museum/mary-alice-gallery/past-exhibits/indonesian-batik-textiles-and-techniques/>

¹⁴⁰ Dino "Budayakan" Batik di Amerika Serikat. Retrieved June 16, 2017 from <http://www.dinopattidjalal.com/web/site/read/27/Aktifitas-Terakhir/Dino-%E2%80%9CBudayakan%E2%80%9D-Batik-di-Amerika-Serikat>

¹⁴¹ Malam Penganugerahan Pemenang Kompetisi Desain Batik Amerika 2013 dan Awal Penyelenggaraan Indonesian Celebration Week tanggal 30 Oktober 2013 di Washington DC. Retrieved June 16, 2017 from <http://www.kemlu.go.id/washington/id/arsip/siaran-pers/Pages/MALAM-PENGANUGERAHAN-PEMENANG-KOMPETISI-DESAIN-BATIK-AMERIKA-2013-DAN-AWAL-PENYELENGGARAAN-INDONESIA.aspx>

organized by UBM Fashion Inc. From that exhibition, the Ministry of Trade invited 20 Indonesian companies from the fashion industry. In this exhibition, there was Georgia based company like batik and would like to collaborate in creating character of Princess Batik. This exhibition is a hub to access fashion products from around the world and also it was attended by more than 5000 fashion brands.¹⁴²

In order to promote national culture and international cultural diplomacy, Indonesia has made 77 cultural works as national cultural heritage and pioneering the development of Cultural Houses in seven countries, one of them is in United States of America.¹⁴³ From all events that happened in 2009-2014 as Indonesian government efforts to introduce, promote, and preserve batik in United States, makes the development of batik in the US every year is growing, various activities and efforts made by Indonesian government for promoting and introducing batik in the US has begun to do and still continued so that batik can be recognized by many countries as a cultural heritage from Indonesia.

¹⁴² Ministry of Trade (2014). Sourcing at Magic 2014: US Company is smitten with Batik. Press Release

¹⁴³ Ministry of State Secretariat of the Republic of Indonesia (2014). Lampiran Pidato Kenegaraan Presiden RI Tanggal 15 Agustus 2014, p.IV-32

CHAPTER VI

CONCLUSION

6.1 Conclusion

Nowadays, cultural diplomacy is one of the most popular and the most used diplomacy by countries including Indonesia. This is because cultural diplomacy uses a more peaceful approach. The importance of this diplomacy is vital in communicating fellow countries in the world to maintain peace, also cultural diplomacy is to preserve and introduce the national culture on the international world. A state may use cultural diplomacy as a medium and as its identity giver in order to achieve the national interests which is the purpose of the implementation of foreign policy. Indonesia needs to increase its diplomatic activity, because a state who has diplomacy privilege will get many benefits for development progress and maintaining the integrity of the country, and also to strengthen the position in the context of its international relations.

Cultural diplomacy during President Yudhoyono's administration confronted with various changes in the global and regional strategic environment as an impact on aspects of international relations. This change of international system provides an opportunity for Indonesia to increase its role in facing various challenges in local and regional level. Indonesian national branding in President Yudhoyono's administration was developed more extensively compared to previous administration. Along with his administration he was able to rebrand Indonesia in such a powerful way that brought the international world to a standing ovation.

The special event that happened during President Yudhoyono's administration is some of Indonesian cultures were acknowledged by UNESCO. With the cultures recognitions from UNESCO it means Indonesian culture is

increasingly recognized by other countries. It was in accordance with Indonesian foreign policy during President Yudhoyono's administration where Indonesian foreign policy has the motto "A Million Friends, Zero Enemies".

Indonesia did cultural diplomacy to the Indonesian important partner countries in order to achieve its foreign policy interests. In this research, United States of America become Indonesia's partner because US is a superpower country and US is the biggest importer for Indonesian batik, surely it will give benefit for Indonesia especially in economic sector.

During the ten years of President Yudhoyono's administration, relationship between Indonesia and United States is got closer. Indonesian cultural diplomacy in United States was not expose too much, so not many people know that Indonesia and United States also have cooperation in cultures. The example of Indonesia and United States cooperation in cultures is United States- Indonesia Comprehensive Partnership. Indonesia success to introduce batik as a cultural heritage and international public give high appreciation and batik can assimilated to American culture with American Batik event. There are three programs conducted by Ministry of Education and Cultures to improve performance in order to promote Indonesian cultural diplomacy, the programs are cultural programs, education, and exhibition. From these cultural events Indonesia wants to attract the US citizens as much as possible.

Batik is one of Indonesian culture that has not only the legacy of valuable things that have high selling value, but also batik is a cultural symbol because batik is Indonesia identity. Indonesian government efforts to promote batik as Indonesian icon in international world giving a good result. Batik recognized by UNESCO on October 2, 2009 and since that batik industry in Indonesia is increasing, also Indonesian cultural diplomacy through wearing batik in international events intensively conducted.

Many efforts made by the Indonesian government and non-governmental organizations to preserve and introduce batik, therefore Indonesia makes batik as one of the icons for national branding. Nation branding for a country is important

because it can enhance the country's reputation in the world. The use of batik as national branding had purpose to gives an overview of Indonesia, reinforce the national identity, and introduce Indonesian cultural heritage to the international world.

Indonesia's efforts to make batik well known in USA are diverse, start from making documentary film, input batik as a subject in primary and junior high school curriculum in Chicago Public School, held exhibitions, workshops and conference, and also held batik competition in United States. The role of Indonesian government and the society in introducing culture in the US has made the prestige of batik in US increasingly known.

The development of batik in the US is quiet significant. Batik began widely used and studied by Americans including Hollywood artists. In 2010 United States of America embarked on a new phase in the promotion of bilateral relations with Indonesia by enhancing cooperation which are Peace Corp Agreement (PCA RI-US) and Indonesia – United States Interfaith Cooperation. The development of batik in the US every year is growing, various activities and efforts made by Indonesian government for promoting and introducing batik in the US has begun to do and still continued so that batik can be recognized by many countries as a cultural heritage from Indonesia.

BIBLIOGRAPHY

- Advisory Committee on Cultural Diplomacy. (2005). *Cultural Diplomacy The Linchpin of Public Diplomacy*. U.S. Department of State.
- American Batik Design Competition to Strengthen US-Indonesia People Contact*. (2011, July 18). Retrieved May 10, 2017, from eturbonews: <http://www.eturbonews.com/24059/american-batik-design-competition-strengthen-us-indonesia-people>
- Anak-anak Amerika Belajar Membuat pada Pameran Batik Perca dan Workshop di Chicago Children's Museum*. (n.d.). Retrieved May 10, 2017, from Kementerian Luar Negeri Republik Indonesia: <http://www.kemlu.go.id/chicago/id/berita-agenda/berita-perwakilan/Pages/Anak-anak-Amerika-belajar-membatik-pada-Pameran-Batik-Perca-dan-Workshop-di-Chicago-Children-s-Museu.aspx#>
- Angel, T. (2016). Diplomasi Kebudayaan Indonesia dengan Kemendikbud di Perancis. 66-67.
- Anholt, S. (2005). *Brand New Justice: How Branding Places and Products can help The Developing World*. London: Elsevier Butterworth- Heinemann.
- Anholt, S. (n.d.). What is Nation Brand? 186-187.
- Anwar, N. (2013). Strategy to Increase Competitiveness of Batik Banyumasan. *International Journal of Business and Social Science*, 306.
- Batik Export to US Increase*. (2015, June 24). Retrieved January 29, 2017, from Tempo: <https://en.tempo.co/read/news/2015/06/24/056678013/Batik-Exports-to-US-Increase>

- Batik Indonesia Memasuki Pasar Amerika Serikat.* (n.d.). Retrieved May 21, 2017, from Trusmi Group: <http://trusmi.com/2014/03/batik-indonesia-memasuki-pasar-amerika-serikat/>
- Batik Our Love Story.* (2015, May 28). Retrieved May 10, 2017, from Kalyana Shira Foundation: http://www.kalyanashirafound.org/index.php?option=com_content&view=article&id=116%3Abatik-our-love-story&catid=44%3Aour-film&Itemid=112&lang=en
- Batik Sablon.* (n.d.). Retrieved May 3, 2017, from Batik Parasantique Pekalongan: <http://www.parasantique.com/index.php?content=batiksablon>
- Batik, The Traditional Fabric of Indonesia.* (n.d.). Retrieved May 3, 2017, from Expat Website Association Jakarta: <http://www.expats.or.id/info/batik.html>
- Bramantyo. (2014, March 15). *Alasan SBY Selalu Kenakan Batik.* Retrieved February 23, 2017, from SINDONews: <https://nasional.sindonews.com/read/844598/15/alasan-sby-selalu-kenakan-batik-1394882843>
- Budianto, L. (2009, December 12). *US-RI Relaunch Peace Corps Program After 46 Years.* Retrieved May 10, 2017, from The Jakarta Post: <http://www.thejakartapost.com/news/2009/12/12/us-ri-relaunch-peace-corps-program-after-46-years.html>
- Budisatrijo, A. (2012, September 26). *Indonesian Entrepreneur Who Made Batik Chic.* Retrieved May 24, 2017, from BBC: <http://www.bbc.com/news/world-asia-19567545>
- C.E.J.G, H., & Donfried, M. (2010). *The Model of Cultural Diplomacy: Power Distance and the Promise of Civil Society.* New York, USA: Berghann Books.
- Culture: Definition and Meaning.* (n.d.). Retrieved January 5, 2017, from Study.com: <http://study.com/academy/lesson/culture-definition-meaning-quiz.html#transcriptHeader>

- Desainer Pecinta Batik*. (2005, April 18). Retrieved May 9, 2017, from Tokoh Indonesia: <http://www.tokohindonesia.com/biografi/article/285-ensiklopedi/1425-desainer-pecinta-batik>
- Destriyana. (2013, October 2). *9 Selebriti Dunia yang Bangga Pakai Batik*. Retrieved May 9, 2017, from Merdeka: <https://www.merdeka.com/gaya/9-selebriti-dunia-yang-bangga-pakai-batik.html>
- Dhitra, A. (2013). Misi Kebudayaan sebagai Alat Diplomasi Budaya. 8.
- Dini. (2012, February 23). *Batik Amerika di Pamerkan di Indonesia*. Retrieved May 24, 2017, from Kompas: <http://tekno.kompas.com/read/2012/02/23/09330768/batik.amerika.dipamerkan.di.indonesia>
- Dinnie, K. (2010). Repositioning the Korea Brand to a Global Audience: Challenges, Pitfalls, and Current Strategy. *2010 Academic Paper Series on Korea*, 3, 95.
- Dino "Budayakan" Batik di Amerika Serikat. (2013, October 30). Retrieved February 23, 2017, from Dino Patti Djalal Nasionalisme Unggul: <http://www.dinopattidjalal.com/web/site/read/27/Aktifitas-Terakhir/Dino-%E2%80%9CBudayakan%E2%80%9D-Batik-di-Amerika-Serikat>
- Direktorat Jenderal Kebudayaan. (2014, March 6). *Strategi Pembangunan Kebudayaan*. Retrieved May 11, 2017, from Kementerian Pendidikan dan Kebudayaan Republik Indonesia: <http://kebudayaan.kemdikbud.go.id/blog/2014/03/06/8882>
- Dunia Makin Mencintai Batik*. (n.d.). Retrieved May 4, 2017, from Kementerian Perindustrian Republik Indonesia: <http://www.kemenperin.go.id/artikel/6827%20Dunia-Makin-Mencintai-Batik>
- Ekspor Batik Paling Laris di AS*. (2011, September 28). Retrieved February 23, 2017, from Detik Finance:

<http://finance.detik.com/industri/1732233/ekspor-batik-indonesia-paling-laris-di-as>

Elements on the List of Intangible Cultural Heritage. (n.d.). Retrieved April 20, 2017, from UNESCO: <http://www.unesco.org/culture/ich/en/state/indonesia-ID?info=elements-on-the-lists>

Englund, G. (2012). *Nation Branding: A Brand New Marketing Tool on the Global Arena*. 52. Stockholm.

Fact Sheet United States-Indonesia Comprehensive Partnership. (2011, November 18). Retrieved May 16, 2017, from The White House: <https://obamawhitehouse.archives.gov/the-press-office/2011/11/18/fact-sheet-united-states-indonesia-comprehensive-partnership>

Fan, Y. (2010). *Branding the Nation: Towards a Better Understanding*. 2-5.

Fanani, A. K. (2014, September 30). *Ekspor Batik Indonesia Meningkat*. Retrieved May 10, 2017, from AntaraNews: <http://www.antaranews.com/berita/456182/ekspor-batik-indonesia-meningkat>

Florek, S. (2011, June 7). *Batik: The Forbidden Designs of Java*. Retrieved June 13, 2017, from Australian Museum: <https://australianmuseum.net.au/batik-the-forbidden-designs-of-java>

Galikano, S. (2016, February 19). *Tersihir Batik Pesisir*. Retrieved May 11, 2017, from CNN Indonesia: <http://www.cnnindonesia.com/gaya-hidup/20160218212122-277-111951/tersihir-batik-pesisir/>

Grove, S. K., Gray, J. R., & Burns, N. (2003). *Understanding Nursing Research*. Saunders.

Hallman, T. (2012). *Batik: Spectacular Textiles of Java*. San Fransisco: Asian Art Museum. Retrieved June 16, 2017, from http://www.asianart.org/press_releases/9

- Ham, P. v. (2001, September 1). *The Rise of the Brand State*. Retrieved November 11, 2016, from Foreign Affairs: <https://www.foreignaffairs.com/articles/2001-09-01/rise-brand-state>
- Hartati, A. Y. (2014). *Soft Power Diplomacy: Studi tentang Diplomasasi Batik Indonesia*. 5.
- Iman, D., & Azanur, R. F. (2014, November 25). *Seniman Donna Backues Lestarikan Batik Indonesia di Amerika*. Retrieved May 24, 2017, from VOA Indonesia: <http://www.voaindonesia.com/a/seniman-donna-backues-lestarikan-batik-indonesia-di-amerika/2532916.html>
- Indonesian Batik*. (n.d.). Retrieved April 20, 2017, from UNESCO: <https://ich.unesco.org/en/RL/indonesian-batik-00170>
- Indonesian Batik: Textiles and Technique*. (n.d.). Retrieved June 16, 2017, from Iowa State University: <http://www.aeshm.hs.iastate.edu/tc-museum/mary-alice-gallery/past-exhibits/indonesian-batik-textiles-and-techniques/>
- Indonesia-US Interfaith Cooperation Building Collaborative CommunitiesL Enhancing Cooperation among People of Different Faith*. (n.d.). Retrieved May 10, 2017, from Kementerian Luar Negeri Republik Indonesia: <http://www.kemlu.go.id/id/berita/siaran-pers/Pages/Indonesia-US-Interfaith-Cooperation-Building-Collaborative-Communities-Enhancing-Cooperation-among-P.aspx>
- Indriani, L. (2015, May 20). *Makna Filosofi dan Cerita di Balik Berbagai Motif Batik - seri Parang*. Retrieved from Museum Batik: www.museumbatik.com
- Irwansyah. (2013). Menginisiasi Nation Branding Indonesia Menuju Daya Saing Bangsa. *Jurnal Ilmu Komunikasi*, 11, 81.
- Iwan Tirta*. (n.d.). Retrieved May 9, 2017, from Iwan Tirta Website: <http://www.iwantirta.net/bio>

- Keris, Batik, dan Angklung diakui Jadi Warisan Budaya UNESCO di Masa SBY.* (2014, October 17). Retrieved April 30, 2017, from detikNews: <http://news.detik.com/berita/2721491/keris-batik-dan-angklung-diakui-jadi-warisan-budaya-unesco-di-masa-sby>
- Kim, H. (2012, November). *The Importance of Nation Brand*. 3.
- (2014). *Lampiran Pidato Kenegaraan Presiden RI*. Ministry of State Secretariat of the Republic of Indonesia.
- Lusianti, L. P., & Rani, F. (2012). *Model Diplomasi Indonesia terhadap UNESCO dalam Mematenkan Batik sebagai Warisan Budaya Indonesia tahun 2009*. 2.
- Maulipaksi, D. (2015, October 2). *Selamat Hari Batik Nasional!* Retrieved February 24, 2017, from Kementerian Pendidikan dan Kebudayaan: <https://www.kemdikbud.go.id/main/blog/2015/10/selamat-hari-batik-nasional-4660-4660-4660>
- Mendag Harap Batik Bisa Jadi Ikon National Branding.* (2012, November 24). Retrieved May 24, 2017, from Kementerian Perdagangan Republik Indonesia: <http://www.kemendag.go.id/id/photo/2012/11/24/mendag-harap-batik-bisa-jadi-ikon-national-branding?id=2155#photo>
- Ministry of National Development Planning. (2010). *Regulation of the President of the Republic of Indonesia No.5 of 2010 Regarding the National Medium-Term Development Program 2010-2014*.
- Ministry of Trade. (2014). *Sourcing a Magic 2014: US Company is smitten with Batik*. Las Vegas: Ministry of Trade Republic of Indonesia.
- Ministry of Trade Republic of Indonesia. (2011). *Warta Ekspor: Membangun Nation Branding*.
- Misi Politik Luar Negeri.* (n.d.). Retrieved May 17, 2017, from Bappenas: <http://ditpolkom.bappenas.go.id/basedir/Peraturan%20Perundang->

Undangan/2)%20Bidang%20Politik%20Luar%20Negeri/1)%20Visi,%20
Misi%20dan%20Tujuan%20

Moersid, A. F. (2013). Reinvensi Batik dan Identitas Indonesia dalam Arena Pasar Global. *Jurnal Ilmiah WIdya*, 123.

Nye, J. S. (2004). *Soft Power: The Mean to Success in World Politics*. New York: PublicAffairs.

Osgood, K., & Etheridge, B. C. (2010). *The United States and Public Diplomacy: New Directions in Cultural and International History*. Leiden, Netherlands: Martinus Nijhoff Publishers.

Parsons, T. (1949). *Essays in Sociological Theory*. Illionis: The Free Press.

Pelajaran Membatik Masuk Kurikulum di Chicago. (2011, October 27). Retrieved May 10, 2017, from BeritaSatu: <http://www.beritasatu.com/budaya/15060-pelajaran-membatik-masuk-kurikulum-di-chicago.html>

Pelajaran Membatik Masuk Kurikulum Sekolah Umum di Chicago. (2011, October 27). Retrieved January 29, 2017, from Kementerian Pariwisata Republik Indonesia: <http://www.kemenpar.go.id/asp/detil.asp?c=16&id=855>

Pemerintah Kabupaten Garut. (n.d.). *Batik sebagai Budaya Indonesia*. Retrieved April 25, 2017, from Kabupaten Garut, Jawa Barat: www.garutkab.go.id

Prasetia, A. R. (2015). Nation Branding: Komunikasi Kenegaraan atau Komunikasi Pemasaran? 1-2.

Pribadi, I. A. (2015, January 15). *Pemerintah Terbitkan RPJM 2015-2019*. Retrieved May 24, 2017, from AntaraNews: <http://www.antaranews.com/berita/474233/pemerintah-terbitkan-rpjmn-2015-2019>

Roy, S. (1991). *Diplomacy*. Jakarta: PT. Raja Grafindo Persada.

- Sachari, A. (2007). *Budaya Visual Indonesia: Membaca Makna Perkembangan Gaya Visual Karya Desain di Indonesia Abad ke-20*. Jakarta: Penerbit Erlangga.
- Sejarah Asal Usul Keberadaan Batik*. (n.d.). Retrieved June 13, 2017, from Batik: <http://batik.or.id/sejarah-asal-usul-keberadaan-batik/>
- Steelyana, E. (2012). Batik, A Beautiful Cultural Heritage that Preserve Culture and Support Economic Development in Indonesia. *Binus Business Review*, 118.
- Stempel, J. D. (1995). Recasting Diplomacy. 1-18.
- Stover, A. (2011, April 8). *Batik for Americans and Indonesians Alike*. Retrieved February 23, 2017, from AsiaSociety: <http://asiasociety.org/batik-americans-and-indonesians-alike>
- Sukwarsini, D. (2004). Diplomasi Publik. *Analisis CSIS*, 74.
- Syahrin, A. (2015). The Batik Motif. p. 5.
- The Peace School*. (n.d.). Retrieved May 21, 2017, from The Peace School: <http://www.peaceschool.org/index.html>
- The Spirit of America in the Heritage of Batik* (2011). [Motion Picture]. Retrieved May 10, 2017, from <https://www.youtube.com/watch?v=bFQJ9MyGMrM>
- TREDA. (2008). *Indonesian Batik: A Cultural Beauty*. Ministry of Trade Republic of Indonesia.
- U.S.-Indonesia Joint Commission and Bilateral Meeting*. (2010, September 17). Retrieved May 16, 2017, from U.S. Department of State Diplomacy in Action: <https://2009-2017.state.gov/r/pa/prs/ps/2010/09/147309.htm>
- Wacik, J. (2007, June 19). *Strategi dan Kebijakan Pembangunan Kebudayaan dan Pariwisata*. Retrieved May 24, 2017, from Ministry of State Secretariat of the Republic of Indonesia:

http://www.setneg.go.id/index.php?lang=en&option=com_content&task=view&id=526&Itemid=11

Waller, J. M. (2007). *The Public Diplomacy Reader*. Washington D.C.: The Institute of World Politics Press.

Warsito, T., & Kartikasari, W. (2007). *Diplomasi Kebudayaan Konsep dan Relevansi Bagi Negara Berkembang: Studi Kasus Indonesia*. Yogyakarta, Indonesia: Ombak.

What is Cultural Diplomacy? (n.d.). Retrieved January 5, 2017, from Institute for Cultural Diplomacy:
http://www.culturaldiplomacy.org/index.php?en_culturaldiplomacy

What is Culture? (n.d.). Retrieved January 5, 2017, from http://anthro.palomar.edu/culture/culture_1.htm

Yee, F. W. (2009). *Nation Branding: A Case Study of Singapore*. Las Vegas.

Yusman, B., & Piccone, T. (2014, February 14). *Indonesian Foreign Policy: "Million Friends, Zero Enemies"*. Retrieved May 1, 2017, from The Diplomat: <http://thediplomat.com/2014/02/indonesian-foreign-policy-a-million-friends-and-zero-enemies/>

Zamorano, M. M. (2016). *Reframing Cultural Diplomacy: The Instrumentalization of Culture under the Soft Power Theory*.

APPENDICES

1. Peraturan Menteri Dalam Negeri Nomor 53 tahun 2009

**PERATURAN MENTERI DALAM NEGERI
NOMOR 53 TAHUN 2009
TENTANG
PERUBAHAN PERTAMA ATAS PERATURAN MENTERI DALAM NEGERI
NOMOR 60 TAHUN 2007 TENTANG PAKAIAN DINAS PEGAWAI NEGERI SIPIL
DI LINGKUNGAN DEPARTEMEN DALAM NEGERI DAN PEMERINTAH DAERAH
MENTERI DALAM NEGERI,**

- Menimbang : a. bahwa batik Indonesia sudah mendapat pengakuan UNESCO sebagai mata budaya takbenda warisan manusia Indonesia;
- b. bahwa sesuai arahan Presiden Republik Indonesia agar seluruh lapisan masyarakat Indonesia menggunakan batik pada waktu acara tertentu;
- c. bahwa batik Indonesia ditetapkan sebagai salah satu pakain dinas harian bagi Pegawai Negeri Sipil di lingkungan Departemen Dalam Negeri dan Pemerintah Daerah;
- d. bahwa berdasarkan pertimbangan sebagaimana dimaksud pada huruf a, b dan c, perlu menetapkan Peraturan Menteri Dalam Negeri tentang Perubahan Pertama atas Peraturan Menteri Dalam Negeri Nomor 60 Tahun 2007 tentang Pakaian Dinas Pegawai di Lingkungan Departemen Dalam Negeri dan Pemerintah Daerah.
- Mengingat : 1. Undang-Undang Nomor 8 Tahun 1974 tentang Pokok-pokok Kepegawaian (Lembaran Negara Republik Indonesia Tahun 1974 Nomor 55, Tambahan Lembaran Negara Republik Indonesia Nomor 3041) sebagaimana telah diubah dengan Undang-Undang Nomor 43 Tahun 1999 tentang Perubahan Atas Undang-Undang Nomor 8 Tahun 1974 tentang Pokok-Pokok Kepegawaian (Lembaran Negara Republik Indonesia Tahun 1999 Nomor 169, Tambahan Lembaran Negara Republik Indonesia Nomor 3890);
2. Undang-Undang Nomor 10 Tahun 2004 tentang Pembentukan Peraturan Perundang-undangan (Lembaran Negara Republik Indonesia Nomor 53 Tambahan Lembaran Negara Republik Indonesia Nomor 4389);
3. Undang-Undang Nomor 32 Tahun 2004 tentang Pemerintahan Daerah (Lembaran Negara Republik Indonesia Tahun 2004 Nomor 125, Tambahan Lembaran Negara Republik Indonesia Nomor 4437) sebagaimana telah diubah dengan Undang-Undang Nomor 8 Tahun 2005 tentang Penetapan Peraturan Pemerintah Pengganti Undang-Undang Nomor 3 Tahun 2005 tentang Pemerintahan Daerah Menjadi Undang-Undang (Lembaran Negara Republik Indonesia Tahun 2005 Nomor 108, Tambahan Lembaran Negara Republik Indonesia Nomor 4548);
4. Peraturan Pemerintah Nomor 30 Tahun 1980 tentang Peraturan Disiplin Pegawai Negeri Sipil (Lembaran Negara Republik Indonesia Tahun 1980 Nomor 50, Tambahan Lembaran Negara Republik Indonesia Nomor 3176);
5. Peraturan Pemerintah Nomor 42 Tahun 2004 tentang Pembinaan Jiwa

Korps dan Kode Etik Pegawai Negeri Sipil (Lembaran Negara Republik Indonesia Tahun 2004 Nomor 144);

6. Peraturan Pemerintah Nomor 41 Tahun 2007 tentang Pedoman Organisasi Perangkat Daerah (Lembaran Negara Republik Indonesia Tahun 2007 Nomor 89, Tambahan Lembaran Negara Republik Indonesia Nomor 4741);
7. Keputusan Presiden Nomor 82 Tahun 1971 tentang Korps Pegawai Republik Indonesia;
8. Keputusan Presiden Nomor 18 Tahun 1972 tentang Jenis Pakaihan Sipil, sebagaimana telah diubah dengan Keputusan Presiden Nomor 50 Tahun 1990 tentang Perubahan Atas Keputusan Presiden Nomor 18 Tahun 1972 tentang Jenis Pakaihan Sipil;
9. Peraturan Menteri Dalam Negeri Nomor 60 Tahun 2007 tentang Pakaihan Dinas Pegawai Negeri Sipil di Lingkungan Departemen Dalam Negeri dan Pemerintah Daerah;
10. Peraturan Menteri Dalam Negeri Nomor 164 Tahun 2004 tentang Organisasi Subbagian, Seksi dan Subbidang di Lingkungan Departemen Dalam Negeri sebagaimana telah diubah dengan Peraturan Menteri Dalam Negeri Nomor 51 Tahun 2008 tentang Perubahan Pertama Atas Peraturan Menteri Dalam Negeri Nomor 164 Tahun 2004 tentang Organisasi Subbagian, Seksi dan Subbidang di Lingkungan Departemen Dalam Negeri;
11. Keputusan Menteri Dalam Negeri Nomor 128 Tahun 1996 tentang Tanda Pengenal dan Papan Nama di Jajaran Departemen Dalam Negeri;
12. Keputusan Menteri Dalam Negeri Nomor 130 Tahun 2003 tentang Struktur Organisasi dan Tatakerja Departemen Dalam Negeri sebagaimana telah diubah dengan Peraturan Menteri Dalam Negeri Nomor 50 Tahun 2008 tentang Perubahan Kedua Atas Keputusan Menteri Dalam Negeri Nomor 130 Tahun 2003 tentang Struktur Organisasi dan Tatakerja Departemen Dalam Negeri;

MEMUTUSKAN:

Menetapkan : PERATURAN MENTERI DALAM NEGERI TENTANG PERUBAHAN PERTAMA ATAS PERATURAN MENTERI DALAM NEGERI NOMOR 60 TAHUN 2007 TENTANG PAKAIHAN DINAS PEGAWAI NEGERI SIPIL DI LINGKUNGAN DEPARTEMEN DALAM NEGERI DAN PEMERINTAH DAERAH.

Pasal I

Beberapa ketentuan dalam Peraturan Menteri Dalam Negeri Nomor 60 Tahun 2007 Tentang Pakaihan Dinas Pegawai Negeri Sipil Di Lingkungan Departemen Dalam Negeri dan Pemerintah Daerah, diubah sebagai berikut:

1. Ketentuan Pasal 2 diubah, sehingga berbunyi sebagai berikut:

**Bagian Kesatu
Jenis Pakaihan Dinas**

Pasal 2

- (1) Pakailan Dinas di Lingkungan Departemen Dalam Negeri terdiri dari:
- a. Pakailan Dinas Harilan disingkat PDH, terdiri dari:
 - 1) PDHWamakhhaki; dan
 - 2) PDH batik
 - b. Pakailan Sipil Harilan disingkat PSH;
 - c. Pakailan Sipil Resmi disingkat PSR; dan
 - d. Pakailan Sipil Lengkap disingkat PSL.
- (2) Pakailan Dinas di Lingkungan Pemerintah Provinsi terdiri dari:
- a. Pakailan Dinas Harilan disingkat PDH, terdiri dari:
 - 1) PDHWamakhhaki; dan
 - 2) PDH batik dan/atau tenun ikat dan/atau kain ciri khas daerah.
 - b. Pakailan Sipil Harilan disingkat PSH;
 - c. Pakailan Sipil Resmi disingkat PSR;
 - d. Pakailan Sipil Lengkap disingkat PSL; dan
 - e. Pakailan Dinas Lapangan disingkat PDL.
- (3) Pakailan Dinas di Lingkungan Pemerintah Kabupaten/Kota terdiri dari:
- a. Pakailan Dinas Harilan disingkat PDH, terdiri dari:
 - 1) PDH Warna khaki; dan
 - 2) PDH batik dan/atau tenun ikat dan/atau kain ciri khas daerah.
 - b. Pakailan Sipil Harilan disingkat PSH;
 - c. Pakailan Sipil Resmi disingkat PSR;
 - d. Pakailan Sipil Lengkap disingkat PSL;
 - e. Pakailan Dinas Lapangan disingkat PDL;
 - f. Pakailan Dinas Harilan disingkat PDH Camat dan Lurah; dan
 - g. Pakailan Dinas Upacara disingkat PDU Camat dan Lurah.
2. Ketentuan Pasal 12 diubah, sehingga berbunyi sebagai berikut:

Pasal 12

- (1) Jadwal Pakailan Dinas di lingkungan Departemen Dalam Negeri, Pemerintah Provinsi dan Pemerintah Kabupaten/Kota sebagaimana dimaksud dalam Pasal 2, tercantum dalam lampiran I Peraturan ini.
- (2) Model PDH batik dan/atau tenun ikat dan/atau ciri khas daerah disesuaikan dengan prinsip sopan, rapi, estetika di lingkungan kerja serta budaya daerah.
3. Ketentuan Pasal 31 diubah, sehingga berbunyi sebagai berikut:

BAB VI KETENTUAN LAIN-LAIN

Pasal 31

- (1) Pakailan Perlindungan Masyarakat dan Pakailan Korpri dipakai sesuai kebutuhan dan ditetapkan oleh Menteri Dalam Negeri untuk Pegawai Negeri Sipil di lingkungan Departemen Dalam Negeri, Gubernur untuk Pegawai Negeri Sipil di lingkungan Provinsi dan Bupati/Walikota untuk Pegawai Negeri Sipil di lingkungan Kabupaten/ Kota.
- (2) Waktu penggunaan pakailan dinas di lingkungan Departemen Dalam Negeri, sebagaimana tercantum dalam Lampiran II Peraturan ini.
- (3) Waktu penggunaan pakailan dinas di lingkungan Pemerintah Provinsi ditetapkan oleh Gubernur dan di lingkungan Pemerintah Kabupaten/Kota ditetapkan oleh Bupati/Walikota, dan menyesuaikan dengan Peraturan ini.
- (4) Pemakaian Batik dapat dilakukan pada waktu/acara resmi tertentu diluar hari kerja, di lingkungan Departemen Dalam Negeri ditetapkan Menteri Dalam Negeri, di lingkungan Pemerintah Provinsi ditetapkan oleh Gubernur dan di lingkungan Pemerintah Kabupaten/Kota ditetapkan oleh Bupati/Walikota.

Pasal II

Peraturan Menteri ini mulai berlaku pada tanggal ditetapkan.

Ditetapkan di Jakarta
pada tanggal 4 Nopember 2009

MENTERI DALAM NEGERI,

ttd

GAMAWAN FAUZI

Lampiran : Peraturan Menteri Dalam Negeri
Nomor : 53 TAHUN 2009
Tanggal : 4 Nopember 2009

JADWAL PEMAKAIAN PDH DI LINGKUNGAN DEPARTEMEN DALAM NEGERI

| No. | JENIS PAKAIAN | HARI | KETERANGAN |
|-----|------------------|--|---------------------------|
| 1. | LINMAS | Senin | |
| 2. | PDH Warna Khaki | Selasa dan Rabu | |
| 3. | PDH BATIK | Kamis dan Jum'at | |
| 4. | KORPRI | Hari Besar Nasional dan HUT Korpri. | |
| 5. | PSL dan/atau PSR | Pada Acara Resmi | Sesuai Ketentuan Acara |

Ditetapkan di Jakarta
pada tanggal: 4 Nopember 2009

MENTERI DALAM NEGERI,

ttid

GAMAWAN FAUZI



PRESIDEN
REPUBLIK INDONESIA

**PERATURAN PRESIDEN REPUBLIK INDONESIA
NOMOR 5 TAHUN 2010**

TENTANG

**RENCANA PEMBANGUNAN JANGKA MENENGAH NASIONAL
TAHUN 2010 - 2014**

**DENGAN RAHMAT TUHAN YANG MAHA ESA
PRESIDEN REPUBLIK INDONESIA,**

- Menimbang** : bahwa untuk melaksanakan ketentuan Pasal 19 ayat (1) Undang-Undang Nomor 25 Tahun 2004 tentang Sistem Perencanaan Pembangunan Nasional, dipandang perlu menetapkan Peraturan Presiden tentang Rencana Pembangunan Jangka Menengah Nasional Tahun 2010 - 2014;
- Mengingat** : 1. Pasal 4 ayat (1) Undang-Undang Dasar Negara Republik Indonesia Tahun 1945;
2. Undang-Undang Nomor 17 Tahun 2003 tentang Keuangan Negara (Lembaran Negara Republik Indonesia Tahun 2003 Nomor 47, Tambahan Lembaran Negara Republik Indonesia Nomor 4286);
3. Undang-Undang Nomor 25 Tahun 2004 tentang Sistem Perencanaan Pembangunan Nasional (Lembaran Negara Republik Indonesia Tahun 2004 Nomor 104, Tambahan Lembaran Negara Republik Indonesia Nomor 4421);
4. Undang-Undang Nomor 17 Tahun 2007 tentang Rencana Pembangunan Jangka Panjang Nasional 2005 - 2025 (Lembaran Negara Republik Indonesia Tahun 2007 Nomor 33, Tambahan Lembaran Negara Republik Indonesia Nomor 4700);

MEMUTUSKAN :

- Menetapkan** : **PERATURAN PRESIDEN TENTANG RENCANA PEMBANGUNAN JANGKA MENENGAH NASIONAL TAHUN 2010 - 2014.**

Pasal 1

Dalam Peraturan Presiden ini, yang dimaksud dengan:

1. Rencana Pembangunan Jangka Menengah Nasional Tahun 2010 -2014, yang selanjutnya disebut RPJM Nasional, adalah dokumen perencanaan pembangunan nasional untuk periode 5 (lima) tahun terhitung sejak tahun 2010 sampai dengan tahun 2014.

2. Peraturan Presiden Republik Indonesia No.5 tahun 2010

2. Rencana Pembangunan Jangka Menengah Kementerian/Lembaga Tahun 2010 - 2014, yang selanjutnya disebut Rencana Strategis Kementerian/Lembaga, adalah dokumen perencanaan Kementerian/Lembaga untuk periode 5 (lima) tahun terhitung sejak tahun 2010 sampai dengan tahun 2014.
3. Rencana Pembangunan Jangka Menengah Daerah, yang selanjutnya disebut RPJM Daerah, adalah dokumen perencanaan pembangunan daerah untuk periode 5 (lima) tahun sesuai periode masing-masing pemerintah daerah.
4. Menteri adalah Menteri Perencanaan Pembangunan Nasional/Kepala Badan Perencanaan Pembangunan Nasional.

Pasal 2

- (1) RPJM Nasional merupakan penjabaran dari visi, misi dan program Presiden hasil Pemilihan Umum tahun 2009.
- (2) RPJM Nasional memuat strategi pembangunan nasional, kebijakan umum, program Kementerian/Lembaga dan lintas Kementerian/Lembaga, kewilayahan dan lintas kewilayahan, serta kerangka ekonomi makro yang mencakup gambaran perekonomian secara menyeluruh termasuk arah kebijakan fiskal dalam rencana kerja yang berupa kerangka regulasi dan kerangka pendanaan yang bersifat indikatif.
- (3) RPJM Nasional sebagaimana dimaksud pada ayat (1) berfungsi sebagai:
 - a. pedoman bagi Kementerian/Lembaga dalam menyusun Rencana Strategis Kementerian/Lembaga;
 - b. bahan penyusunan dan perbaikan RPJM Daerah dengan memperhatikan tugas pemerintah daerah dalam mencapai sasaran Nasional yang termuat dalam RPJM Nasional;
 - c. pedoman Pemerintah dalam menyusun Rencana Kerja Pemerintah.

Pasal 3

Kementerian/Lembaga dan Pemerintah Daerah melaksanakan program dalam RPJM Nasional yang dituangkan dalam Rencana Strategis Kementerian/Lembaga dan RPJM Daerah.

Pasal 4

Kementerian/Lembaga dan Pemerintah Daerah dapat melakukan konsultasi dan koordinasi dengan Menteri dalam menyusun Rencana Strategis Kementerian/Lembaga dan RPJM Daerah.

Pasal 5

Menteri melakukan pemantauan terhadap pelaksanaan RPJM Nasional yang dituangkan ke dalam Rencana Strategis Kementerian/Lembaga dan RPJM Daerah.

- 3 -

Pasal 6

RPJM Nasional sebagaimana dimaksud dalam Pasal 2 ayat (1), tercantum dalam Lampiran Peraturan Presiden ini dan merupakan satu kesatuan dan bagian yang tidak terpisahkan dari Peraturan Presiden ini.

Pasal 7

Peraturan Presiden ini mulai berlaku pada tanggal ditetapkan.

Ditetapkan di Jakarta
pada tanggal 20 Januari 2010

PRESIDEN REPUBLIK INDONESIA,

ttd.

DR. H. SUSILO BAMBANG YUDHOYONO

3. Misi Politik Luar Negeri Indonesia

II. MISI POLITIK LUAR NEGERI

Adapun 7 (tujuh) pernyataan misi yang disebut "Sapta Dharma Caraka" sebagai penjabaran dalam rangka mengemban visi tersebut di atas, adalah sebagai berikut:

1. Memelihara dan meningkatkan dukungan internasional terhadap keutuhan wilayah dan kedaulatan Indonesia;
2. Membantu pencapaian Indonesia sejahtera melalui kerjasama pembangunan dan ekonomi, promosi dagang dan investasi, kesempatan kerja dan alih teknologi;
3. Meningkatkan peran dan kepemimpinan Indonesia dalam proses integrasi ASEAN, peran aktif di Asia Pasifik, membangun kemitraan strategis baru Asia-Afrika serta hubungan antar sesama negara berkembang;
4. Memperkuat hubungan dan kerjasama bilateral, regional dan internasional di segala bidang dan meningkatkan prakarsa dan kontribusi Indonesia dalam pencapaian keamanan dan perdamaian internasional serta memperkuat multilateralisme;
5. Meningkatkan citra Indonesia di masyarakat internasional sebagai negara demokratis, pluralis, menghormati hak asasi manusia, dan memajukan perdamaian dunia;
6. Meningkatkan pelayanan dan perlindungan Warga Negara Indonesia di luar negeri serta melancarkan diplomasi kemanusiaan guna mendukung tanggap darurat dan rekonstruksi Aceh dan Nias dari bencana gempa dan tsunami;
7. Melanjutkan benah diri untuk peningkatan kapasitas kelembagaan, budaya kerja dan profesionalisme pelaku diplomasi serta peran utama dalam koordinasi penyelenggaraan politik dan hubungan luar negeri.

4. Keputusan Presiden Republik Indonesia No.33 Tahun 2009

**KEPUTUSAN PRESIDEN REPUBLIK INDONESIA
NOMOR 33 TAHUN 2009
TENTANG
HARI BATIK NASIONAL
DENGAN RAHMAT TUHAN YANG MAHA ESA**

PRESIDEN REPUBLIK INDONESIA,

- Menimbang : a. bahwa pengukuhan *United Nations Educational Scientific Cultural Organization (UNESCO)* terhadap batik Indonesia ke dalam Daftar Representatif Budaya Takbenda warisan manusia merupakan pengakuan internasional terhadap mata budaya Indonesia;
- b. bahwa dengan adanya pengukuhan sebagaimana dimaksud pada huruf a, dapat meningkatkan citra positif dan martabat bangsa Indonesia di forum internasional serta menumbuhkan kebanggaan dan kecintaan masyarakat terhadap kebudayaan Indonesia;
- c. bahwa sehubungan dengan hal tersebut pada huruf a dan b, dan dalam rangka meningkatkan kesadaran masyarakat terhadap upaya perlindungan dan pengembangan batik Indonesia, dipandang perlu menetapkan tanggal 2 Oktober sebagai Hari Batik Nasional dengan Keputusan Presiden;
- Mengingat : Pasal 4 ayat (1) Undang-Undang Dasar Negara Republik Indonesia Tahun 1945;

MEMUTUSKAN :

Menetapkan : **KEPUTUSAN PRESIDEN TENTANG HARI BATIK NASIONAL.**

- KESATU : Tanggal 2 Oktober ditetapkan sebagai Hari Batik Nasional.
- KEDUA : Hari Batik Nasional bukan merupakan hari libur.
- KETIGA : Keputusan Presiden ini mulai berlaku pada tanggal ditetapkan.

Ditetapkan di Jakarta
pada tanggal 17 November 2009
PRESIDEN REPUBLIK INDONESIA,
ttd

DR. H. SUSILO BAMBANG YUDHOYONO

Salinan sesuai dengan aslinya
Deputi Sekretaris Kabinet
Bidang Hukum
ttd
Dr. M. Iman Santoso

5. Pidato Jero Wacik: Strategi dan Kebijakan Pembangunan Kebudayaan dan Pariwisata