

KHAZAR UNIVERSITY

School: Graduate School of Science, Art and Technology

Department: Political Science and Philosophy

Specialty: International Relations and Diplomacy

MASTER'S THESIS

THEME: Cultural Diplomacy in International Relations: A Case Study of Indonesia's
Engagement

Student: Brilliant Windy Khairunnisa

Supervisor: Dr. Elmar Mustafayev

Baku – 2024

XƏZƏR UNIVERSİTETİ

Fakültə: Təbiət elmləri, Sənət və Texnologiya Yüksək Təhsil

Departament: Siyasi Elmlər və Fəlsəfə

İxtisas: Beynəlxalq Münasibətlər və Diplomatiya

MAGİSTR TEZİSİ

Mövzu: Beynəlxalq münasibətlərdə mədəni diplomatiya: İndoneziyanın münasibətinin tədqiqi

Magistrant: Brilliant Windy Khairunnisa

Elmi rəhbər: Tarix üzrə fəlsəfə doktoru Elmar Mustafayev

Bakı – 2024

TABLE OF CONTENTS

INTRODUCTION	4
CHAPTER I. LITERATURE REVIEW	9
1.1. Conceptual Framework	11
a. Cultural Diplomacy	11
b. Public Diplomacy	12
1.2. Hypothesis	13
CHAPTER II. METHODOLOGY	14
2.1. Research Method	14
2.2. Types and Research Approach	14
2.3. Location and Research Time	15
2.4. Research Phase	15
2.5. Level of Analysis	18
2.6. Data Collection Technique	19
2.7. Data Analysis Technique	21
2.8. Data Validity Testing Technique	21
CHAPTER III. RESULT AND ANALYSIS	26
3.1. Cultural Diplomacy of Indonesia	26
3.2. Indonesia's Engagement	28
a. Engagement in international cultural events	28
b. Performances	29
3.3. Culture Comparing to Tourism, Economic, and Peace Value	38
a. Cultural Diplomacy and Tourist	38
b. Cultural Diplomacy and Peace	41
c. Cultural Diplomacy and Economy	46
3.4. Culture as a Means of Indonesia Diplomacy in Azerbaijan	53
3.5. Comments and Offers	64
CONCLUSION	66
REFERENCES	69

INTRODUCTION

Besides the presence of hard power, the majority of countries in the world prefer to utilise soft power they have to strengthen their country as well as to achieve the national interest they have. This is caused by soft power which tends to avoid the risk of conflict and is closer to peace so that closeness between countries in international relations can be obtained much more easily (Nygard & Gates, 2013). Cultural diplomacy is one way to achieve the national interest of a country where culture is the main tool in practice. Furthermore, each country has its own characteristics or what is commonly known as a national identity which also makes it easier to establish cooperation in the international world because we can obtain to know one another. In this case, there are several things that are categorised as culture including language, food, traditions, and performing arts such as dance, musical instruments, and certain beliefs.

Joseph Nye stated that Soft power is the capacity to influence people to want others' desired outcomes, more specifically, the capacity to accomplish goals by seduction rather than coercion. Additionally, in international politics, soft power is even more crucial than hard power. In fact, soft power uses attractiveness and persuasion to influence others' behaviour without rivalry or confrontation (Gomichon, 2013). As UNESCO states, countries utilise cultural diplomacy to further their cultural individuality, promoting global cultural variety and fostering cooperation and communication (UNESCO, 2023). Thus, basically cultural diplomacy in international relations is carried out as a tool to strengthen communication and close cooperation so that it can benefit both parties while at the same time achieving the national interests of each country. As for cultural diplomacy, it is often carried out in the form of performances both on a large and small scale in several places at several international events or in the form of education such as providing scholarships to international students to study the country's culture. In this case, the introduction of culture through education often has a considerable impact due to the fact that in addition to studying the culture of the destination country, scholarship recipients will often become cultural ambassadors to introduce that country to the people of their country of origin. In the end, the cultural introduction can also be done from one person to another. In other words, cultural diplomacy is not only carried out by state actors but also by non-state actors such as certain organisations or even individuals.

Cultural diplomacy is referred to as a free instrument in the context of soft power since it does not demand a plethora of resources and has few negative outcomes in the event of

failure (Nye, 2011). In terms of communication, diplomats in general must know the culture of other countries well to avoid offence from the destination country if the treatment is inappropriate for that country's culture. This occurs because ambassadors in destination countries are essentially in charge of determining domestic policy, therefore understanding local cultures is a requirement (Ryan, 2015). Since cultural diplomacy missions between nations have the same primary objective, the targeted diplomat in this situation refers to both state actors and non-state actors. Additionally, understanding the local language is a necessary skill to have in order to communicate effectively, act as a bridge for cooperative agreements and cultural diplomacy, and successfully advance desirable national interests.

In essence, improving the status of the national economy is the most crucial objective of international relations cooperation, which is accomplished in a variety of ways and with a variety of methods. Similar to cultural diplomacy, which is solely used as a tool to improve relations between nations, collaboration and other possibilities are carried out appropriately in order to advance each nation's national interests. Therefore, each nation with its unique national identity has its own traits and traditions that perhaps used as a tool in the practice of cultural diplomacy to portray to the world. Without exception, Indonesia is an archipelagic nation with hundreds of local languages and tribes due to the fact that each area of Indonesia has its own distinct customs and culture it has been referred to as one of the nations with a highly wealthy and diverse cultural heritage (Schefold, 1998). Apart from the aspect of language, other traditional cultures such as art, dance, traditions, to traditional martial arts are owned by Indonesia and continue to be a tool in carrying out diplomatic missions in cultural diplomacy between countries. Until presently, there are 12 types of Indonesian culture that have been recognised by UNESCO as intangible cultural heritage and a total of 289 in 28 Indonesian provinces have been designated as intangible cultural heritage by the Indonesian Ministry of Education and Culture (Ministry of Communication and Informatics, 2021).

The diversity of cultures owned by Indonesia is unique and differentiates it from other countries. This can be one of the tools to create a positive image for Indonesia in international circles as a tool to introduce Indonesia to other countries so that they can obtain to know Indonesia further, such as in terms of tourism, politics, and in terms of the economy to invest in which these introductions are made through the practice of diplomacy. The statistical data on foreign tourist arrivals to Indonesia can be a calculation of Indonesia's recognition among foreigners. When entering COVID-19, the number of annual foreign tourists to Indonesia in 2020 reached 4,052,923 tourists and continued to increase, which was proven in 2023 the

number of annual foreign tourists to Indonesia reached 11,677,825 tourists (BPS, 2023). In practice, Indonesia is increasingly strengthening diplomacy through its soft power especially in the field of culture in almost all countries with which it has diplomatic relations in addition to cultural diplomacy within the country towards tourists (Minardi, 2023).

Furthermore, there are also scholarships for foreign students who are brought to Indonesia to study local culture where the programme is initiated by the Indonesian minister of education and culture for three to one year with the aim of introducing Indonesian culture to foreign citizens. As for cultural diplomacy in other countries, it is carried out through cultural performances which are carried out continuously in various regions of the country, either carried out one-sidedly by Indonesian embassies abroad or through Indonesia's participation in international cultural events in that country. In this case, several countries have recently cooperated with Indonesia, marked by the opening of the embassy of the Republic of Indonesia, including Azerbaijan, which was opened in 2011 and the introduction of the Azerbaijani people to Indonesia began only then. This is the main evidence that despite the new cooperation, Azerbaijani tourists in Indonesia increased from 2020 with a total of 374 tourists to 1823 tourists in 2023 (BPS, 2023).

In terms of culture, as a country that has diplomatic relations with Indonesia, Indonesia's cultural diplomacy in Azerbaijan is carried out regularly through art and cultural performances in open and closed spaces initiated by the Indonesian embassy in Baku (Kemlu, 2018). Cultural diplomacy was also carried out by sending many Azerbaijani students to Indonesia to study aspects of Indonesian culture, such as dance and language, in order to facilitate and deepen cultural introductions. Until 2022, it counted that there were 48 Azerbaijani students who got this Indonesian government scholarship. On the other side, Azerbaijan also offers instruction in Indonesian language and culture, particularly at Azerbaijan University of Languages in Baku.

The practice of Indonesian cultural diplomacy abroad which is carried out regularly can eventually become a tool to strengthen diplomatic relations with other countries and even this has led to other cooperation in other fields such as strengthening the economy and politics, thus opening up good opportunities for Indonesian students to obtain free education in the local country resulting from the practice of cultural diplomacy. Thus, the goal of cultural diplomacy in international relations, particularly that practised by Indonesia, is ultimately to advance other national interests such as economic advancement and the bolstering of national politics in the global arena, in addition to improving relations between

nations as a means of achieving world peace. Nevertheless, cultural diplomacy carried out by Indonesia in other countries ultimately shapes Indonesia's image in the international world, especially in establishing diplomatic relations between countries, where in this case, Indonesian cultural diplomacy in Azerbaijan can be a real study in forming the international image of Indonesia.

Research Question

Based on the abovementioned introduction, this research aims to answer the question

1. How Indonesia's engagement is in cultural diplomacy shaping its international image and relationships?
2. Why Indonesia has been using culture as a tool of diplomacy practice dominant to other tools?
3. Why is culture being a dominant tool of Indonesia's diplomacy practice in Azerbaijan?

Research Limitation

There are limitations to the problem in this study, where this is done to make it easier for researcher in the process of searching for data up to the analysis stage. First, cultural diplomacy in this study is a practice carried out by Indonesia in other countries. Second, Indonesia's involvement in the practice of cultural diplomacy in this study is only described in countries that are active in practising their diplomacy. Third, Indonesia's cultural diplomacy in Azerbaijan will also be presented with a year limit since 2020 until 2023.

Research Objectives

Based on the formulation of the problem above, there is a goal to be achieved in this study, namely to find out the Indonesia's Engagement in the Cultural Diplomacy Shaping its International Image and Relationships and the reason behind Indonesia has been using culture as a tool of diplomacy practice dominated to other tools especially in Azerbaijan.

Research Advantages

From this research, at least there will be benefits, including:

1. Academic Benefits

With this research, the author hopes to be able to participate in developing International Relations and can benefit from further research, especially those related to the Indonesia's Engagement in the Cultural Diplomacy Shaping its International

Image and Relationships and the reason behind Indonesia has been using culture as a tool of diplomacy practice dominated to other tools.

2. Practical Benefits

Apart from an academic point of view, the author also hope that there will be practical benefits in the form of suggestions for several related parties, including the government, researchers, the community, and the third countries:

a. Government

The expected benefits for the Indonesian government through this research are to maintain and strengthen Indonesia's diplomatic relations with other countries, especially in the field of arts and culture through Indonesian cultural diplomacy. Meanwhile, this research can be used as material for consideration when carrying out policies related to cultural diplomacy or public diplomacy for the Indonesian government where this can open up information on possibilities for cooperation in other fields.

b. Researchers

From the results of this study, it is hoped that they can broaden their horizons and knowledge related to Indonesia's Engagement in the Cultural Diplomacy Shaping its International Image and Relationships and the reason behind Indonesia has been using culture as a tool of diplomacy practice dominated to other tools especially in Azerbaijan.

c. Society

The findings of this study are also anticipated to extend the perspectives and increase the understanding of the Indonesian people, enabling them to pay more attention to the advantages of cultural diplomacy practice, where non-state actors also serve as its disseminators.

d. Third Countries

As the third country besides two parties in bilateral relations conducted by Indonesia, the findings of this study are expected to provide benefit the third countries such as getting an example from Indonesian cultural diplomacy with enriching their cultures or thickening their existing culture to be a tool to gain their national interest.

CHAPTER I. LITERATURE REVIEW

Before researching to obtain the final results of the existing problems, the author has conducted a literature review where several previous findings related to the problems and topics to be explored are made for consideration and comparison with the research topics that the author conduct where a review of the previous findings will be used as the main reference in completing the research results. Nevertheless, due to it being Indonesia's case, the literature review was conducted not only from literature in English but also in the Indonesian language.

The previous researcher found that the cultural diplomacy development commenced from national soft power (Zamorano, 2016). It is analysed by culture which has a strong role in foreign policy especially with its peace approach that will be applicable to countries with a high tendency to a conflict (Papaioannou, 2017). Cultural diplomacy is identified as the leading direction of modern diplomacy practice due to its easiness (Bukina & Perminova, 2021). Furthermore, as a soft power, cultural diplomacy is conducted to achieve national goals by fostering understanding between nations and their peoples via the interchange of concepts, information, works of art, and other facets of culture (Clarke, 2020). In addition, culture and economics are two things that are prioritised in the foreign policy of Indonesia while coffee become one of its instruments to practice the cultural diplomacy of Indonesia to other countries in the world (Intentilia, 2020). In this regard, there is correlation between globalisation and cultural diplomacy where in this era, the values of culture should consist in cultural diplomacy, especially in Indonesia in which cultural diversities exist (Viartasiwi et al., 2021).

The other previous researcher also found that a non-governmental actor called Zheng He who did cultural diplomacy to strengthen the relationship between China and other Asian countries with a peace approach (Effendi, 2019). As a case study, the previous researcher found that the cultural diplomacy between Vietnam and India has produced their foreign policy which strengthens both bilateral relationships (HA, 2022). There was also the role of cultural diplomacy conducted between Malaysia and Indonesia could decrease the tendentious among society due to societal conflict in the past which can be proven by the increasing number of people who study in both countries as well as art and cultural performance between each other's countries (Azzahara Ulyana & Salleh, 2018). The article described that Indonesia uses Batik as a tool to strengthen its relations in the ASEAN countries to gain its national interest in the economic context while introducing Batik as one of the Indonesian cultures namely by UNESCO as an intangible heritage (Zahidi, 2017).

Furthermore, there was also a study found that given the diversity of cultures found throughout the Indonesian archipelago, the best way to encourage a positive attitude towards this diversity is to actively contribute to the nation's cultural preservation through practising, studying, and empowering local culture as well as by presenting, creating, and maximising the role that libraries play in positive activities by disseminating cultural knowledge (Fatmawati, 2021). Another study found that Using cultural diplomacy as a soft power strategy in each nation can benefit Malaysian-Indonesian ties, particularly in easing public tensions over a number of historical topics (Azzahara Ulyana & Salleh, 2018). However each state case might be different to other states. A study also found that Indonesian cultures which recognised by UNESCO as intangible heritages served as domestic or even worldwide declaration of Indonesia's national identity (Alunaza & Putri, 2016). Furthermore, a study found that culture is standing as a tool to solve disliked nations' obstacles due to its peace value, especially through the G20 agenda that gathers nations in the world (Nurismaeny et al., 2024). In addition, from cultural diplomacy, a nation can create nation branding and identity as well as widen it to new opportunities in numerous fields including education, politics, and economics or business and increase income (Simorangkir, 2023).

In this case, Snow mentioned that cultural diplomacy is an extended endeavour that includes a variety of policies, initiatives, and actions designed to advance national objectives. As a result, particular methods of strategic execution vary per country. Snow also mentions that Cultural diplomacy focuses on three aspects of national interests including social, political and economic that generate three things which are cultural identity, soft power, and the creative economy (Snow, 2008). On the other hand, Kang found that the focus of cultural diplomacy is on the impact of transnational flows on the formation of national identities and foreign views. Cultural relations, cultural collaboration, public diplomacy, and even propaganda are some of its various denominations. Thus, there is a correlation among culture, politics, and economy in a country (Kang, 2013). Others found that cultural diplomacy is a bridge to gain development in economy and politics due to the fact that it will build trust among nations (Tamunomiegbam et al., 2023). Furthermore, Grinceva found that cultural diplomacy is fast evolving, encompassing new theme areas for research while also spanning broader cultural and political geographies as technology has advanced and will continue to create cultural diplomacy instruments (Grinceva, 2024). However, one of the greatest advantages of digitisation is the limitless globe, where individuals are empowered by worldwide access to employment and goods, and it perhaps also offer solutions to the issues surrounding cultural diplomacy (Gumenyuk et al., 2021).

According to the literature reviews conducted by the author mentioned above, this research will be discussed and explore widely about Indonesia's Engagement in the Cultural Diplomacy Shaping its International Image and Relationships and the reason behind Indonesia has been using culture as a tool of diplomacy practice dominated to other tools especially in Azerbaijan. In this regard, the literature reviews also stand as evidence that the topic that will be discussed by the author has never been discussed by the previous researchers and has never been published by any kind of publisher.

1.1. Conceptual Framework

A conceptual framework is necessary for study in order to clarify the notion of society. Based on the research title, "Cultural Diplomacy in International Relations: A Case Study of Indonesia's Engagement", this research will elaborate on the concept of Cultural Diplomacy, Public Diplomacy.

a. Cultural Diplomacy

According to the Diplomat's Dictionary, cultural diplomacy is described as two things: diplomacy as the activities or maintenance of official contacts between one nation and another, which can be aided by the presence of intermediaries in the form of representatives in other countries, and cultural diplomacy as the activities or maintenance of official connections between one country and another. As for the other definitions given in the form of, knowledge and skill in conducting relations between countries as well as the skill in choosing the right words to communicate so as to generate profit for the concerned party. On the one hand, cultural diplomacy itself is defined as diplomacy that is carried out by introducing and providing an understanding through the various cultural arts that exist (Chas W. Freeman, 2010). This is also closely related to KJ Holsti's expression, where cultural diplomacy is a form of state effort in realising its national interests through elements of culture both macro and micro with sports and arts as an example (Liland, 1993). Several references simplify the definition of cultural diplomacy as an effort made by representatives of countries in the form of exchanging thoughts, art, information, or other cultural forms with the main objective of strengthening the relations and position of a country in front of other countries. On the other hand, SL Roy defines cultural diplomacy as a diplomatic activity by utilising cultural activities or performances that carry an artistic mission with the aim of obtaining positive evaluation from other countries. As well as being artistic, cultural diplomacy can also be used by utilising ideological, educational, technological, political, or other matters that are characteristic of a country's culture (Roy, 1995).

In addition to the above, SL Roy stated that the main purpose of holding diplomatic relations based on cultural elements is to provide influence as well as introduce the beauty of a country's culture to other countries where which can provide convenience in carrying out cooperation or diplomacy in other fields. Cultural diplomacy is used more often in the modern era because recognition is easy to obtain, its application is easy, and it can bring one country's relations with other countries much closer. Thus, it can be concluded that cultural diplomacy is an official activity in relations between countries that aims to realise existing national interests through cultural elements such as art, sports, or things that have other cultural values. On the other hand, this research focuses on discussions related to Indonesia's engagement in cultural diplomacy of international relations and the reason behind Indonesia has been using culture as a tool of diplomacy practice dominated to other tools especially in Azerbaijan.

b. Public Diplomacy

In relations between countries, public diplomacy is one of the popular instruments used to achieve the interests of a country. Where in practice, public diplomacy has been used since the 1800s however Edmund Gullion only popularized the term in 1965 which was later raised by him for the first time at Tuft University. Professor of Public Diplomacy named Nicholas J Cull stated that public diplomacy is an effort made by international actors to be able to dominate the international area by way of interaction with the public internationally. As for the shift in actors that occur in public diplomacy, where public diplomacy is not always practised by the state as the actor however can also be carried out by non-state actors. Where these non-state actors are then divided into several parts including academics from educational institutions or student organisations, non-governmental organisations (NGOs) both at international and national levels, representatives from organisations or business companies, citizens involved in exchanges organisations or diaspora, as well as cultural organisations. On the other hand, public diplomacy is carried out with the main objective of obtaining certain opinions from other countries so as to obtain state interests where this is done through the withdrawal of the hearts of the foreign or international public through existing movements (Cull, 2008).

From the explanation above, public diplomacy can be concluded as a diplomatic practice carried out by state or non-state actors with the international public as the main target where this is done with the main objective of realizing the interests of a country. As for practice, public diplomacy is usually carried out through certain show attractions because this can manifest interest in the presence of the international public much more easily. This study

is viewed in light of how cultural diplomacy fits into the public diplomacy notion and as a tool to find the result of Indonesia's engagement in cultural diplomacy of international relations and the reason behind Indonesia using culture as a tool of diplomacy practice dominated to other tools, especially in Azerbaijan.

1.2. Hypothesis

Based on the problems and conceptual framework above, the research entitled "Cultural Diplomacy in International Relations: A Case Study of Indonesia's Engagement" has the main argument that Indonesia has been involved in cultural diplomacy activities in international relations are carried out in various countries through artistic and cultural performances both on a small and large scale. Meanwhile, Indonesia's involvement in cultural diplomacy is carried out by state actors and non-state actors in various places and opportunities. In this case, Indonesia has utilised culture as a dominant tool of its diplomacy practices to spread its identity with hundreds of cultural diversity around its nation. The exploration of how Indonesia's participation in cultural diplomacy in international relations is also in line with Indonesia's mission of peace which is listed in the foundation of the Republic of Indonesia. This study will specially explore how Indonesia participates in cultural diplomacy in the realm of international relations and in other nations as well as its reason behind using culture as a tool of diplomacy practice dominated to other tools, especially in Azerbaijan with its 14 years of Indonesian embassy in Baku establishment.

CHAPTER II. METHODOLOGY

2.1. Research Method

In research, research methods are needed in an effort to obtain accurate results in the research results. The author has obtained data through the following steps in this research:

2.2. Types and Research Approach

The research method applied by the author when conducting this research is a mixed research design that combines qualitative and quantitative data in an exploratory sequential type in a mixed-method research design which is a model that can be characterised involves gathering qualitative data first and then reinforcing it with quantitative data in order to address research questions or research objectives that have been defined before the research process takes place. In order to answer the research question specified for a specific research study, the researcher gather or analyse both narrative and numerical data, which is typical for qualitative research and common for quantitative research. For instance, in order to obtain a variety of data, researcher will utilise open-ended interview questions to gather narrative, or qualitative, data, and closed-ended survey questions to gather quantitative, or numerical, data (Williams, 2017). The purpose of this research model is to strengthen the results of qualitative data analysis that have been obtained with quantitative data in answering research questions until the existing research objectives are achieved.

The mixed-method research design has been utilised by researcher around the world since 1988. In this case, there are two separate phases in the mixed-methods sequential exploratory design including the qualitative phase and the quantitative phase. In this design, the qualitative data which are text data, is first gathered and examined by the researcher. After the qualitative results from the first phase are collected and assessed, the quantitative or numerical data are gathered and examined next. The first, qualitative phase is expanded upon in the second, quantitative phase, and the two phases are linked in the study's transitional stage. This strategy is justified by the fact that the qualitative data, along with the analysis that follows, offer a broad grasp of the study topic. In-depth text findings by statistics and survey respondents are further refined and explained by the quantitative data and their analysis (Creswell, 2009; Ivankova et al., 2006).

Applying this method, the author will obtain descriptive data in the form of verbal or written sentences as well as visual behaviour, both images or videos and numerical data simultaneously. This data can be obtained from primary and secondary data, where primary data was carried out through interview techniques which the author conducted directly with

trusted sources to obtain qualitative data, as well as by using a questionnaire to obtain quantitative data. The secondary data in this research was obtained from official documents, personal documentation, field notes, videos, photos, and even interview scripts due to the fact that basically, the data in this research will refer to data that is numerical and non-numerical at the same time. On the other hand, the qualitative research approach will draw conclusions from an inductive mind-set that can be obtained from existing problems, while quantitative research will draw conclusions using a rational deductive mind-set so that in this research more mature conclusions can be produced by combining the two methods. By applying this approach, the author will be able to obtain detailed research results regarding how Indonesia's Engagement in Cultural Diplomacy Shaping its International Image and Relationships. And why is Indonesia using culture dominated to other tools in its diplomacy practice?

2.3. Location and Research Time

a. Research Location

Based on the approach and background of the problem that has been mentioned, several places will be the author's destination in conducting this research, including:

- a.) Online library
- b.) Online data or documents
- c.) Online interview through Zoom Cloud Meetings and WhatsApp as well as offline interview in the Embassy of the Republic of Indonesia in Baku
- d.) Distributing questionnaires both online and offline to respondents.

b. Research Time

The research location was chosen as an effort to obtain strong research results regarding Indonesia's Engagement in Cultural Diplomacy Shaping its International Image and Relationships as well as the reason behind Indonesia's utilise of culture dominated to other tools in its diplomacy practice. The author estimated the research time from the time the supervisor approved the research proposal on 25th of July 2023.

2.4. Research Phase

a. Preparation Phase

In this case, the problem question is "How is Indonesia's engagement in cultural diplomacy shaping its international image and relationships? As well as why is Indonesia using culture dominated to other tools in its diplomacy practice?" be the commencing

point of this research. Then it continues with collecting concepts that will be applied in the research. In short, to formulate the research problem, formulate the research question, and develop the background.

b. Implementation Phase

As a core part of the research phase, implementation is carried out by searching, collecting and exploring internet-based data, by conducting qualitative interviews with trusted sources and distributing questionnaires to obtain quantitative data. Furthermore, qualitative and quantitative data can be integrated and evaluated both as part of the implementation of the research methods used or through integrated interpretation.

c. Data Analysis Phase

The data analysis technique that will be applied in the author's search is content analysis where content can be obtained through official social media accounts such as Instagram, Facebook and YouTube belonging to the Indonesian Ministry of Foreign Affairs, the Ministry of Foreign Affairs of Azerbaijan, the Embassy of the Republic of Indonesia to Azerbaijan as well as those belonging to decision makers foreign policy from Indonesia and abroad therefore, analyses existing problems which are based on data and facts that have occurred.

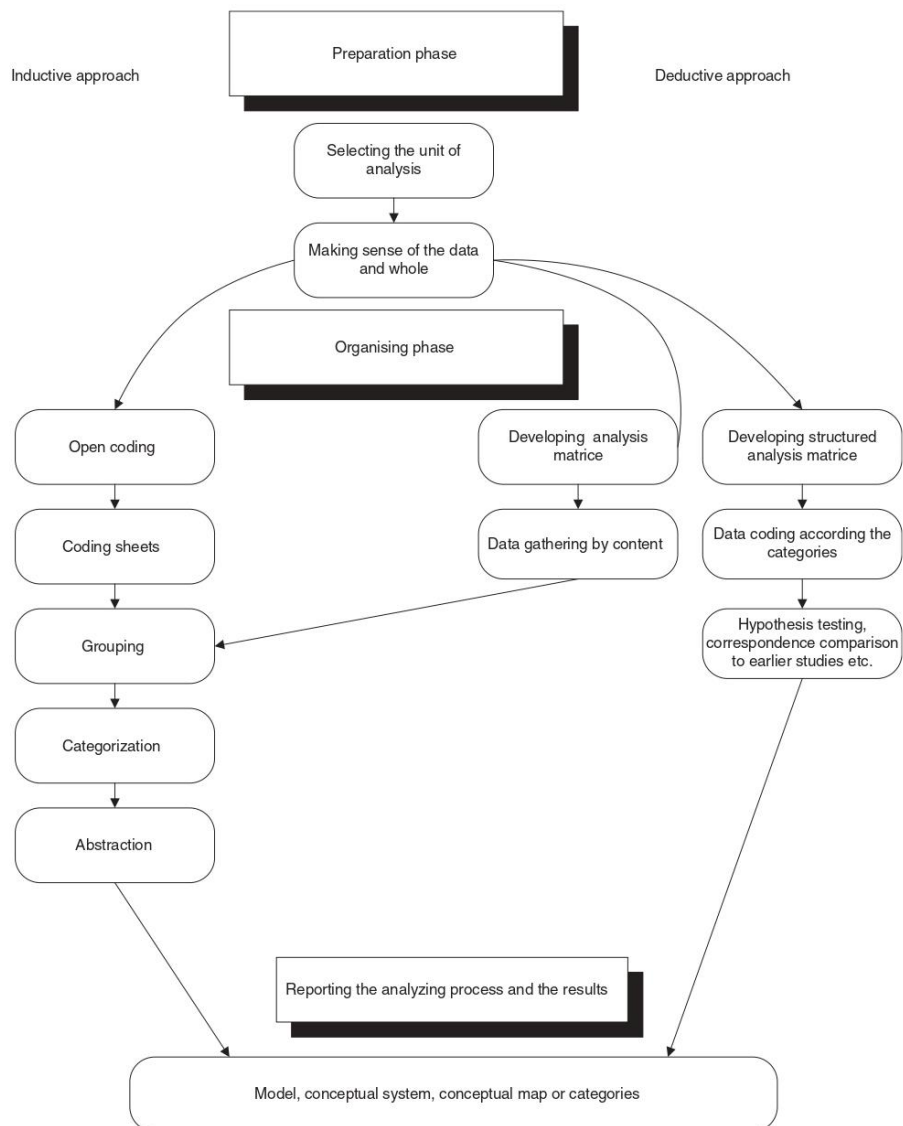


Figure 1 Preparation, organizing and resulting phases in the content analysis process.

Figure 1 Content Analysis Phase (Elo & Kyngäs, 2008).

On the other hand, the distribution of the questionnaire which was responded to by 13 respondents using saturated sampling due to the small population became a reference for analysing quantitative data using Excel and SPSS. Initially, there were 30 respondents however then they were limited by their understanding of the existing topic thus, only 13 respondents remained who managed to respond to the questionnaire given. The one fact that has been obtained is then connected to other facts so that it can produce precise, logical and correct final research results after integrating the qualitative and quantitative data obtained.

2.5. Level of Analysis

Through this approach in conducting this research, there are five levels of analysis according to Muhtar Mas'oe'd, namely consisting of groupings of countries, individual behaviour, group behaviour, nation-state behaviour, and the existence of an international system as follows (Mas'oe'd, 1990).

a. Individual Behaviour

In understanding International Relations, it is necessary to analyse the behaviour of the main decision-making figures. Scientists assume that this is due to the existence of a phenomenon as the result of the interactions between individuals that occur within it.

b. Group Behaviour

In general, each individual will carry out international actions within the group. Scientists argue that this happens due to the fact that basically, international relations are about relations between small groups found in various countries. In other words, international events are not determined individually.

c. Nation-State Behaviour

Scientists assume that international relations are dominated by the actions of nation-states. The behaviour of groups and individuals will only be influential as long as their behaviour is related to the international actions of the country concerned. So the process of making international relations decisions by a nation-state must be studied as a complete unit.

d. Grouping Countries

At this level of analysis, scientists assume that, basically, international relations are interactions that form groups or patterns. So the grouping of countries is the unit of analysis that must be studied.

e. International System

Scientists argue that the interactions carried out by nations constitute a system. Meanwhile, so far, the actions of international relations actors have been caused by the structure and changes experienced by the system. At this level of analysis, studying the system and making generalisations about the system as an entirety is recommended.

Based on those levels of analysis, this research points to a level of analysis in the form of the behaviour of nation-states, namely the Republic of Indonesia. This is due to the fact that the international image and relationships that occur between Indonesia and other countries are strengthened by the existence of cultural diplomacy originating from the nation-state, namely the Republic of Indonesia.

2.6. Data Collection Technique

Based on secondary data, the author used this as a data collection technique in the form of extracting content on social media accounts such as Instagram, Facebook and official YouTube belonging to the Indonesian Ministry of Foreign Affairs, the Ministry of Foreign Affairs of Azerbaijan, the Embassy of the Republic of Indonesia to Azerbaijan, internet-based documents, interview results, as well as collecting other reliable data online. As for this research, facts in the field and previous research are the main sources of the existing data collection process as an effort to ensure the truth of the results. Apart from that, the documentation referred to is all the facts that have occurred in the form of images, videos, print media, written media, trusted daily news or other similar things which have been documented with video, sound or camera, even as documentation can be obtained via the Instagram accounts of the Indonesian Ministry of Foreign Affairs, the Ministry of Foreign Affairs of Azerbaijan, the Embassy of the Republic of Indonesia to Azerbaijan, the Website, or other official pages. This can be a relevant data collection technique with the research question in the form of "how Indonesia's engagement is in the cultural diplomacy shaping its international image and relationships and why is Indonesia using culture dominated to other tools in its diplomacy practice?". Apart from collecting content on official social media accounts, the author also conducted literature studies obtained through online libraries and other supporting places to obtain secondary data in the form of writing or numbers in books, articles, previous research, or other documents provide information to the author regarding the topic being researched. This literature study was also carried out with great vigilance and was carried out selectively by periodically checking sources on the internet in an effort to obtain actual and reliable data.

On the other hand, primary data was collected by the author through interviews conducted with trusted sources who had an understanding of the author's research topic. Christopher Lamont has divided interview data collection techniques into three different categories, namely, unstructured interviews which are conducted without using a script so that the discussion during the interview process takes place freely and is simple, semi-structured

interviews are carried out with limited responses through making a list of questions and the answers submitted in this category are usually carried out to interview policyholders, and structured interviews are carried out through creating questionnaires so that interviews are written and do not require sound or video recording in the process (Bakry, 2016). On the other hand, in this research, the author conducted interviews in the semi-structured category with Indonesian Diplomat for Azerbaijan in the Information, Social and Cultural Sector, Economic Function Staff of the Embassy of the Republic of Indonesia in Baku, and the Dean of the University of Riau in Indonesia, who were the sources who are believed to have a full understanding of the efforts and development of Indonesia's Engagement in Cultural Diplomacy and its reason to utilise culture dominated to other tools, especially in Azerbaijan. The interview technique was used in this research as an effort to collect supporting data, to obtain new information that cannot yet be obtained through secondary data on the internet, and to find the validity of the data if there are differences in data on social networks in the same discussion.

In this research, interviews were conducted directly by the researcher with Ms. Wanda Widya as the Indonesian Diplomat for Azerbaijan in the Information, Social and Cultural Sector on Tuesday, 26 September 2023 at 10.45 GMT+4 and on Friday, 29 September 2023 at 14.00 GMT +4 which took place at the Embassy of the Republic of Indonesia in Baku, Azerbaijan. The author also conducted interviews with Ms. Yadzia Elena as Economic Function Staff at the Embassy of the Republic of Indonesia in Baku on Tuesday, October 3 2023 at 12.00 GMT+4 and with Prof. Dr. Ir. Ari Sandhyavitri, MSc as Dean at the University of Riau Indonesia on Sunday, 1 October 2023 at 17.00 GMT+4 which took place at the Embassy of the Republic of Indonesia in Baku and on Thursday, 5 October 2023 at 11.00 GMT+4 or 14.00 GMT+7 which takes place using media Zoom Cloud Meetings.

Apart from interviews, the author also distributed questionnaires using the closed-question method as a quantitative primary data collection technique. The selection of respondents was determined by several criteria, especially those who had experienced or witnessed first-hand Indonesian cultural diplomacy in Azerbaijan or other countries. The distribution of the questionnaire ultimately obtained 13 respondents from Indonesia and abroad who had been filtered using several categories to obtain responses that matched the research topic. Distribution of the questionnaire was carried out on Sunday, 1 October 2023 at 20.00 GMT+4 via Google Form and received responses for one week or until Sunday, 8 October 2023 at 20.00 GMT+4. In this case, there are 15 questions in the questionnaire, all of

which are closed questions to obtain accurate answers to the research topic Indonesia's Engagement in the Cultural Diplomacy Shaping its International Image and Relationships and the reason behind Indonesia using culture dominated to other tools in its diplomacy practice including:

- a. Characteristics or profile of respondents, including nationality
- b. Respondents' interest and assessment of cultural diplomacy
- c. Have ever seen, participated in, or experienced Indonesian and/or Azerbaijani culture
- d. Have ever visited Indonesia and/or Azerbaijan
- e. Assessment of diplomatic relations between Indonesia and Azerbaijan as well as in the international world.

In this case, there are only limited respondent candidates that fulfil those criteria. Therefore, most of them have been removed and remain 13 respondents to participate in this study. This research was carried out for five months commencing from the receipt of the thesis proposal by the supervisor on 25th of July 2023.

2.7. Data Analysis Technique

The author applies data analysis techniques from Matthew Miles and Michael Huberman in this research where qualitative data analysis techniques can be described as captivating however difficult because of the dependence on sentences in existing data while quantitative data analysis is described with a fairly high level of accuracy because it is exact. There are four stages in mixed methods research data analysis which include data reduction, integration of qualitative and quantitative data, data presentation, then conclusions can be drawn from it (Williams, 2017). In this case, selecting, simplifying, abstracting and transforming data in the field are parts of the data reduction process. The division or sorting of data is carried out as a stage in the reduction process according to the existing problem topic. On the other hand, at the integration stage in the exploratory sequential design, qualitative data is analysed according to the specified design and then continues with quantitative data collection and analysis. In data interpretation, the researcher explains that qualitative data analysis explains what was obtained from the analysis of quantitative research results where the quantitative data was analysed via the Google Form questionnaire results.

2.8. Data Validity Testing Technique

Testing the validity of data in mixed research is a paramount stage in obtaining accurate research results, where validity and reliability testing must be carried out first in

quantitative research on the research instruments that will be used with the aim of obtaining truth or validity in the research instruments.

a. Validity Test

The validity test is used to illustrate the extent to which the research instrument measures what is being measured, where the instrument is said to be valid if it is able to measure the object being measured. Instrument testing was carried out on several samples included in the research population. The trial results were tabulated and construct testing was carried out, namely by correlating each instrument item with the total score for each instrument item. The validity test will test each variable used in this research, where all variables contain 15 statements that must be answered by respondents. The criteria used are if the correlation coefficient (rcount) value is positive and greater than rtable, it means the item is declared valid. With N = 13 and the rtable value is 0.514.

To calculate the correlation using the Pearson Correlation method and calculated using the SPSS statistical program.

Table of Validity Test Results of Indonesian and Azerbaijan Cultural Diplomacy Instruments

Q1 Pearson Correlation	1
Sig. (2-tailed)	
N	13
Q2 Pearson Correlation	,064
Sig. (2-tailed)	,837
N	13
Q3 Pearson Correlation	,609*
Sig. (2-tailed)	,027
N	13
Q4 Pearson Correlation	-,120
Sig. (2-tailed)	,695
N	13
Q5 Pearson Correlation	-,576*
Sig. (2-tailed)	,039
N	13
Q6 Pearson Correlation	-,733**
Sig. (2-tailed)	,004
N	13
Q7 Pearson Correlation	-,389
Sig. (2-tailed)	,189
N	13
Q8 Pearson Correlation	,460
Sig. (2-tailed)	,113

N	13
Q9 Pearson Correlation	,420
Sig. (2-tailed)	,153
N	13
Q10 Pearson Correlation	-,386
Sig. (2-tailed)	,192
N	13
Q11 Pearson Correlation	-,062
Sig. (2-tailed)	,841
N	13
Q12 Pearson Correlation	-,191
Sig. (2-tailed)	,533
N	13
Q13 Pearson Correlation	,083
Sig. (2-tailed)	,787
N	13
Q14 Pearson Correlation	,284
Sig. (2-tailed)	,347
N	13
Q15 Pearson Correlation	-,243
Sig. (2-tailed)	,432
N	13

Table 1: Validity Test Results of Indonesian and Azerbaijan Cultural Diplomacy Instruments

Source: primary data that has been processed

The results of the validity test of the Indonesian and Azerbaijan Cultural Diplomacy variable instrument illustrate that of the 15 question items, some have an rcount of more than rtable (0.514), thus, items that are valid in the validity of Indonesian and Azerbaijan Cultural Diplomacy will be used in data analysis.

b. Reliability Test

Reliability is a tool that measures a questionnaire and is an indicator of a variable. A questionnaire is said to be reliable if the answers to the questions are consistent or stable over time.

Table of Reliability Statistics for Cultural Diplomacy in Indonesia and Azerbaijan

Cronbach's Alpha	N of Items
.742	15

Table 2: Reliability Statistics for Cultural Diplomacy in Indonesia and Azerbaijan

Source: Primary data processed using Excel

Based on the calculation results above in the table of reliability test results after the Invalid Question was aborted, it can be seen that the cultural diplomacy variable of Indonesia and Azerbaijan obtained a Cronbach's Alpha value of 0.742; this variable is included in the criteria of 0.70-0.90. This shows that the Cultural Diplomacy instruments of Indonesia and Azerbaijan have high reliability. Based on the quantitative data which has been tested for validity, validity testing is then carried out on the qualitative data before integrating the two types of data, wherein the mixed sequential exploratory research method, in the first stage the researcher collects and analyses qualitative data then collects and analyses quantitative data in the second stage which based on the results of the first stage (Ivankova et al., 2006). Thus, the main reference for research lies in qualitative data however is strengthened by the quantitative data obtained.

The qualitative data collected by the researcher using the methods described above was then examined using Sugiono's procedure, which involves four steps: data credibility test, transferability test, dependability test, and confirmability test. These four things can be described as follows (Mekarisce, 2020):

1. Data Credibility Test

In testing data credibility, data can be declared credible or accurate if there are similarities between the results of the research report presented by the researcher and what actually occurs in the field, which is done by the researcher through the following efforts:

- a. Prolonged Time

Over a continuous period of time, the researcher re-observes the data that has been obtained from certain sources in an effort to obtain truth and certainty regarding the accuracy of the data that has been obtained through various media such as daily news reports, literature studies, or accounts. Official social media accounts belonging to relevant agencies related to the author's research topic.

- b. Increase Persistence

The researcher increases the diligence in exploring and observing data sources by increasing references in the form of articles, books, documents and other online media, which is also done as an effort to increase the researcher's insight regarding the topic being researched.

- c. Triangulation

In testing data credibility, triangulation is carried out to further strengthen confidence in the truth of the data that has been obtained in accordance with the topic being researched, which can be done through re-examination of the research topic from the data source triangulation stage which is carried out through the process of reviewing the things that have been studied. the same research topic on different sources such as through the official social media account Instagram, the Indonesian Ministry of Foreign Affairs, the Ministry of Foreign Affairs of Azerbaijan, and the Embassy of the Republic of Indonesia to Azerbaijan with daily news and trusted official websites or other data sources, triangulation of time sources which is carried out by re-examining data related to the research topic at different times, as well as technical triangulation carried out through the same source however with different techniques, which is also an effort to confirm the data that has been obtained internationally online with sources during interviews.

2. Transferability Test

External validity or transferability testing in qualitative research is carried out through the application of the utilise of research results to the population where the informants are located, where research can be said to have high transferability if the research results report can provide a clear understanding and picture for readers.

3. Dependability Test

Reliability or dependability in testing the validity of data is carried out through auditing and checking evidence of the research process that has been carried out by the author as an entirety which can be done with coordination or consultation with the research supervisor. A research can be said to be dependable if the research report can provide a positive overview and understanding for further research.

4. Confirmability Test

Confirmability is part of objectivity where research can be said to have high confirmability if the research results can obtain agreement from numerous people, which in qualitative research is often known as the concept of transparency where the researcher opens up input from other parties regarding the results of the research he has carried out.

CHAPTER III. RESULT AND ANALYSIS

3.1. Cultural Diplomacy of Indonesia

In its implementation, there are several things that Indonesia uses as a tool in carrying out and strengthening cultural diplomacy between countries including mentioned below:

Initially, Javanese cultural diplomacy which was first carried out by Indonesia's first president Ir Soekarno who was also from Javanese tribe. This diplomacy was carried out by Soekarno through works of ancient Javanese architecture which were introduced to governments in foreign countries such as those found in the National Monument. Documentary videos containing the work of Indonesian artists with Javanese culture were also shown in front of several countries in 1957 under the leadership of Ir Soekarno as well. As for personally, Ir Soekarno introduced *Sungkeman* as Indonesian Javanese culture which he directly practiced with his mother in front of international circles. *Sungkeman* itself is one of Javanese culture by kneeling or squatting in front of elder people especially parents and kissing their hands while asking their blessing as well as part of respect or appreciation of their noble deeds.

On the other hand, the Batik cloth Soekarno used was also indirectly part of the cultural diplomacy he carried out in international circles after Indonesia's independence. The similarities in terms of religion adhered to by the majority of Indonesian people in several other countries, namely the Islamic religion, cannot be separated from the cultural diplomacy that has been established due to the fact that Indonesia is a non-Islamic country however majority of the citizens are Muslims. This can be proven from the existence of these similarities which means that Indonesian people can easily continue their education in Muslim-majority countries such as Al-Azhar University in Cairo, Egypt, which is the oldest Islamic university in the world and has produced numerous superior figures in the world. This ultimately means that Al-Azhar alumni in Indonesia can also contribute greatly to Indonesia's progress, especially in terms of the strength of religious knowledge that is spread among society.

Furthermore, traditional musical instruments which Angklung is the main musical instrument used as a tool for Indonesian cultural diplomacy in all international countries. This is due to the unique characteristics that angklung has in terms of shape, sound, and the way it is played. This is also what ultimately led to the Angklung being designated as a world cultural heritage by UNESCO since 2010 and even being demonstrated during multilateral

commemorations at the Asia-Africa Conference in 2015. Angklung cultural diplomacy is also carried out through performances at various other events in several countries in all Indonesian representative offices abroad, as in cultural performances held annually in Azerbaijan. This is also supported by Indonesian Study Centres in several countries such as Egypt, Australia and Azerbaijan which teach their students on a scheduled basis about musical instruments and several other Indonesian cultures.

Therefore, traditional dance. Apart from Javanese customs and traditional musical instruments as intermediaries for Indonesian cultural diplomacy in various countries, there are traditional dances which are also performed continuously at various Indonesian events abroad, both during cultural events and during official events such as grand graduations held in several countries with the majority of Indonesian students abroad such as in Egypt, Pakistan and Malaysia. Apart from having movements that are unique to each country, each of traditional dances also have their own philosophical meaning so that they can become a unique culture of a country. In this case, typical Indonesian dances such as the Kecak dance from Bali, the Saman dance from Aceh, and the Pembubung dance native to the Riau region are some of the traditional dances most often performed at international events abroad. These traditional Indonesian dances also contribute to enlivening Indonesian cultural festivals held at overseas representatives, where the performers come not only from Indonesian society however also from foreign communities who have previously studied Indonesian culture through cultural learning programs held by the Indonesian government.

There is also Indonesian Language. Cultural diplomacy in the form of introducing Indonesian to the international community is carried out under the auspices of education offices located abroad, while in several other countries such as Egypt, which has quite a plethora of Indonesian citizens living there, the Cairo education centre was established under the education attaché of the embassy to facilitate Indonesian language learning. On the other hand, Azerbaijan itself has the Indonesia Research Centre which also provides facilities for foreigners, especially Azerbaijani students, to study Indonesian as a means of communication. This is in line with the existence of language which is a reflection of a culture which can introduce different aspects of meaning and style in different languages. Language has also become a reflection of the cultural richness of a country because from language people can form certain thought patterns where these thought patterns then produce a culture (Kramsch, 2014).

Finally, besides Javanese culture, tools music and traditional dances, as well as the Indonesian language which are used as tools in Indonesian cultural diplomacy mentioned above, there is pencak silat which has also succeeded in attracting the attention of the international community and has an active role in strengthening Indonesian cultural diplomacy. This is further strengthened by UNESCO's decision to make pencak silat an intangible world heritage since the end of 2019 due to the fact that it has several distinctive elements such as distinctiveness in traditional performances, distinctiveness in oral speech, traditional crafts, distinctive rituals, and the presence of social elements and its local wisdom. In its confession, UNESCO also stated that pencak silat in its identity can unite the nation due to the value of friendship and mutual respect fellow contained therein. Indonesian pencak silat has characteristics that are different from pencak silat from other countries, namely that apart from being a martial sport it also contains spiritual values in the form of teachings to obtain closer to God, so that Indonesian pencak silat has become a way of life for martial artists in daily life.

3.2. Indonesia's Engagement

a. Engagement in international cultural events

In terms of culture, Indonesia is known for its multicultural diversity with a plethora of traditions and cultures which make people around the world willing to visit and experience it personally. In this case, people around the world will not know about Indonesia except there were some introductions and promotions about it to them which happened in other countries especially those who have diplomatic relations with Indonesia. Therefore, to achieve its goal which is to be known by all countries around the world and could achieve its national interest, Indonesia used its plethora of cultures as a tool to do diplomacy while as an effort to achieve its national interest. There are some ways that Indonesia does and still going on to do cultural diplomacy as well as to engage in the international relations communities which have been done by both state and non-state actors such as its engagement in international cultural events, cultural performances, and its participation in culinary bazaar.

In total, there are 132 Indonesian representative offices and 64 honorary representatives spread throughout the world in 2023. Through these representative offices, Indonesia makes them a means of communication and a bridge for conducting cultural diplomacy to strengthen relations between countries and make Indonesia's image in front of the world community always look good. In this case, introduction, teaching, and involving the local community in promoting Indonesian culture are several methods to achieve this goal. As

for this, it is not only carried out by Indonesia however is carried out by the majority of countries in the world so that in each representative country international events are often held in various fields including politics, economics, and socio-culture where the representative countries in the country can obtain the opportunity to present their country in front of other countries. At these events as well, Indonesia seeks to always be involved as part of diplomatic activities which are carried out either only as a representative presence or by presenting Indonesian cultures directly in accordance with the opportunities and invitations listed at the event.

In terms of state actors, Indonesia through its representatives always fulfils invitations to international meetings, especially those related to the social and cultural fields. In this case, several countries often initiate international meetings in the social field through international organisations of which Indonesia is a member, such as ASEAN, OIC, UN, and so on. These organisations hold regular meetings attended by member countries with the aim of discussing missions that have been carried out and plans that will be carried out in the future. Additional meetings will be held if there are unpredictable events and international follow-up is needed, such as efforts to prevent and control international virus outbreaks as happened during COVID-19. Thus, the image of Indonesia in its involvement in these international meetings can also be seen directly.

b. Performances

At every international event in other countries, Indonesia through its embassies provides special stands to demonstrate and introduce to the international community about Indonesia both in terms of locations that are of interest to tourists, especially in terms of beautiful nature, local tribes and culture to the business opportunities that exist in Indonesia for export and import business people. In this case, local culture such as traditional Indonesian items also decorate the location as a visual introduction to international visitors such as Wayang, Angklung, and Batik clothes which are often used as part of traditional formal clothing. Souvenirs depicting Indonesian culture are also provided to visitors as a form of diplomacy. Through embassies, consultations regarding visits to Indonesia for foreign citizens are often also carried out at international exhibitions so that they can attract the interest of foreigners and increase their curiosity about Indonesia. Through these services, the image of Indonesia with the character of a society that helps each other's as well as friendly and kind can be directly introduced. In this case, based on 2022 report Indonesia has been listed as the

most generous country in the world for the fifth year in a row (CAF, 2022), one of which could be due to indications through meetings with foreign citizens at international events.

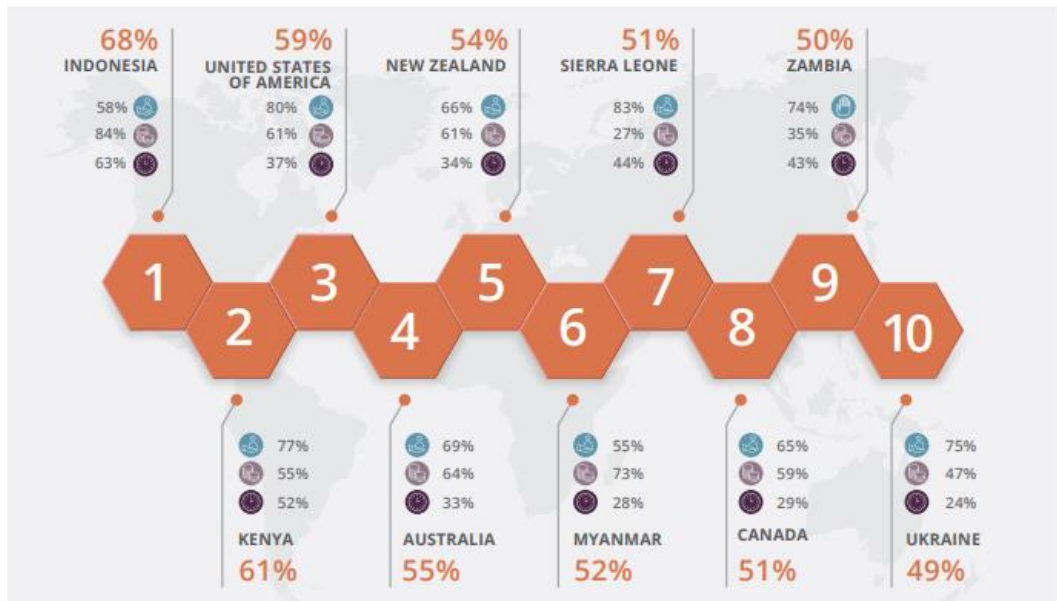


Figure 2: The Most Generous Country

Source: World Giving Index by CAF, 2022

Annually, representatives of Indonesia throughout the world always endeavour to initiate or be involved in international cultural exhibitions and take part in showing Indonesian culture, such as through musical instruments, dances, and even pencak silat, which has been named an intangible heritage by UNESCO. For traditional musical instruments, those commonly used in Indonesian cultural performances abroad consist of Angklung, Talempong, Sape, Gamelan, Flute, Gendang, and the like. The dances that are usually performed consist of the Saman Dance, Balinese Dance, Kecak Dance, Piring Dance, and Reog Ponorogo, which is known for its difficulty and uniqueness, which often becomes superior performances at international cultural events abroad. Basically, Indonesia often takes independent initiatives to promote culture abroad through its embassies which are held in several cities in the country with representative offices. At these special events, Indonesian cultural performances abroad can be carried out on a large scale and without limitation and include artistic and cultural performances, traditional food, and extensive promotions in the fields of education and tourism. This special event, often known as Indonesian Day, is part of Indonesia's cultural diplomacy abroad. These cultural performances are not only carried out

by the embassy but also involve Indonesian citizens abroad, the majority of whom consist of students who have special abilities in the fields of arts and culture.

Indonesia's cultural diplomacy abroad is part of public diplomacy where non-state actors also participate and present cultural performances to society. In this case, Indonesian citizens abroad, the majority of whom consist of students and workers, have the Indonesian Student Association in the world which is also divided into Indonesian Student Associations in each country in the world and regionally which is also a student organisation which aims to unite the vision and mission to introduce Indonesia abroad, to become a forum for discussion between countries, to become a forum for unity and expression of opinion so that when they have completed their studies and returned to Indonesia they can make a beneficial contribution to the homeland, nation and state as an entirety (PPID, 2023b). Meanwhile, Indonesian embassies abroad often work together with Indonesian student associations in local countries in promoting Indonesia to local communities in the form of arts and cultural performances, learning Indonesian, as well as providing typical Indonesian food so that it can attract and increase visitors to attend the event while enjoying performances and traditional Indonesian dishes (KEMLU, n.d.). This is also part of gastro diplomacy where Indonesia introduces Indonesian culture through its typical food which is renowned for its strong and unique taste because basically Indonesia is wealthy in spices that are easy to obtain and cheap. Therefore, numerous Indonesian foods are wealthy in taste and quite difficult to recreate in other countries with the same taste due to its difficulty to find these typical Indonesian spices.

There are several typical Indonesian foods that often decorate arts and cultural performance events such as Nasi Goreng, Nasi Kuning, Rendang, Risol, and Gorengan as well as several other typical foods that have been crowned as the most delicious food in the world so that they have become an attraction for the international community to endeavour them or feel it again. As for its production, students and workers abroad are often involved in contributing to providing food as a form of promoting Indonesia abroad through international arts and cultural performances. Thus, the Indonesian student association abroad is analysed as having quite a paramount role in Indonesian cultural diplomacy abroad, especially in strengthening diplomatic relations between the two countries. On the other hand, the Indonesian student association can also act as an Indonesian ambassador abroad by spreading and showing a positive image of Indonesia before the world in various ways, such as through positive behaviour, scientific publications, and carrying out special introductions about Indonesia, especially in the academic environment. In addition, the biggest Indonesian student

association namely Overseas Indonesian Students' Association Alliance (OISAA) consist of three regions in the world including Indonesian students in America-European countries, Middle East and Africa, as well as Asia and Oceania which each of them have their own association in each nation with total 65 Indonesian students association abroad (PPID, 2023a).

Indonesian cultural diplomacy abroad is carried out differently and with different concepts depending on the representatives of each country. As with representatives of Indonesia on the Asian continent, countries such as Malaysia tend to have very large exhibitions of Indonesian art and culture because numerous Indonesian citizens also reside in the country so that displays and distribution of souvenirs or traditional food can be carried out in full convenience. However, the audience's responses were analysed as very impressive and well received because basically, the very close relationship between Indonesia and Malaysia can facilitate interaction between the two countries, especially in terms of their arts and culture. In addition, there are six Indonesian representatives office in Malaysia including Embassy of the Republic of Indonesia to Malaysia in Kuala Lumpur, Consulate General of the Republic of Indonesia in Penang, Consulate General of the Republic of Indonesia in Johor Baru, Consulate General of the Republic of Indonesia in Kinabalu, Consulate General of the Republic of Indonesia in Kuching, and Consulate of the Republic of Indonesia in Tawau (KBRI KL, 2018). As for other Asian countries that have a limited number of Indonesian citizens, Indonesian traditional arts performances are highly anticipated because they have their own uniqueness and excitement that is very memorable when Indonesian arts and cultural performances are performed. Furthermore, both countries closeness can also be seen through the amount of tourist from Malaysia to Indonesia that increase annually (BPS, 2023).

Malaysian Tourist in Indonesia Comparison 2021, 2022, 2023

2021	2022	2023
480,723	1,212,574	1,901,242

Table 3: Malaysian Tourist in Indonesia

In contrast to Indonesian cultural diplomacy on the Asian continent, Indonesian cultural diplomacy in Australia is more emphasised and much more developed in terms of teaching Indonesian which is also part of introducing the culture itself. This can be analysed from the existence of mandatory Indonesian language lessons for students in several Australian schools, such as what happened at the Coffs Harbour Christian Community School (Coffs HCC, 2023). There is a special programme called Bali Buddies which is carried out through cultural exchange activities, especially with schools in Bali. Apart from that, training

on traditional Indonesian musical instruments called Gamelan is also generally open to the Australian community and other cultural performances are carried out with the involvement of the Australia Indonesia Youth Association and the Indonesian embassy in Australia itself. In this case, the number of Indonesian visitors, especially to the island of Bali, who come from Australia is increasing annually (BPS, 2023), which can be analysed as a result of Indonesian social and cultural diplomacy which is working well in Australia.

Australian Tourist in Indonesia Comparison in 2021 and 2022:

2021	3196
2022	655,370

Table 4: Australian Tourist in Indonesia

Tourists from Australia in Indonesia post COVID-19 during 2023:

January	February	March	April	May	June
99,578	84,909	96,333	109,881	113,863	132,478
July	August	September	October	November	December
143,062	129,063	140,057	129,008	117,045	135,900
Annual tourist from Australia			1,431,177		

Table 5: Tourists from Australia in Indonesia post COVID-19

Source: Indonesia's Central Bureau of Statistics, 2023

Furthermore, Indonesia's cultural diplomacy on the American continent is analysed very popular through the Shadow Wayang performance (Audrey et al., 2023) which is one of Indonesia's traditional cultures and has been designated by UNESCO as The Masterpieces of Oral and Intangible Heritage of Humanity. Shadow puppetry itself is a traditional Javanese art that involves playing with the shadows of wooden puppets and then telling stories on the theme of manners in life. The narrator in the Shadow Puppet show is prioritized to be someone who is considered to have high knowledge and positive ethics and character in society (Asia Society, 2012). In its efforts, Indonesia through its representative office in America carries out arts and cultural performances in front of American people who come from various educational backgrounds and positions, including government workers, business people, and local people in general who attend and watch the Indonesian cultural festival with great enthusiasm. The Gamelan musical instrument is also a means of Indonesian cultural

diplomacy in America which was also displayed at the Indonesian Night 2023 event which was followed by several traditional dances (Congen SF, 2023).

Furthermore, on the African continent, especially Egypt, Indonesian cultural diplomacy in Egypt is analysed very strong through Pencak Silat, which is one of Indonesian traditional martial arts cultures that has gone global. There is pencak silat which has also succeeded in attracting the attention of the Egyptian people and has an active role in strengthening cultural diplomacy between the two countries (Khairunnisa, 2022). This is further strengthened by UNESCO's decision to make pencak silat an intangible world heritage since the end of 2019 due to the fact that it has several distinctive elements such as distinctiveness in traditional performances, distinctiveness in oral speech, traditional crafts, distinctive rituals, and the presence of social elements and local wisdom. In its confession, UNESCO also stated that pencak silat in its identity can unite the nation because of the values of friendship and mutual respect for others contained in it. Indonesian pencak silat has characteristics that are different from pencak silat from other countries, namely that apart from being a martial sport it also contains spiritual values in the form of teachings to obtain closer to God, so that Indonesian pencak silat has become a way of life for martial artists in daily life.

In Egypt, pencak silat has been a means of cultural diplomacy since 2011, at which time pencak silat was officially introduced by Indonesia Cultural Centre which part of the Indonesian Embassy in Cairo to Egyptian society through a pencak silat training programme which was opened to the Egyptian public in general. Initially, Indonesian pencak silat itself has entered Egypt since the 1980s brought by martial artists from among the Islamic boarding school students who continued their education in that country. Meanwhile, at the beginning of its introduction, Indonesian pencak silat in Egypt was only of interest to a small portion of the Egyptian population, numbering less than ten people. This ultimately gave birth to a new movement in the form of introducing Indonesian pencak silat in Egypt through social media assisted by Indonesian martial artists in Egypt, Indonesia Cultural Centre in Cairo, and the Indonesian School in Cairo which also opened pencak silat training and performances so that it could be witnessed by the Egyptian public widely. In this case, Indonesian pencak silat training in Egypt began with the Tapak Suci Putera Muhammadiyah martial arts school, followed by Talago Biru around 2017. On the other hand, the Indonesian pencak silat school Tapak Suci is the most popular school and has the majority of members from Egyptian society and even in the Middle East region which has been analysed through existing content. The

great development that Pencak Silat Tapak Suci has had in Egypt, to the point that it has thousands of Egyptian enthusiasts is caused by several factors, including that Tapak Suci is the first Silat College in Egypt while Pencak Silat Tapak Suci has distinctive characteristics, as well as due to the high level of crime in Egypt thus the citizens interest to learn about it for self-defence.

On the European continent, Indonesian cultural diplomacy is held in different forms, either through the Europalia festival which is held in rotation between countries, or through separate initiatives carried out by Indonesian embassies in European countries (EFA, 2018). Traditional dances and musical instruments such as Gamelan and Sape are performances that are eagerly awaited by visitors because of the uniqueness produced by these arts and culture. In this case, the Netherlands and Germany are the most prominent countries in terms of Indonesian cultural diplomacy because there are quite a plethora of Indonesian people living there and there is a cultural connection because the Netherlands is one of the countries that colonised Indonesia for quite a long time. Thus, in the Netherlands, cultural diplomacy in the form of teaching and learning Indonesian is one of the strongest cultural diplomacy tools among other cultures. Meanwhile in Germany, Indonesia initiates a cultural event every two years called Indonesia Festival Frankfurt 2022 which runs for three consecutive days and is filled with various things related to Indonesia including arts and cultural performances, tourism forums, culinary festivals, and business forums. as an effort to strengthen diplomatic relations between Indonesia and abroad, especially with Germany itself (KEMLU, 2022). Meanwhile, in the arts and cultural performances at the event, extensive dances such as Reog Ponorogo, a lion masked dance full of life philosophy were also performed in addition to performances of Gamelan and Sape musical instruments which were played beautifully. It is analysed that Indonesia's cultural diplomacy in the European region has become a special attraction for the European community, which at the same time makes Indonesia's image wealthy in arts and culture and friendly people in front of the world better. On the other hand, Indonesia's image in Germany is very well known, especially among academics because of Indonesia's third president, BJ Habibie, who is a Germany alumnus and has succeeded in being the first person to solve problems in the world of airplanes so that airplanes as today can be created (Chairil, n.d.). In that country, BJ Habibie is known as Mr Crack due to his prowess in solving problems related to airplanes that have existed for a long time however have not yet found the answer until he came to Germany and solved it.

In the world of international relations, which is a multidisciplinary study, we learn about various fields of knowledge concerning relations between countries. Especially in this era of globalisation, all aspects of life ranging from culture, science, goods and services, and communication have crossed the boundaries of a country's territory. In international relations, interaction between countries is a crucial element due to the fact that majority of the policies issued by a country are based on the interaction between these actors. However, interactions between actors in international relations are not always between one country and another. International relations also discuss interactions involving non-state actors such as individuals, international organisations, multinational companies, and so on.

These days, the discussion of international organisations is a popular issue in international studies. As a result of globalisation, both individuals and countries will find it difficult to survive alone; almost all countries in the world reside on the principle of interdependence. This is due to limitations, both in natural resources and human resources, so this requires that they will require the help of other countries to complement their interests. A more in-depth element of the discussion on international organisations is regional cooperation. Various forms of cooperation began to be built throughout the world this resulted in more and more countries in one region or region that have the same interests. Therefore, there is cooperation that is built to harmonise the goals and interests of several countries in one region or region. The main driving factor for the establishment of various kinds of regional cooperation is none other than globalisation. However, in addition to this main factor, there are also numerous other supporting factors involved, such as the motivation to create economic integration to improve the welfare of the member countries which basically the main point of diplomacy is about economy,

In Azerbaijan itself, which is part of Eastern Europe, Indonesian diplomacy has been carried out intensively since 2017 with the holding of the Indonesian Cultural Festival as a tool to strengthen Indonesian cultural diplomacy in Azerbaijan (Pesona Indonesia, 2017). The festival is a cultural diplomacy agenda that is carried out on a very large scale over several days. Since then, similar activities have been carried out annually, including artistic and cultural performances in the form of dances, traditional and modern musical instruments singing Indonesian and Azerbaijani songs, culinary tours, and the opening of consultations in the field of tourism and business economics for visitors. In carrying out these cultural diplomacy activities, the Embassy of the Republic of Indonesia in Azerbaijan is assisted by Indonesian youth and students in Azerbaijan who are members of an organisation called PPPI

Azerbaijan (PPPI Azerbaijan, n.d.). In this case, it is analysed that in essence Indonesian students and youth in Azerbaijan have a crucial role in promoting Indonesian culture so that they can be categorised as non-state actors who contribute to building a positive image of Indonesia in the international world.



Figure 3: PPPI Azerbaijan contributed in Indonesia diplomacy in Sheki

Source: PPPI Azerbaijan Official Instagram

Apart from carrying out arts and cultural performances, PPPI Azerbaijan can carry out diplomacy in the form of introducing foreign citizens about Indonesia, especially in the academic sphere, through friendly approaches, cooking traditional Indonesian dishes, and introducing them through informal daily communications. This ultimately helps create a very positive image of Indonesia in terms of the personality and friendliness of its people, the beautiful nature of the country, and the delicious traditional food it has. On the other hand, PPPI Azerbaijan also introduced Azerbaijan to Indonesian people through social media as well as national television channels including Indosiar (Fokus Indosiar, 2024) which was conducted in the Indonesian language and TVRI World channel which was conducted in the English language as a worldwide known language. Thus, PPPI Azerbaijan as a non-state actor is not only working on introducing Indonesian culture to the Azeri people but also introducing Azerbaijan to the Indonesian people.

3.3. Culture Comparing to Tourism, Economic, and Peace Value

a. Cultural Diplomacy and Tourist

Culture is a part of identity so that it can distinguish one country from another, which is also a convenience for interacting and getting acquainted (McIntosh et al., 2002). Through collaboration with other nations and non-governmental organisations on a regional and global scale, Indonesia may leverage cultural tourism as a diplomatic weapon to promote Indonesian travel (Prabhawati, 2018). In this instance, Indonesia as a nation wealthy in cultural diversity consistently emphasises the distinctiveness of its identity in all of its diplomatic endeavours to bolster that identity. In practice, the Indonesian government has begun to incorporate cultural values into the world of tourism because of the interrelated goals and values in it. This is shown by the existence of the Indonesian Ministry of Tourism which has expanded its field to become the Ministry of Tourism and Creative Economy which includes the cultural field since 2019 (Kemenparekraf, 2019). Thus, tourism diplomacy carried out by Indonesia including tourism spots for foreign tourists is always associated with Indonesian culture such as the existence of Indonesian cultural performances in the local area as well as through the provision and sale of goods or food typical of the region. Furthermore, the introduction of Indonesia to foreign communities is carried out in the fields of tourism and culture at the same time and has a balanced portion.

The more familiar people are with a country's culture, the stronger the trust they have to visit the country or meet its citizens in person (Hunter, 2010). This sense of trust can ultimately convince people to recommend their closest family or relatives to visit the country. In this case, the more widespread the introduction of Indonesian culture, the more the number of foreign tourists visiting Indonesia will increase, which is also proof of the high trust of foreigners in Indonesia from all aspects including its natural beauty and the uniqueness of its culture. On the one hand, cultural values in Indonesia have become a basic symbol in each region because of the diversity that exists where it is also caused by Indonesian people who are very diverse in terms of race, skin colour, language, or beliefs from one region to another even though in the same country, Indonesia (Sulistiyowati, 2021). On the other hand, these diverse cultural values are the key to attracting foreign tourists to visit the regions of Indonesia. The following table demonstrates the annual increase in international visitors to Indonesia particularly since COVID-19 (BPS, 2023).

Tourist Visit Indonesia in 2020, 2021, 2022, 2023

Continent	2020 (Pra-Covid-19)	2021 (Covid-19)	2022 (Post Covid-19)	2023 (Post Covid-19)
ASEAN	1,521,447	528,226	2,408,098	4,248,750
Other Asian	1,592,037	904,841	1,426,388	2,982,663
Middle East	49,781	5,639	81,834	181,558
Europe	441,179	55,906	960,410	2,000,559
USA	134,072	25,073	260,095	566,883
Australia	256,291	3,196	655,370	1,431,177
New Zealand	19,947	482	44,125	116,603
Oceania	297,786	35,504	722,524	1,625,760
Africa	16,621	2,341	29,682	71,652
Grand Total	4,052,923	1,557,530	5,889,031	11,677,825

Table 6: Tourist Visit Indonesia

Source: Central Bureau of Statistics, 2023

According to the table above, it can be seen that tourists from abroad continue to increase every year in Indonesia except during COVID-19 due to social and flight restrictions. At the beginning of COVID-19, the total number of foreign tourists in Indonesia was 4,052,923, much different from when COVID-19 was widespread and there were social restrictions which were only 1,557,530. As for COVID-19, the total number of foreign tourists in Indonesia in 2022 was 5,889,031 then doubled in 2023, which were 11,677,825. This proves that Indonesia is increasingly recognised by the foreign community as well as the interest of the community which is also increasingly widespread where this happens because of the interest they have in visiting Indonesia directly. On the other hand, the majority of foreign tourists after COVID-19 in 2023 in Indonesia come from the ASEAN region with a total of 4,248,750 and the minority of tourists are citizens of the African region with a total of 71,652 tourists.

Ecotourism activities that attract numerous tourists have contributed foreign exchange to the country and have also opened up employment opportunities for the surrounding community. The community not only gets an occupation and increases income, however can also create a new occupation that supports the standard of living and improves the welfare of the community (Utami & Mardiana, 2017). In this case, Minister of Tourism and Creative Economy of Indonesia, Sandiaga Salahuddin Uno said in his speech during UN General Assembly that Indonesia being a world reference in handling the COVID-19 pandemic and

the success in reviving the tourism sector after two years of being hit by the pandemic which is very much related to the values of Indonesian tradition and culture which continue to be shown in every tourism sector (Kemenparekraf, 2022). This is in line with what happens on one of the most renowned islands for foreign tourists, Bali Island, where Balinese culture is thick and continues to be empowered until presently continues to be shown to foreign tourists to attract their attention (Picard, 2012). This is also one of the proofs that foreign tourists select Bali Island as their main destination not only because of its beaches however also because of the Balinese culture that is inherent and still maintained to this day. Due to the fact that basically, there are far more beautiful islands or tourist spots in Indonesia than in Bali (Kemenparekraf, 2021) such as Lombok, Papua, Sumatra and numerous more however there are no performances and freedom for foreign tourists as in Bali.

In practice, the introduction of Indonesian culture, especially in the tourism sector, is supported by the existence of customary communities in every province in Indonesia with a total of 2,204 customary communities in 2022 (Kemdikbudristek, 2023b).



Figure 4: Cultural Community of Indonesia

Source: Directorate General of Culture, 2023

In this regard, the production of cultural visits consists of four main models, including the museum model with tangible cultural heritage display as the core, the festival or performance model with intangible cultural heritage display, the historic city and theme street model with living culture display, and the creative theme model with technology display as

the core (Zhang & Zhu, 2020). Indonesia through its intangible cultural heritage which currently has 13 heritages, has become a major promotional tool on tourism sites, especially since the acquisition of world cultural heritage inscriptions by UNESCO in the form of the Cosmological Axis of Yogyakarta and Its Historic Landmarks as well as Jamu Wellness Culture in 2023 (Kemdikbud, 2024). Furthermore, Minister of Tourism and Creative Economy of Indonesia has chosen 5 cultural tourism of Indonesia among its 7 extensive islands and 34 provinces including Stone Jumping Attraction in Nias, North Sumatra where done by jumping over a rock that is two meters high and 40 cm wide. Karapan Sapi in Madura Island where cows participating in the race will compete on a track 180-200 meters long, Kecak Dance in Bali where the musical accompaniment of the Kecak Dance is astonished, namely with a combination of traditional Balinese gamelan music, and the screams of 50-70 dancers. Furthermore, The Pasola of West Sumba has the notion that the blood that drips from a fallen man or horse may improve the land and yield advantages for the following crop. Lastly, Baliem Valley Festival in Papua that is a battle that represents fertility and prosperity between the Dani, Lani, and Yali tribes. On the other hand, visitors to the Baliem Valley Festival will observe visually striking dance acts and military simulations (Kemenparekraf, 2023). Thus, culture is very essential for Indonesia in promoting tourism, especially to introduce the value of Indonesia and build the confidence of foreigners to visit and know more about Indonesia.

b. Cultural Diplomacy and Peace

Through the five pillars of the Republic of Indonesia, it can be clearly seen that Indonesians are required to practice religion as part of the implementation of the first principle of "Belief in One God". In this case, there are six religions officially recognised by the Indonesian people through state regulations including Islam, Christianity, Catholicism, Hinduism, Buddhism and Confucianism, all of which teach their adherents to reside in peace and harmony and uphold other good values. The value of peace as an Indonesian culture is strengthened by the third Precept which states "Indonesian Unity" where the cultural diversity of Indonesian society is not a barrier to harmony among them. There is also the 1945 Constitution of the Republic of Indonesia which condemns colonialism in the world because it is not in accordance with humanity and justice. Through the basis of the Indonesian state, Indonesian cultures are ultimately based on the principle of peace with the main goal of uniting Indonesian people who different identities in each province have so that they can be united with one state identity called Indonesia.

Johan Galtung offers two definitions of peace, one is the absence or minimization of all forms of violence, and the other is peaceful disagreement that doesn't include violence (Webel & Galtung, 2007). In this case, culture as part of soft diplomacy that is light, fun, and easy to attract people without violence is in line with Indonesia's pillar value which is peace. The positive structural peace programme, which aims to remove racial, ethnic, and religious prejudice based on socioeconomic factors and replace it with a sense of security and economic fairness, is another way that Indonesia actively contributes to global peace (Jondar et al., 2022). In addition, there is a correlation between cultural peace and social values however, to objective sociocultural elements values are the foundation for building a culture of peace (Basabe & Valencia, 2007). On the other hand, cultures that are not accustomed to coexisting with other cultural differences can also lead to conflicts that contradict the value of peace itself. Thus, the existence of Indonesia as a country that has hundreds of cultures, ethnicities and languages as well as numerous mixed marriages is the cause of the emergence of harmony between communities despite different cultures.

So far, there are 1939 total intangible cultural heritages owned by Indonesia (Kemdikbudristek, 2023a), the majority of which uphold the value of peace or even become a symbol of peace and obedience to God. This is in line with the state foundation Pancasila which indirectly becomes a reference that every Indonesian citizen must be religious. As for history, divine values are very inherent in Indonesian society, especially in dealing with colonialism where people endeavour as hard as possible and in any way to fight back. In terms of art, Indonesian art, the majority of which has Islamic nuances, has its own characteristics that make a difference from Islamic artworks found in other Islamic countries such as Morocco, Turkey and so on (Nurrohim & Setyorini, 2018). In essence, Indonesia, which is not an Islamic country however a majority Muslim population has, makes traditional art and culture influenced by its own values. Thus, the Islamic teachings of unity and peace embraced by the majority of the Indonesian population have a very positive effect on the values of Indonesian art and culture. For instance, Saman dance is a cultural art from Indonesia which in every dance movement contains praise to Allah SWT and the Prophet Muhammad SAW which is closely related to Islamic values (CNN, 2021). Islamic custom dictates that women's traditional dancing attire must cover all of their limbs. Furthermore, Aceh is sometimes referred to as Serambi Makkah since the relevant law is Islamic law, much as in Makah. Aceh is one of the Indonesian regions with its own laws, and Islamic law is severely implemented across the territory.



Figure 5: Saman Dance

Source: Embassy of the Republic of Indonesia in New Zealand

There are Indonesian cultures that symbolise peace and even become a way of life for its practitioners such as:

a. Ngajot Tradition, Bali

Ngajot is an Indonesian culture from Bali that symbolises peace. This is done by exchanging food between religions since the majority of Balinese are Hindus. The tradition is usually carried out during the Galungan celebration, which is a Hindu holiday in Bali.

b. Pela Gandong, Maluku

Pela Gandong culture is an Indonesian culture from Maluku that also has symbols and values of peace (Dirjen Kebudayaan, 2000). This is done by binding unity and lifting each other's siblings who come from different tribes or villages to be like siblings. As for this culture, it is bound by an agreement that must not be violated by each other so that it becomes one of the sacred cultures in Maluku.

c. Bakar Batu, Papua

The tradition in Papua called Bakar Batu is another example of Indonesian culture that has a symbol of peace where this tradition is carried out by cooking together in one village with the aim of being grateful, gathering and greeting each other together to strengthen human relations, especially in three groups, namely in

family relations, territorial relations, and relations between Dani tribes in Papua (Nipur et al., 2022).

d. Bahaump, Kalimantan

A culture from Kalimantan called Bahaump is one way for the Dayak people to resolve disputes or conflicts between communities (Sari & Sihombing, 2023). This is done by way of deliberation and discussion which is then followed by the provision of religious learning and deepening to reconcile the two disputing parties. In other words, Bahaump is one of Indonesia's peaceful cultures that incorporate religious values into the culture of the local community.

e. Pencak Silat

Unlike other Indonesian intangible cultures that symbolise peace, Pencak Silat is a traditional Indonesian culture that is closely related to Islamic teachings. This is because pencak silat practitioners have their own ethics, readings, and basic values such as Islamic teachings. As for presently, there are 840 pencak silat schools spread throughout Indonesia and are gathered in the Indonesian Pencak Silat Association with the aim of jointly introducing pencak silat as an Indonesian culture to the world (IPSI, 2022). The value and distinctive characteristics of Indonesian pencak silat eventually became the bridge to its recognition by UNESCO as an intangible cultural heritage since December 2019. Despite being in the martial arts category, the presence of Islamic values and teachings in Indonesian pencak silat culture ultimately makes its practitioners always select the path of peace rather than resistance in everyday life except in urgent conditions and requires self-defence.

The recitations and movements in pencak silat indirectly become part of daily meditation for the perpetrators to bring peace and tranquillity to the soul as Tuti Maesaroh mentioned in her research (Maesaroh, 2017). In other words, Pencak silat's mental-spiritual aspect is the result of an exploration of the nation's cultural values, which exist within the Malay community, consisting of religious values and social values. These values are held firmly as a belief, then derivate into rules or norms as a code of ethics in the form of prohibitions and recommendations to frame Pencak Silat people so that they do not do things that leave beyond the dignity of humanity as individuals and social beings. Pencak Silat adherents to the noble character ideology will not resort to violence as a means of resolving external threats or disruptions. However, the utilise of violence in Pencak Silat is only an alternate approach when it comes to finding a peaceful solution to issues (Elbarnas, 2016).

One might come to observe diversity and multiculturalism in all of its social, political, economic, and religious facets as the nation's spiritual treasure that has to be safeguarded via peace (Feriyanto, 2019). Furthermore, In addition to the symbols or values of peace contained in Indonesian intangible culture, the value of peace between Indonesian people can also be generated from the utilise of the same regional language. This happens because Indonesia has a total of 718 regional languages spread across various regions of Indonesia with Bahasa Indonesia as the official language of the country (SETKAB, 2023). Indonesians who travel outside the city or abroad will interact with other communities which will be united by language. As for the similarity of local languages, generally Indonesian people will obtain along faster because they feel they come from the same identity so that friendship and peace can emerge quickly and closely. Thus, the value of peace can be integrated with the local language spoken by the community even though they come from different regions or backgrounds (Sueca, 2019).

Apart from the Indonesian people themselves, there is also a relationship between civilians and the military in Indonesia which also has a great influence on Indonesian social as well as cultural values. Indonesia's social and cultural values, which are well known for their hospitality to foreigners from abroad, could be tarnished if there is news or events that contrast with those on the ground. This can happen if civil-military relations again experience misalignment in contemplating, leading to violence. The existence of such disputes can threaten Indonesia's cultural security, which can hamper the relationships that Indonesia will or has established with foreign countries. A country will consider numerous things, especially in terms of security if it is going to cooperate with other countries. This happens to avoid any losses that can be obtained by the country if it cooperates with other countries that do not have a high level of security whether in terms of traditional security, or non-traditional security.

The differences that exist also have an attachment to a country's foreign policy, where countries that have achieved a democratic system and have been free from the crisis stage will focus their country's discussion on controlling existing democracy. Meanwhile, countries that have not reached this point will focus on things that can achieve state democracy, one of which is the existence of civil-military relations (Setiawan et al., 2013). In other words, the military in countries with high levels of democracy will have power under civil society. However, for countries that are still in crisis, civil society will assume that the dominance of the military in politics is a threat to a democratic state as happened in Indonesia during the New Order era.

It has correlation when countries utilise cultural diplomacy as a recognition tool, they may find commonalities or differences that they can reside with one another, which can foster collaboration. There won't be any disagreements as long as nations cooperate since maintaining peace is an unavoidable goal. In order to improve cultural links and foster peace between the two nations, Indonesia conducted cultural diplomacy in the Philippines, where it discovered historical parallels between the two nations' characters (Kemlu, 2023). This is ultimately one of the reasons why Indonesia uses culture as the main tool in the practice of diplomacy because apart from being far from violence, Indonesian culture is closely related to the value of peace, which is the main paramount point in realising a positive image in the international world so as to strengthen cooperation between countries.

c. Cultural Diplomacy and Economy

Classical economists utilised culture to assess a country's economy because it embodies local community values as well as due to the fact that culture is essentially something that people are born with since it is hard to alter and depreciates slowly (Guiso et al., 2006). By no means does a concern for the financial elements of cultural policy indicate that art and culture must only be conceptualised from an economic perspective; rather, it implies that cultural value must be created in society in tandem with the production of economic value in the economy in all its forms (Throsby, 2009). Each nation's culture, which is distinctive in its own right, may pique the attention of visitors, encouraging them to learn more about the country and study it. This, in turn, has an extensive influence on the nation's economy because as more outsiders obtain interested in the country's culture, they will begin to visit the country, generating an increasing amount of revenue for the country's economy, particularly in tourism and other creative sectors. On the other hand, the Government of Ireland also mention that creative industries increase rivalry, efficiency, sustainable growth, labour, and prospects for export (Government of Ireland, 2024). It has a correlation with what is happening in South Korea which is Korean popular culture can have ramifications in numerous areas, including politics and the pursuit of significant financial gains from a variety of industries that are successfully marketed abroad. It is one of the cultural diplomacy strategies employed by South Korea to further national interests (Azzahra, 2022).

In addition to the connection to the tourism sector and peace symbols, cultural diplomacy also has a connection to the economic field. In this case, the discussion about culture and economy means that it will also be closely related to the world of social media, especially in the era of globalisation where technology is getting more sophisticated every

time (Fuchs, 2015). Social media in terms of cultural diplomacy in this case becomes one of the tools to promote a country's culture easily and with a very wide range where promotion and introduction of culture no longer require to always be done directly. Nevertheless, live cultural performances are still being carried out because of the satisfaction of culture lovers to witness and experience the arts and culture directly. Furthermore, cultural promotion through social media can be a bridge to obtain additional income through social media platforms such as through YouTube, Instagram, and Webpage and so on which can indirectly increase the economic income of a country. On the other hand, the promotion of culture through social media also makes the creative industry wider and more widely spread around the world (Romdonny & Maulany, 2019). In addition, the IFC mentions that the creative industry considered as one of the fastest-growing industries globally and it has the potential to contribute 10% of the world GDP by 2030 (IFC, 2024).

At economically and statistically relevant levels, cultural centres have a considerable favourable impact on both the export and import of goods as well as commodities. Furthermore, cultural institutions have a more significant role in creating connections and enhancing knowledge about the countries of destination, which facilitates increased investment patterns in that area (Demir & Im, 2020). In this case, the government can cooperate directly with cultural institutions to further strengthen the foundation in conducting cultural diplomacy. Thus, cultural diplomacy can be carried out optimally and can attract a wider foreign community so that the country's economic improvement can also be well obtained annually. Indonesia is no exception, as it sends Indonesian cultural actors to cooperate with Indonesian embassies abroad in order to strengthen cultural diplomacy in other countries. This is done in various forms such as opening Indonesian cultural learning classes abroad, teaching Indonesian citizens so that they can be displayed simultaneously, or providing regular work contracts every time there are social and cultural events abroad to display and introduce Indonesian culture abroad directly.

In Indonesia itself, culture, tourism and the creative economy has basically become a unified field that is interconnected because it has the same main goal. The fundamental thing about this is that the ministry responsible for these three things is the same ministry. Efforts to improve the creative economy and culture have been made, one of which is the initiation of the Friends of Creative Economy (FCE) every year since 2018 (KEMLU, 2023a). In this case, the dissemination and introduction of Indonesian culture through social media is mostly carried out by Indonesian people who are teenagers or commonly referred to as Gen Z due to

the rise of social media which began during Gen Z's youth. On the other hand, according to analysis (IDN Research Institute, 2024), social, cultural, and economic issues are Gen Z's favourites in Indonesia in particular, which means that those who utilise social media to engage in cultural diplomacy for profit are typically found among them.

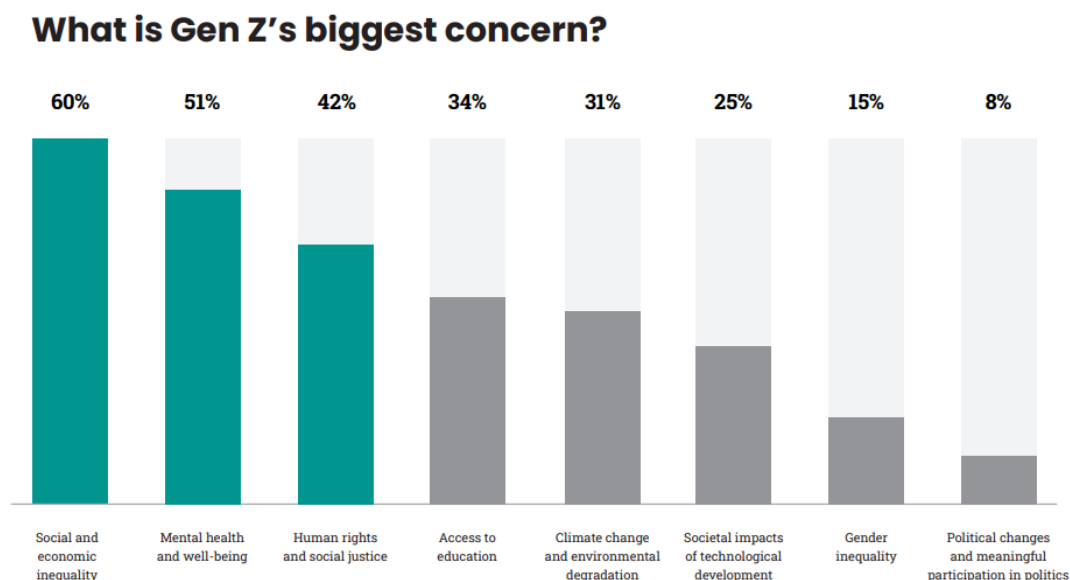


Figure 6: Gen Z's Biggest Concern in Indonesia

Source: IDN Research Institute

There are two ways to observe the link between culture and development, either as the primary driver of change or as the object of change. Culture serves as the primary catalyst for alter because it creates the material conditions through the production of symbols and behaviours and due to the fact that it can inspire people to rebuild their material environments and institutional structures which in this case, the individual will demonstrate their creative response (Hennida et al., 2017). In this case, Indonesia through its symbolic cultures has been exporting its culture in the form of objects to other countries where it adds income to the country's foreign exchange. The cultural goods exported abroad consist of items that are commonly used daily or for hobbies and performances such as Indonesian musical instruments and traditional clothing. Indonesian traditional musical instruments that have been recognised by UNESCO as cultural heritage in the field of humanity have been successfully exported to South Korea consisting of 14 instruments (Herry, 2023). In addition, Indonesia exported musical instruments as much as 23 thousand USD in 2022 with a total export destination to 94 countries where the USA, Japan, China, Germany and the Netherlands are the 5 largest export destination countries for Indonesian musical instruments (Darmawan, 2023).

Furthermore, Batik as a traditional Indonesian clothing that reflects culture which has also been recognised as a world cultural heritage by UNESCO, is the most superior cultural export item in terms of traditional clothing. The export value of Indonesian batik in 2023 reached USD 25.31 million or around IDR 392.74 billion with a volume of 987.71 thousand kilograms while the United States is the largest Batik export destination country compared to other countries (Mutiara, 2023). In its diplomacy to increase exports and Batik enthusiasts as a traditional culture in Japan, Indonesia made several efforts including holding a cultural activity called Batik Nusantara, always wearing Batik clothes at every formal and informal event between countries, and holding the Future Leader Camp Batik Festival event in Kyoto in collaboration between the Ministry of Youth and Sports and the Embassy of the Republic of Indonesia in Japan (Wulan Destriyani & Andriyani, 2020).

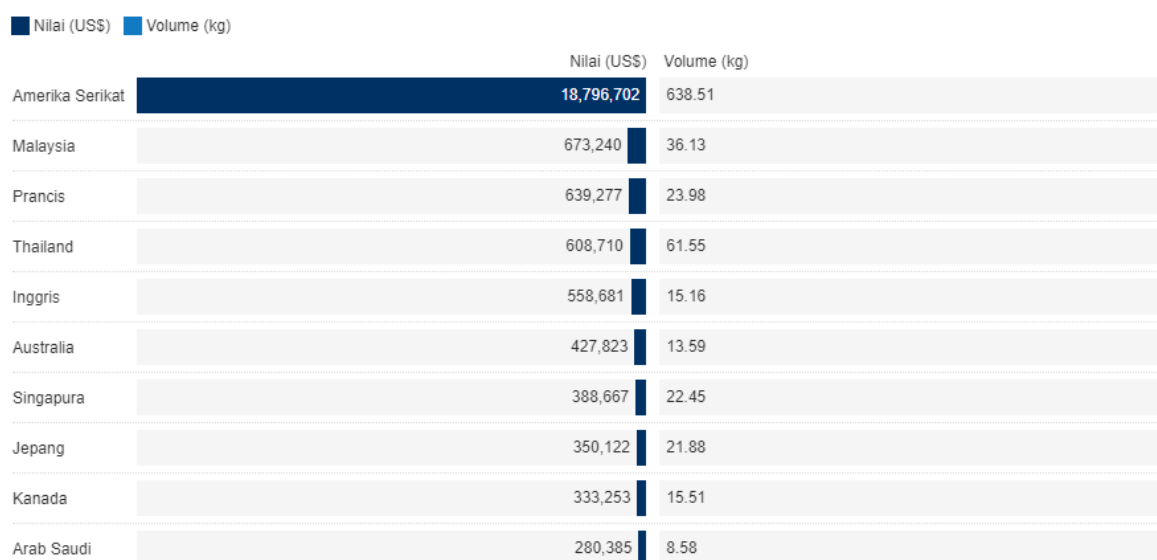


Figure 7: Indonesia's Top 10 Batik Export Destinations in 2022

Source: CNBC Indonesia, 2023

Based on the data above, it can be analysed that cultural diplomacy has a relationship with the economic field where cultural values can increase Indonesia's income both in terms of the creative economy or in the form of cultural goods such as traditional musical instruments and traditional clothing such as Batik, which the export value is classified as non-oil and gas products. According to data from the Indonesian Ministry of Trade (BKPerdag, 2023), Indonesia's largest export value is in non-oil and gas products, which also includes goods with cultural value. By utilising the power of culture as a diplomatic tool, Indonesia can create a strong image, improve and balance economic, political and social relations with other

countries, and strengthen its national resilience in the face of global dynamics (Saebani, 2023).

Indonesia's Balance of Trade, 2018 to 2023



Figure 8: Export Data of Indonesia in Oil and Gas as well as Non-Oil and Gas Products 2018-2023

Source: Ministry of Trade of the Republic of Indonesia, 2023

Thus, the formation of a positive image of the country in the international world through the introduction of cultural diplomacy that continues to strengthen and expand its reach can have a considerable effect on the country's economy. This happens because the trust that has been gained from other countries can open a much easier way to obtain other great opportunities, especially in terms of cooperation. The introduction of Indonesian culture abroad basically acts as a root to build trust between countries, however if trust and cooperation have been established, cultural diplomacy will be carried out even stronger so that the trust and positive image of the country will also be stronger. As for the end, strong cultural diplomacy can extend to other fields including the field of education where countries that have a tight knit relation can establish cooperation in the form of providing scholarships for schools or colleges for the Indonesian people in particular. This is the case between Indonesia and Middle Eastern countries such as Egypt, Morocco and Sudan, where the proximity between these countries ultimately provides an opportunity for Indonesia to cooperate in the field of education until the local government provides special scholarships for hundreds of Indonesian students to study in their country.

Especially in Egypt, where there is even an Indonesian School and an Indonesian Pencak Silat cultural centre with thousands of students from the Egyptian population to study it. As for the closeness of the two countries, Al-Azhar University Egypt provides special

facilities for graduation celebrations for Indonesian students on campus who have completed their studies because there is a culture of graduation celebrations in Indonesia however not in Al-Azhar Cairo. However, the closeness of Indonesia and Egypt has been established since the beginning of Indonesia's independence in 1945 so Indonesia's cultural diplomacy in Egypt has also been established since decades ago. This proves that cultural diplomacy that has an impact on other sectors such as economy, education, and politics takes a long time therefore the roots of good relations between countries have been established very firmly and the trust between countries is also very strong.

On the other hand, in countries that are still relatively new to opening diplomatic relations with Indonesia, cultural diplomacy will be prioritised over diplomacy in other fields to build a positive image and trust of Indonesia in the country. This is done as an effort to strengthen the roots of trust so that diplomacy in other fields such as economic and social can be carried out much more easily over time. The diplomatic relations between Indonesia and Azerbaijan have been established for 31 years in 2023, however the embassy of the Republic of Indonesia in Baku was only opened in 2011, so the diplomacy between the two countries has not been carried out as much as possible before that. In other words, cultural diplomacy conducted directly by Indonesia in Azerbaijan has only commenced in 2011 or for the past 12 years. Thus, Indonesia's cultural diplomacy in Azerbaijan must be strengthened more in order to fulfil its national interests, particularly in Azerbaijan. On the other hand, Indonesia won The Best Destination Promotion award at the Azerbaijan International Travel and Tourism Fair 2016, which can be the beginning of Indonesia's image building in Azerbaijan (Okta Verina Cindy, 2019).



Figure 9. Indonesia's Cultural Diplomacy in Azerbaijan

Source: Indonesia Embassy in Baku Social Media Account

Introducing Traditional Musical Instrument Angklung, Traditional Dances and Pencak Silat

The Indonesian Cultural Festival in Azerbaijan has been successfully held annually since 2018 with the concept of a combination of cultural diplomacy, and tourism promotion, as well as there are booths of Indonesian businesses promoting authentic Indonesian food and beverage products (Asiatoday, 2019). This is done as an effort to strengthen the roots of Indonesia's trust in Azerbaijan as well as to expand the reach of the introduction of Indonesian culture among the Azerbaijani people, especially because the embassy of the Republic of Indonesia in Baku is still relatively young.¹ On the other hand, in 2023 Indonesia successfully held a Business Meeting in Baku as part of efforts to promote Trade Expo Indonesia in Jakarta where business people from various countries will gather to obtain acquainted and establish cooperation. At the event, major Azerbaijani business institutions such as AZPROMO, ASK, and MUSIAD attended the Business Meeting which was also entertained with performances of traditional Indonesian musical instruments Angklung and Sape as well as the promotion of several Indonesian products and souvenirs at the registration section of the event (KEMLU, 2023b). Furthermore, each Business Meeting participant also received free Indonesian

¹ An interview was conducted with the Diplomat in the Information, Social, and Culture Sectors of Indonesia in the Embassy of the Republic of Indonesia in Baku.

souvenirs as an effort to introduce and promote Indonesian culture among the Azerbaijani people, especially the Business Meeting participants. Thus, cultural diplomacy has a strong connection with the country's economy.²

3.4 Culture as a Means of Indonesia Diplomacy in Azerbaijan

To strengthening the result of this research, the author conducted a survey through questionnaire which only 13 respondents are eligible to fulfil this research survey. The respondent eligibility including some points including:

1. Experience to living in Indonesia and/or Azerbaijan
2. Experience to witnessing Indonesian culture through live performance, film, book, etc.
3. Experience to interact with Indonesian people
4. Knowledge about Indonesia and Azerbaijan relationship
5. Knowledge about diplomacy and international relations

a) Questionnaire Data

- a. Respondent Identity

Characteristics of Respondents Based on Gender

No.	Gender	Amount	Percentage
1.	Male	3	23.1%
2.	Female	10	76.9%
Total		13	100%

Resource: Questionnaire data processed, 2023

Based on the table above, it can be seen that there are 13 respondents in this study consisting of men and women. There were 3 male respondents or 23% while there were 10 female respondents or 77%. This shows that majority of the people who are currently living in Azerbaijan and have lived in Indonesia are female.

Characteristics of Respondents Based on Residency in Indonesia and/or Azerbaijan

Reside in Indonesia	Amount	Percentage	Reside in Azerbaijan	Amount	Percentage
Ever	12	92%	Ever	12	92%
Never	1	8%	Never	1	8%

² An interview was conducted with Economic Staff in the Embassy of the Republic of Indonesia in Baku.

Total	13	100%	Total	13	100%
-------	----	------	-------	----	------

Resource: Questionnaire data processed, 2023

Based on the table above, it can be seen that of the 13 respondents in this study, there are 12 people or 92% who have been or are currently residing in Indonesia and 1 person or 8% who has never resided in Indonesia. On the other hand, there are 12 people or 92% who have lived or are currently living in Azerbaijan and 1 person or 8% who has never lived in Azerbaijan. In other words, there are 11 respondents or 85% who have lived in both Indonesia and Azerbaijan, 1 person or 7.5% has never lived in Indonesia, and 1 person or 7.5% has never lived in Azerbaijan. Basically, the main category of respondent selection in this study is the residency in Indonesia or Azerbaijan or both countries at the same time with the age of 18-38 years old and with knowledge of the culture of each country so that it can be the main reference in answering the research questions in this study.

b. Respondent's Response

The questions of the survey are based on three parameters including:

1. The attractiveness of a country's culture: Attracting people is the foundation of soft power. People are more inclined to find a nation's culture appealing if they observe it as lively, inclusive, and varied.
2. The credibility of a country's values: The credibility of a nation's ideals forms the foundation of soft power as well. The effectiveness of a nation's cultural diplomacy endeavours is contingent upon the perception of its ideals as both universal and aspirational.
3. The effectiveness of a country's cultural diplomacy programs: Another factor influencing soft power is how well a nation executes its cultural diplomacy initiatives. These programs ought to be well-funded, well-designed, and suited to the particular audiences they are intended for.

Respondents' Responses on Cultural Cooperation between Indonesia and Azerbaijan with five response categories including strongly agree (SA), agree (A), undecided (U), strongly disagree (SD), and disagree (D).

No.	Questions	Respondents' Responses					Total
		SA	A	U	SD	D	
1.	I believe that cultural diplomacy is	8	5	0	0	0	13

	an important tool for promoting mutual understanding and cooperation between countries.	61.5%	38.5%				100%
2.	I am interested in learning more about the culture of other countries	5 38.5%	7 53.8%	1 7.7%	0	0	13 100%
3.	I believe that cultural diplomacy can help to build a more peaceful and prosperous world	6 46.2%	4 30.8%	3 23.1%	0	0	13 100%
4.	I am supportive of cultural diplomacy initiatives between Indonesia and Azerbaijan	3 23.1%	10 76.9%	0	0	0	13 100%
5.	I have attended a cultural event from Indonesia or Azerbaijan in the past year.	5 38.5%	7 53.8%	0	0	1 7.7%	13 100%
6.	I have watched a documentary or film about Indonesia or Azerbaijan in the past year	4 30.8%	6 46.2%	3 23.1%	0	0	13 100%
7.	I have read a book or article about Indonesia or Azerbaijan in the past year	6 46.2%	4 30.8%	1 7.7%	0	2 15.4%	13 100%
8.	I have followed Indonesian or Azerbaijani cultural figures on social media	3 23.1%	6 46.2%	3 23.1%	0	1 7.7%	13 100%
9.	I have visited Indonesia or Azerbaijan in the past year	6 46.2%	5 38.5%	1 7.7%	0	1 7.7%	13 100%
10.	I have a positive image of Indonesia	9 69.2%	3 23.1%	0	0	1 7.7%	13 100%
11.	I have a positive image of Azerbaijan	3 23.1%	8 61.5%	2 15.4%	0	0	13 100%
12.	I believe that Indonesia and Azerbaijan are similar countries in many ways	0	6 46.2%	5 38.5%	1 7.7%	1 7.7%	13 100%
13.	I believe that Indonesia and Azerbaijan can learn a plethora from	3 23.1%	9 69.2%	1 7.7%	0	0	13 100%

	each other						
14.	I am interested in learning more about the history and culture of Indonesia and Azerbaijan	2 15.4%	11 84.6%	0	0	0	13 100%
15.	I believe that Indonesia and Azerbaijan are having a good relationship	2 15.4%	10 76.9%	1 7.7%	0	0	13 100%

Resource: Questionnaire data processed, 2023

Based on the table above, it can be seen that out of 13 respondents, on average, answered strongly agree and agree. In the table above, it can be seen that in the first question, 8 out of 13 respondents strongly agreed that cultural diplomacy is a paramount tool for promoting mutual understanding and cooperation between countries with a percentage of 61.5% and the remaining 5 agreed with the statement with a percentage of 28.5%. In the second question, 5 out of 13 respondents strongly agreed to be interested in learning more about the culture of other countries with a percentage of 38.5%. 7 respondents or with a percentage of 53.8% agreed, and 1 respondent or the remaining 7.7% stated undecided for this interest. In the third question, 6 out of 13 respondents strongly agreed with the statement believe that cultural diplomacy can assist to build a more peaceful and prosperous world with a percentage of 46.2%. 4 respondents or 30.8% agreed, and 3 respondents or 23.1% stated undecided to the statement. In the fourth question, 3 respondents or 23.1% of 13 respondents strongly agreed to be supportive of cultural diplomacy initiatives between Indonesia and Azerbaijan. And the remaining 10 respondents or 76.9% agreed with the statement. In the fifth question, 5 out of 13 respondents strongly agreed that they had attended a cultural event from Indonesia or Azerbaijan in the past year with a percentage of 38.5%. 7 or 53.8% of them chose to agree, and 1 respondent or 7.7% disagreed with the statement.

In the sixth question, 4 out of 13 respondents strongly agreed that they had watched a documentary or film about Indonesia or Azerbaijan in the past year with a percentage of 30.8%. 6 respondents or 46.2% of them agreed and 3 or 23.1% were undecided. In the seventh question, 6 out of 13 respondents strongly agreed that they have read a book or article about Indonesia or Azerbaijan in the past year with a percentage of 46.2%. 4 or 30.8% of respondents agreed, 1 respondent or 7.7% stated undecided, and 2 or 15.4% disagreed. In the eighth question, 3 out of 13 respondents strongly agreed that they have followed Indonesian or Azerbaijani cultural figures on social media with a percentage of 23.1%. 6 respondents or

46.2% agreed, 3 or 23.1% stated undecided, and 1 or 7.7% disagreed. In the ninth question, 6 out of 13 respondents strongly agreed that they had visited Indonesia or Azerbaijan in the past year with a percentage of 46.2%. 5 or 38.2% responded agreed, 1 or 7.7% responded undecided, and 1 or 7.7% disagreed. In the tenth question, 9 out of 13 respondents strongly agreed that they have a positive image of Indonesia with a percentage of 69.2%. 3 or 23.1% responded agreed, and 1 or 7.7% disagreed.

In the eleventh question, 3 out of 13 respondents strongly agreed with the statement that they have a positive image of Azerbaijan with a percentage of 23.1%. 8 or 61.5% agreed, and 2 or 15.4% were undecided. In the twelfth question, 6 out of 13 respondents agreed that they believe that Indonesia and Azerbaijan are similar countries in many ways with a percentage of 46.2%. 5 or 38.2% stated undecided, 1 or 7.7% responded strongly disagreed, and 1 or 7.7% disagreed. In the thirteenth question, 3 out of 13 respondents strongly agreed that they believe that Indonesia and Azerbaijan can learn a plethora from each other with a percentage of 23.1%. 9 or 69.2% of respondents agreed, and 1 or 7.7% were undecided. In the fourteenth question, 2 out of 13 respondents strongly agreed that they are interested in learning more about the history and culture of Indonesia and Azerbaijan with a percentage of 15.4%. Then, 11 or 84.6% agreed. Finally, in the fifteenth question, 2 out of 13 respondents strongly agreed that they believe that Indonesia and Azerbaijan have a good relationship with a percentage of 15.4%. 10 or 76.9% of respondents said they agreed, and 1 or 7.7% said they were undecided.

b) Questions Correlation

Pearson Correlation

Q1 Pearson Correlation Sig. (2-tailed) N	1 13	,064 ,837 13	,609* ,027 13	-,120 ,695 13	-,576* ,039 13	-,733** ,004 13	-,389 ,189 13	,460 ,113 13	,420 ,153 13	-,386 ,192 13	-,062 ,841 13	-,191 ,533 13	,083 ,787 13	,284 ,347 13	-,243 ,423 13
Q2 Pearson Correlation Sig. (2-tailed) N	,064 ,837 13	1 13	,489 ,090 13	,330 ,271 13	,296 ,326 13	,229 ,453 13	,296 ,326 13	,532 ,061 13	,096 ,755 13	,431 ,142 13	,047 ,878 13	,397 ,179 13	,349 ,242 13	,487 ,091 13	,453 ,120 13
Q3 Pearson Correlation Sig. (2-tailed) N	,609* ,027 13	,489 ,090 13	1 13	,097 ,752 13	-,291 ,335 13	-,308 ,306 13	-,183 ,550 13	,497 ,084 13	,291 ,335 13	-,040 ,897 13	-,089 ,772 13	,154 ,615 13	,277 ,360 13	,410 ,164 13	,359 ,228 13
Q4 Pearson Correlation Sig. (2-tailed) N	-,120 ,695 13	,330 ,271 13	,097 ,752 13	1 13	,574* ,040 13	,130 ,672 13	,574* ,040 13	,386 ,193 13	,291 ,335 13	,167 ,585 13	,201 ,510 13	,297 ,324 13	,433 ,139 13	,677* ,011 13	,258 ,396 13
Q5 Pearson Correlation Sig. (2-tailed) N	-,576* ,039 13	,296 ,326 13	-,291 ,335 13	,574* ,040 13	1 13	,397 ,179 13	,903** ,000 13	-,054 ,861 13	,072 ,814 13	,150 ,624 13	,233 ,444 13	,652* ,016 13	,248 ,413 13	,368 ,216 13	,322 ,283 13
Q6 Pearson Correlation Sig. (2-tailed) N	-,733** ,004 13	,229 ,453 13	-,308 ,306 13	,130 ,672 13	,397 ,179 13	1 13	,397 ,179 13	-,196 ,521 13	-,235 ,440 13	,223 ,463 13	,139 ,650 13	,206 ,500 13	-,187 ,540 13	-,362 ,224 13	-,032 ,916 13
Q7 Pearson Correlation Sig. (2-tailed) N	-,389 ,189 13	,296 ,326 13	-,183 ,550 13	,574* ,040 13	,903** ,000 13	,397 ,179 13	1 13	,046 ,881 13	,261 ,389 13	-,036 ,908 13	,441 ,131 13	,652* ,016 13	,248 ,413 13	,368 ,216 13	,140 ,640 13
Q8 Pearson Correlation Sig. (2-tailed) N	,460 ,113 13	,532 ,061 13	,497 ,084 13	,386 ,193 13	-,054 ,861 13	-,196 ,521 13	,046 ,881 13	1 13	,015 ,961 13	-,007 ,981 13	-,124 ,686 13	,258 ,395 13	,167 ,585 13	,570* ,011 13	,211 ,477 13
Q9 Pearson Correlation Sig. (2-tailed) N	,420 ,153 13	,096 ,755 13	,291 ,335 13	,291 ,335 13	,072 ,814 13	-,235 ,440 13	,261 ,389 13	,015 ,961 13	1 13	-,042 ,892 13	,514 ,072 13	,128 ,677 13	-,010 ,973 13	,429 ,143 13	-,368 ,217 13
Q10 Pearson Correlation Sig. (2-tailed) N	-,386 ,192 13	,431 ,142 13	-,040 ,897 13	,167 ,585 13	,150 ,624 13	,223 ,463 13	-,036 ,908 13	-,007 ,981 13	-,042 ,892 13	1 13	,246 ,418 13	,019 ,951 13	,207 ,498 13	,247 ,416 13	,269 ,375 13
Q11 Pearson Correlation Sig. (2-tailed) N	-,062 ,841 13	,047 ,878 13	-,089 ,772 13	,201 ,510 13	,233 ,444 13	,139 ,650 13	,441 ,131 13	-,124 ,686 13	,514 ,072 13	,246 ,418 13	1 13	,411 ,163 13	-,139 ,650 13	,040 ,898 13	-,377 ,205 13
Q12 Pearson Correlation Sig. (2-tailed) N	-,191 ,533 13	,397 ,179 13	,154 ,615 13	,297 ,324 13	,652* ,016 13	,206 ,500 13	,652* ,016 13	,258 ,395 13	,128 ,677 13	,019 ,951 13	,411 ,163 13	1 13	-,181 ,554 13	,228 ,455 13	,247 ,415 13
Q13 Pearson Correlation Sig. (2-tailed) N	,083 ,787 13	,349 ,242 13	,277 ,360 13	,433 ,139 13	,248 ,413 13	-,187 ,540 13	,248 ,413 13	,167 ,585 13	-,010 ,973 13	,207 ,498 13	-,139 ,650 13	-,181 ,554 13	1 13	,640* ,019 13	,507 ,077 13
Q14 Pearson Correlation Sig. (2-tailed) N	,284 ,347 13	,487 ,091 13	,410 ,164 13	,677* ,011 13	,368 ,216 13	-,362 ,224 13	,368 ,216 13	,570* ,042 13	,429 ,143 13	,247 ,416 13	,040 ,898 13	,228 ,455 13	,640* ,019 13	1 13	,380 ,200 13
Q15 Pearson Correlation Sig. (2-tailed) N	-,243 ,432 13	,453 ,120 13	,359 ,228 13	,258 ,396 13	,322 ,283 13	-,032 ,916 13	,140 ,648 13	,217 ,477 13	-,368 ,217 13	,269 ,375 13	-,377 ,205 13	,247 ,415 13	,507 ,077 13	,380 ,200 13	1 13

Source: Primary data analysed by SPSS.

According to the measurement above, it can be concluded into several things related to the importance of culture as a means of diplomacy especially that conducted by Indonesia in Azerbaijan:

- It can be analysed that question number one “I believe that cultural diplomacy is an paramount tool for promoting mutual understanding and cooperation between countries” has a high linear comparison to question number three “I believe that cultural diplomacy can help to build a more peaceful and prosperous world” with 0.609 points. It means that cultural diplomacy is paramount due to the fact that after

promoting it, countries will have mutual understanding and cooperation until a peaceful and prosperous world can happen. In short, mutual understanding and cooperation among countries can lead to a peaceful world.

- It can be analysed that question number two “I am interested in learning more about the culture of other countries” has a high linear comparison to question number eight “I have followed Indonesian or Azerbaijani cultural figures on social media” with 0.532 points. It means that people will be interested in learning more about other countries due to their following cultural figures about other countries on social media. In short, the interest will appear due to following or promoting culture without exception through social media.
- It can be analysed that question number three “I believe that cultural diplomacy can help to build a more peaceful and prosperous world” has a high linear comparison to question number one “I believe that cultural diplomacy is an paramount tool for promoting mutual understanding and cooperation between countries” with 0.609 points. It means that a peaceful and prosperous world will be achieved by promoting culture and having mutual understanding as well as cooperation among countries. Thus, question number three compared to question number one and vice-versa has a highly linear comparison due to their equal points.
- It can be analysed that question number four “I am supportive of cultural diplomacy initiatives between Indonesia and Azerbaijan” has a high linear comparison to question number five “I have attended a cultural event from Indonesia or Azerbaijan in the past year” with 0.574 points. It means that due to the existence of support for cultural diplomacy, people will attend cultural events of that country. In short, being supportive and participating in cultural events has high linear comparison.
- It can be analysed that question number four “I am supportive of cultural diplomacy initiatives between Indonesia and Azerbaijan” has a high linear comparison to question number seven “I have read a book or article about Indonesia or Azerbaijan in the past year” with 0.574 points. It means that due to the existence of support for cultural diplomacy, people will have a desire to know more about other countries, especially through literature related to the country.
- It can be analysed that question number four “I am supportive of cultural diplomacy initiatives between Indonesia and Azerbaijan” has a high linear comparison to question number fourteen “I am interested in learning more about the history and culture of Indonesia and Azerbaijan” with 0.677 points. It means that the existence of

support will lead to the desire to learn more about the history and culture of other countries.

- It can be analysed that question number five “I have attended a cultural event from Indonesia or Azerbaijan in the past year” has a high linear comparison to question number four “I am supportive of cultural diplomacy initiatives between Indonesia and Azerbaijan” with 0.574 points. It means that due to the attendance of cultural events, people will support cultural diplomacy conducted between countries. Thus, question number five compared to question number four and vice-versa has a highly linear comparison due to their equal points.
- It can be analysed that question number five “I have attended a cultural event from Indonesia or Azerbaijan in the past year” has a high linear comparison to question number seven “I have read a book or article about Indonesia or Azerbaijan in the past year” with 0.903 points. It means that attending cultural events will lead to the desire to read literature about certain countries.
- It can be analysed that question number five “I have attended a cultural event from Indonesia or Azerbaijan in the past year” has a high linear comparison to question number twelve “I believe that Indonesia and Azerbaijan are similar countries in many ways” with 0.652 points. It means that attending cultural events from Indonesia or Azerbaijan can lead to believing in both countries' similarities in many ways.
- It can be analysed that question number seven “I have read a book or article about Indonesia or Azerbaijan in the past year” has a high linear comparison to question number four “I am supportive of cultural diplomacy initiatives between Indonesia and Azerbaijan” with 0.574 points. It means that due to reading literature about certain countries, people will support cultural diplomacy conducted between countries due to their good values. Thus, question number seven compared to question number four and vice-versa has a highly linear comparison due to their equal points.
- It can be analysed that question number seven “I have read a book or article about Indonesia or Azerbaijan in the past year” has a high linear comparison to question number five “I have attended a cultural event from Indonesia or Azerbaijan in the past year” with 0.903 points. It means that reading literature about certain countries will lead to the desire to attend cultural events of those countries. Thus, question number seven compared to question number five and vice-versa has a highly linear comparison due to their equal points.

- It can be analysed that question number seven “I have read a book or article about Indonesia or Azerbaijan in the past year” has a high linear comparison to question number twelve “I believe that Indonesia and Azerbaijan are similar countries in many ways” with 0.652 point. It means that due to reading literature on Indonesia and Azerbaijan, people will figure their similarities in many ways.
- It can be analysed that question number eight “I have followed Indonesian or Azerbaijani cultural figures on social media” has a high linear comparison to question number two “I am interested in learning more about the culture of other countries” with 0.532 points. It means that following cultural figures of certain countries can lead people to interest in learning more about other countries. Thus, cultural figures stand as non-state actors to promote their country’s culture which can lead to foreign people’s interest in their nation. As a result, question number fourteen compared to question number eight and vice-versa has a highly linear comparison due to both equal points.
- It can be analysed that question number eight “I have followed Indonesian or Azerbaijani cultural figures on social media” has a high linear comparison to question number fourteen “I am interested in learning more about the history and culture of Indonesia and Azerbaijan” with 0.570 points. It means that following cultural figures of certain countries, especially Indonesia or Azerbaijan can lead people to be interested in learning more about their history and culture. In short, Indonesia and Azerbaijan's cultures are analysed as a captivating thing to learn due to the fact that it can lead others to know more about the cultural and historical backgrounds of both countries.
- It can be analysed that question number nine “I have visited Indonesia or Azerbaijan in the past year” has a high linear comparison to question number eleven “I have a positive image of Azerbaijan” with 0.514 points. It means that visiting Indonesia or Azerbaijan can lead people to have a positive image of Azerbaijan. In short, witnessing the country directly can create a positive impact on the country, especially in branding the country’s image.
- It can be analysed that question number eleven “I have a positive image of Azerbaijan” has a high linear comparison to question number nine “I have visited Indonesia or Azerbaijan in the past year“ with 0.514 points. It means that a positive image of Azerbaijan was created by people visiting the country and witnessing it

directly. Thus, question number eleven compared to question number nine and vice-versa has a highly linear comparison due to both equal points.

- It can be analysed that question number twelve “I believe that Indonesia and Azerbaijan are similar countries in many ways” has a high linear comparison to question number five “I have attended a cultural event from Indonesia or Azerbaijan in the past year” with 0.652 points. It means that the consideration of similarities in many ways between Indonesia and Azerbaijan exists due to people's attendance at cultural events from Indonesia or Azerbaijan. Thus, question number twelve compared to question number five and vice-versa has a highly linear comparison due to both equal points.
- It can be analysed that question number twelve “I believe that Indonesia and Azerbaijan are similar countries in many ways” has a high linear comparison to question number seven “I have read a book or article about Indonesia or Azerbaijan in the past year” with 0.652 points. It means that the belief in similarity in many ways between Indonesia and Azerbaijan can lead people to read the literature about both countries. Thus, question number twelve compared to question number seven and vice-versa has a highly linear comparison due to their equal points.
- It can be analysed that question number thirteen “I believe that Indonesia and Azerbaijan can learn a plethora from each other” has a high linear comparison to question number fourteen “I am interested in learning more about the history and culture of Indonesia and Azerbaijan” with 0.640 points. It means that due to the belief that Indonesia and Azerbaijan can learn a plethora from each other; people will be interested more in learning about both countries historically and culturally.
- It can be analysed that question number thirteen “I believe that Indonesia and Azerbaijan can learn a plethora from each other” has a high linear comparison to question number fifteen “I believe that Indonesia and Azerbaijan are having a good relationship” with 0.507 points. It means that because Indonesia and Azerbaijan can learn a plethora from each other, therefore, they have a good relationship. In other words, the win-win solution in learning will lead to a good relationship between both countries.
- It can be analysed that question number fourteen “I am interested in learning more about the history and culture of Indonesia and Azerbaijan” has a high linear comparison to question number four “I am supportive of cultural diplomacy initiatives between Indonesia and Azerbaijan” with 0.677 points. It means that learning and

knowing more historical and cultural background of Indonesia and Azerbaijan will lead to people's support for both countries in terms of cultural diplomacy. Thus, question number fourteen compared to question number four and vice-versa has a highly linear comparison due to their equal points.

- It can be analysed that question number fourteen "I am interested in learning more about the history and culture of Indonesia and Azerbaijan" has a high linear comparison to question number eight "I have followed Indonesian or Azerbaijani cultural figures on social media" with 0.570 points. It means that the interest in learning about Indonesia and Azerbaijan historically and culturally can lead to following cultural figures from Indonesia or Azerbaijan on social media. Thus, question number fourteen compared to question number eight and vice-versa has a highly linear comparison due to both equal points.
- It can be analysed that question number fourteen "I am interested in learning more about the history and culture of Indonesia and Azerbaijan" has a high linear comparison to question number thirteen "I believe that Indonesia and Azerbaijan can learn a plethora from each other" with 0.640 points. It means that learning about Indonesia and Azerbaijan historically and culturally can lead to believing that both countries can learn a plethora from each other both historically and culturally. Thus, question number fourteen compared to question number thirteen and vice-versa has a highly linear comparison due to both equal points.
- It can be analysed that question number fifteen "I believe that Indonesia and Azerbaijan are having a good relationship" has a high linear comparison to question number thirteen "I believe that Indonesia and Azerbaijan can learn a plethora from each other" with 0.507 points. It means that due to the fact that Indonesia and Azerbaijan have a good relationship, therefore, both countries can learn a plethora from each other. Thus, question number fifteen compared to question number thirteen and vice-versa has a highly linear comparison due to both equal points.

On the other hand, question number six "I have watched a documentary or film about Indonesia or Azerbaijan in the past year" has no high linear comparison to any other questions with 0.397 points as the highest one. Therefore, documentaries or films about Indonesia or Azerbaijan have not been popular yet to stand as cultural diplomacy or to attract other countries to learn as well as obtain to know about both countries. Furthermore, question number ten "I have a positive image of Indonesia" also has no high linear comparison to any other questions with 0.431 points as the highest one. In this case, this question cannot be

stands as a reference due to the fact that this research is about Indonesia's image. In other words, a non-objective answer will result from this question when it stands as a reference.

In addition, in a brief sequence of reasons behind Indonesia utilises culture as the highest priority in diplomacy practice, especially in Azerbaijan is that literature which is part of culture the most essential thing to lead people getting know about other countries. It is proven by the survey results with 0.903 points linear correlation between literature and attending cultural events of the country where there is a curious thing behind that desire to attend it. In this case, Tawhida Akhter (Akhter, 2022) found that culture and literature have alignment to each other which also disposed to the result of this survey. Therefore, from studying the literature, people will be eager to learn more about the history and culture of other countries; moreover, they will support cultural diplomacy and participate in cultural events. From the literature as well, people concluded that Indonesia and Azerbaijan have many similarities until following both countries' cultural figures on social media. On the other hand, cultural diplomacy believed as a paramount tool for promoting mutual understanding and cooperation as well as assisting in creating a peaceful and prosperous world. In addition, visiting the country directly will stand as a verification of what people read through the literature and create a positive image in an actual way. Overall, Indonesia and Azerbaijan due to their similarities in many ways as well as their ability to learn from each other establish good relationship.

3.5 Comments and Offers

According to the analysis that written above, the researcher could view that even though cooperation between Indonesia and Azerbaijan has been established for 32 years, the majority of Azerbaijani people do not know the country of Indonesia and the majority of Indonesian people do not know Azerbaijan. In this case, the presence of the Indonesian embassy in Azerbaijan since 2010 has become one of the main bridges between Indonesia and the Azerbaijani people in general to get to know Indonesia better. The practices of cultural diplomacy are seen as much easier to introduce to Indonesia with the main aim of introducing Indonesia's identity as a diverse cultural country in the world where the peak of Indonesian cultural diplomacy in Azerbaijan began in 2017 called the Indonesian Cultural Festival (ICF) at Fountain Square Baku which as well as being a tourist exhibition and business opportunity in Indonesia. However, the long distance between Indonesia and Azerbaijan and Azerbaijan's position as a country without a sea means that flights from Indonesia to Azerbaijan or vice versa take quite a long time and the flight costs are not cheap. So it is quite an obstacle for the two countries to visit each other and experience the nuances of the country firsthand. On the

other hand, it is still rare for Azerbaijani people to understand English, which is also an obstacle in introducing and interacting with culture and business opportunities in Indonesia, so cultural performances are considered to be another alternative to achieve this. Thus, Indonesian cultural diplomacy in Azerbaijan was carried out with a much larger portion to attract and introduce Indonesia to the Azerbaijani people.

Since COVID-19 in 2020, Indonesia has only carried out its cultural diplomacy online so it has not been able to be carried out optimally and efforts to introduce Indonesia to Azerbaijan were interrupted that year. Indonesia will begin its cultural diplomacy in Azerbaijan again in 2022, starting with the 30th anniversary Diplomatic Reception between the two countries where cultural performances were held on a large scale and presented figures who have influence in Azerbaijan. In other words, the cultural diplomacy that had only been carried out on a large scale for 3 years was interrupted by COVID-19 and the Karabakh War so Indonesian cultural diplomacy in Azerbaijan was indirectly in the process of rebuilding its efforts in introducing Indonesian culture from 2022. As for the introduction process and building trust through cultural diplomacy, Indonesia is advised not only to do it through cultural performances in big cities such as Baku, Sheki, Gabala and Ganja, but also to do it in other areas in Azerbaijan including Nakhchivan. Then, apart from cultural performances, introduction through literacy or collaboration in the world of film can be done considering that Azerbaijan is rich in literary figures.

On the other hand, this research found that there were no special political interests carried out by Indonesia in Azerbaijan through cultural diplomacy because this was considered to be part of the long-term goal. However, this was done with the aim of attracting Azerbaijani people to visit Indonesia which could increase state income through the tourism and economic sectors where this could more easily happen through cultural introduction. As for its implementation, the diplomacy carried out between Indonesia and Azerbaijan is still one-way, that is, it only occurs between Indonesia and Azerbaijan, not vice versa. So that increased mutual cooperation can be carried out in the future to strengthen relations between the two countries, especially in introducing Azerbaijan to Indonesian society and vice versa.

CONCLUSION

In light of those evidence and analysis in this research, there are several Indonesian involvements in cultural diplomacy shape its international image, where this can also be correlated with its application to diplomatic relations between Indonesia and Azerbaijan which strengthen cultural diplomacy as follows:

1. Participation in Every International Events

Indonesia has thousands of intangible cultural heritages which are divided into its islands, making it the main tool in conducting diplomacy in various countries in the world and creating its own image in international circles. This is used as the main point in Indonesia's participation in every international event, especially those carried out by Indonesian representatives abroad as a means of introducing Indonesia to various countries. This participation was carried out either by ambassadors of the Republic of Indonesia abroad, diplomats, or from the main Indonesian government such as the president and the ministries themselves. In this case, cultural events are the main priority that Indonesia participates in because they are considered to be the easiest tool to introduce Indonesia. Then, this results in an increasing number of foreign visitors to Indonesia every year to obtain to know more about Indonesia in terms of nature, culture, society and existing business opportunities.

2. Cultural Performances

Since Indonesia's image in the worldwide world has been that it is culturally rich, cultural performances have been the focal focus of activities carried out by Indonesia both nationally and globally, with the assistance of Indonesian representatives abroad. Furthermore, Indonesian cultural shows are conducted in numerous towns in Azerbaijan on a rotating basis annually to showcase Indonesia to the larger Azerbaijani community. The cultural performances consist of almost all branches of art and culture, especially traditional dances such as Saman Dance, Nusantara Dance and Ondel-Ondel Dance. Then there are performances of traditional musical instruments played either solo or as an accompaniment to traditional dances such as the Angklung, Talempong and Gendang musical instruments. Furthermore, there is also Pencak Silat, which is a sport and martial art that is unique in Indonesia and has been named by UNESCO as an intangible cultural heritage. Thus, Indonesian cultural performances abroad become one of Indonesia's

involvements in forming an international image, which is then published on social media and reaches more and more people globally.

3. Cultural Introduction by Non-State Actor

Apart from Indonesia directly or through representatives of countries abroad as state actors, the introduction of Indonesian culture in forming an international image also involves non-state actors through various means, whether through direct arts and cultural performances, academic conferences, or through the world of literacy, both fictional and non-fiction as a means of introduction. In this case, the Indonesian Student Association abroad, including in Azerbaijan, is also one of the non-state actors involved in introducing Indonesian culture, which is done through various forms, including holding light meetings with international relatives and introducing typical Indonesian food, spreading kindness as the main value of typical Indonesian society, even holding live cultural performances at universities and other international forums. In the end, Indonesia's international image is increasingly strengthened through cultural diplomacy carried out by both state and non-state actors.

In addition, Indonesia has utilised culture as a tool of diplomacy practice dominated to other tools due to some reasons:

1. Indonesia is the biggest archipelago country with thousands of cultures in every island
2. Indonesia want to maintain cultural diversity as its identity worldwide
3. Indonesia hold an “independent and active” foreign policy which stands as a non-align country. Therefore, using cultural diplomacy as part of soft power is the best means to expand its relations to other countries and shape its international image.
4. As a culturally diverse country, Indonesia believes that the value of its culture has strong relations to the tourism sector, peace, and even economic value as part of its national pillar.
5. Indonesia’s embassy in Azerbaijan counted as a young, therefore, building a trust rooted in cultural diplomacy is an essential thing to developing both countries' relations.

Suggestion

The researcher is very aware that there are still many shortcomings that require to be corrected, both in terms of the research process and writing research reports, due to limited data or imperfect researcher in submitting research reports. Due to the shortcomings of the

researcher in this research, input or suggestions are opened as an effort to improve the research results so that they can be more useful for society in general, students, or even institutions. As for the research that has been carried out, there are suggestions for further researchers, including:

1. Research on a similar topic can be carried out with a much more in-depth and continuous discussion, especially regarding Indonesia's involvement in cultural diplomacy in forming an international image and its application in diplomatic relations between Indonesia and Azerbaijan.
2. Apart from Indonesia's cultural diplomacy in Azerbaijan, other countries can be an illustration of how Indonesia shapes its international image through cultural diplomacy and can be used as the main subject or object in further research. Due to the time progresses, the cultural diplomacy carried out by Indonesia in other countries can also develop further, followed by the formation of a new international image.

REFERENCES

1. Akhter, T. (2022). Culture and Literature. In *Lady Stephenson Library*. Cambridge Scholars Publishing. <https://doi.org/10.2307/jj.9561404>
2. Alunaza, H., & Putri, M. K. (2016). The Analysis of Indonesia Cultural Diplomacy through Saman Gayo Dance in Strengthening National Identity. *International Conference on Social Politics*, 691–700.
<http://repository.umy.ac.id/bitstream/handle/123456789/2208/HI.pdf?sequence=1#page=67>
3. Asia Society. (2012). *Wayang Kulit: Indonesia's Extraordinary Shadow Puppetry Tradition*. <https://asiasociety.org/new-york/wayang-kulit-indonesias-extraordinary-shadow-puppetry-tradition>
4. Asiatoday. (2019). *Indonesian Cultural Festival di Azerbaijan, Perpaduan Kreasi, Musik dan Diplomasi*. https://asiatoday.id/read/indonesian-cultural-festival-di-azerbaijan-perpaduan-kreasi-musik-dan-diplomasi#google_vignette
5. Audrey, J., Sari, D. S., & Mubarak, K. Z. (2023). Indonesian Language Diplomacy in the United States of America Through the Bahasa Indonesia Bagi Penutur Asing (BIPA) Program. *Language, Education and Culture Research*, 3(2), p1.
<https://doi.org/10.22158/lecr.v3n2p1>
6. Azzahara Ulyana, Y., & Salleh, M. A. (2018). The Role Of Cultural Diplomacy: Indonesia-Malaysia Relations. *Asian People Journal (APJ)*, 1(2), 197–206.
www.journal.unisza.edu.my/apj/www.journal.unisza.edu.my/apj/
7. Azzahra, F. P. (2022). Korean Wave dan Kebijakan Budaya: Analisis Diplomasi Budaya melalui Kerangka Neoliberalisme. *Researchgate, July*.
https://www.researchgate.net/profile/Fadillah-Azzahra/publication/361969529_Korean_Wave_dan_Kebijakan_Budaya_Analisis_Diplomasi_Budaya_melalui_Kerangka_Neoliberalisme/links/62ceeb73e2a501398904704b/Korean-Wave-dan-Kebijakan-Budaya-Analisis-Diplomasi-Budaya
8. Bakry, U. S. (2016). *Metode Penelitian Hubungan Internasional*. Pustaka Pelajar.
9. Basabe, N., & Valencia, J. (2007). Culture of Peace: Sociostructural Dimensions, Cultural Values, and Emotional Climate. *Journal of Social Issues*, 63(2), 405–419.
<https://doi.org/10.1111/j.1540-4560.2007.00516.x>
10. BKPerdag. (2023). Neraca Perdagangan Luar Negeri 2023. *Pusat Kebijakan Ekspor Impor Dan Pengamanan Perdagangan*.
<https://bkperdag.kemendag.go.id/referensi/infografis/view/eyJpZCI6IjREY2FYRTRC>

Z2xyWWpTQmpFZ2ZlCFE9PSIsImRhdGEiOiJmeDRiIn0%3D

11. BPS. (2023). *Tourist Visits Abroad by month (Visit)*.
<https://www.bps.go.id/en/statistics-table/2/MTQ3MCMY/jumlah-kunjungan-wisatawan-mancanegara-per-bulan-menurut-kebangsaan--kunjungan-.html>
12. Bukina, T., & Perminova, L. (2021). Cultural Diplomacy: Institutional Contexts. *Three Seas Economic Journal*, 2(4), 24–30. <https://doi.org/10.30525/2661-5150/2021-4-5>
13. CAF. (2022). *World Giving Index 2022*. <https://www.cafonline.org/about-us/publications/2022-publications/caf-world-giving-index-2022>
14. Chairil, T. (n.d.). B.J. Habibie: Indonesia's President and Brilliant Engineer Who Pioneered the Country's Aircraft Industry with Passion. *The Conversation*, 2019. <https://theconversation.com/b-j-habibie-indonesias-president-and-brilliant-engineer-who-pioneered-the-countrys-aircraft-industry-with-passion-123393>
15. Chas W. Freeman, J. (2010). *The Diplomat's Dictionary* (Second Edi). United States Institute of Peace.
16. Clarke, D. (2020). Cultural Diplomacy. *Oxford Research Encyclopedias, International Studies*, November 2020, 1–30.
17. CNN. (2021). *5 Indonesian Dances with an Islamic Style*.
<https://www.cnnindonesia.com/hiburan/20210506165547-241-639584/5-tarian-nusantara-bercorak-islam>
18. Coffs HCC. (2023). *Indonesian Language Program*.
<https://www.coffscs.nsw.edu.au/indonesia-language-program/>
19. Congen SF. (2023). *The New Atmosphere of Indonesian Cultural Night 2023 in Oregon State*. <https://www.kemlu.go.id/sanfrancisco/en/news/23242/the-new-atmosphere-of-indonesian-cultural-night-2023-in-oregon-state>
20. Creswell, J. W. (2009). *Research Design: Qualitative, Quantitative, and Mixed-Methods Research* (3rd Editio). SAGE Publications.
21. Cull, N. J. (2008). Public Diplomacy before Gullion: The Evolution of a Phrase. In *Public Diplomacy*. Routledge.
22. Darmawan, A. D. (2023). *These are the Products that Indonesia Exports Most to Bosnia and Herzegovina*. Media Network Katadata.
<https://databoks.katadata.co.id/datapublish/2023/12/08/inilah-produk-yang-banyak-diekspor-indonesia-ke-bosnia-dan-herzegovina>
23. Demir, F., & Im, H. (2020). Effects of Cultural Institutes on Bilateral Trade and FDI

- Flows: Cultural Diplomacy or Economic Altruism? *The World Economy*, 43(9), 2463–2489. <https://doi.org/10.1111/twec.12906>
24. Dirjen Kebudayaan. (2000). *Lembaga Budaya Pela dan Gandong di Maluku Latar Sejarah Peranan dan Fungsinya*. Pustaka Wisata Budaya.
 25. EFA. (2018). *EFA Festival in Focus: Europalia*. <https://www.efa-aef.eu/en/festival-in-focus/efa-festival-in-focus/europalia/>
 26. Effendi, T. D. (2019). Zheng He and International Relations :An Asian Cultural Diplomacy Model. *Journal of Integrative International Relations*, 4(2), 115–128. <https://doi.org/10.5281/zenodo.5033469>
 27. Elbarnas, S. A. (2016). Dimensi Moralitas dalam Pencak Silat. *UIN Sunan Kalijaga*. <https://digilib.uin-suka.ac.id/id/eprint/4988/>
 28. Elo, S., & Kyngäs, H. (2008). The Qualitative Content Analysis Process. *Journal of Advanced Nursing*, 62(1), 107–115. <https://doi.org/10.1111/j.1365-2648.2007.04569.x>
 29. Fatmawati, E. (2021). Strategies to Grow a Proud Attitude towards Indonesian Cultural Diversity. *Linguistics and Culture Review*, 5(S1), 810–820. <https://doi.org/10.21744/lingcure.v5ns1.1465>
 30. Feriyanto, F. (2019). Nilai-Nilai Perdamaian Pada Masyarakat Multikultural. *Hanifiya: Jurnal Studi Agama-Agama*, 1(1), 20–28. <https://doi.org/10.15575/hanifiya.v1i1.4257>
 31. Fokus Indosiar. (2024). *Suasana Buka Puasa Bersama di Masjid Sehidler Azerbaijan yang Digelar Setiap Ramadan*. Brilliant Windy Khairunnisa. https://youtu.be/pMQRHRj7fIM?si=pcCsGhaT_Y7Plo5i
 32. Fuchs, C. (2015). *Culture and Economy in the Age of Social Media*. Rosda Karya.
 33. Gomichon, M. (2013). Joseph Nye on Soft Power. *E-International Relations*, 1–5. <https://www.e-ir.info/2013/03/08/joseph-nye-on-soft-power/>
 34. Government of Ireland. (2024). Digital Creative Industries Roadmap 2024-26. *Creative Ireland Programme*. <https://www.creativeireland.gov.ie/en/>
 35. Grincheva, N. (2024). The past and future of cultural diplomacy. *International Journal of Cultural Policy*, 30(2), 172–191. <https://doi.org/10.1080/10286632.2023.2183949>
 36. Guiso, L., Sapienza, P., & Zingales, L. (2006). Does Culture Affect Economic Outcomes? *Journal of Economic Perspectives*, 20(2), 23–48. <https://doi.org/10.1257/jep.20.2.23>
 37. Gumenyuk, T., Frotveit, M., Bondar, I., Horban, Y., & Karakoz, O. (2021). Cultural Diplomacy in Modern International Relations: The Influence of Digitalization. *Journal*

- of Theoretical and Applied Information Technology*, 99(7), 1549–1560.
38. HA, T. H. (2022). Cultural Diplomacy in International Relations — A Case Study of Vietnam–India Diplomatic Relation Since Their Strategic Partnership. *The Journal of Indian and Asian Studies*, 03(01), 1–23. <https://doi.org/10.1142/s271754132250005x>
 39. Hennida, C., Felayati, R. A., Wijayanti, S. H., & Perdana, A. R. (2017). Budaya dan Pembangunan Ekonomi di Jepang, Korea Selatan dan China. *Jurnal Global & Strategis*, 10(2), 248. <https://doi.org/10.20473/jgs.10.2.2016.248-263>
 40. Herry, K. (2023). *Pos Indonesia Sukses, Ekspor Perdana Alat Musik Tradisional Angklung Ke Korea Selatan*. Geliat Ekonomi. <https://www.geliatekonomi.com/ragam/1149749907/pos-indonesia-sukses-ekspor-perdana-alat-musik-tradisional-angklung-ke-korea-selatan>
 41. Hunter, W. C. (2010). Trust Between Culture: The Tourist. *Current Issues in Tourism*, 4(1), 42–67. <https://doi.org/https://doi.org/10.1080/13683500108667881>
 42. IDN Research Institute. (2024). Indonesia Gen Z Report 2024. *IDN Media*, 102.
 43. IFC. (2024). *Key Sector Trends and Milestones*. <https://www.ifc.org/en/what-we-do/sector-expertise/creative-industries>
 44. Intentilia, A. A. M. (2020). Coffee Diplomacy in Jokowi’S Era: the Strategy of Cultural and Economic Diplomacy of Indonesia’S Foreign Policy. *Jurnal Ilmiah Dinamika Sosial*, 4(1), 63. <https://doi.org/10.38043/jids.v4i1.2273>
 45. IPSI. (2022). *About*. <https://pbipsi.com/about/>
 46. Ivankova, N. V., Creswell, J. W., & Stick, S. L. (2006). Using Mixed-Methods Sequential Explanatory Design: From Theory to Practice. *Field Methods*, 18(1), 3–20. <https://doi.org/10.1177/1525822X05282260>
 47. Jondar, A., Widodo, A. P., De Fretes, J., Hakim, L., Susanto, & Sujud, M. (2022). Johan Galtung ’ S Concept of Peace Culture and Its. *Lire Journal (Journal of Linguistics and Literature)*, 6(2), 230–253.
 48. Kang, H. (2013). Reframing Cultural Diplomacy: International Cultural Politics of Soft Power and the Creative Economy. *Cultural Diplomacy*, 1–14. <http://www.culturaldiplomacy.org/culturaldiplomacynews/participant-papers/2011-08-loam/Reframing-Cultural-Diplomacy-International-Cultural-Politics-of-Soft-Power-and-the-Creative-Economy-Hyungseok-Kang.pdf>
 49. KBRI KL. (2018). *Consulate General and Consulate of the Republic of Indonesia in Malaysia*. https://www.kemlu.go.id/kualalumpur/en/pages/konsulat_jenderal_dan_konsul_ri_di_

malaysia/374/etc-menu

50. Kemdikbud. (2024). *UNESCO Grants World Cultural Heritage Inscription Certificate to Indonesia*. <https://www.kemdikbud.go.id/main/blog/2024/04/unesco-memberikan-sertifikat-inskripsi-warisan-budaya-dunia-kepada-indonesia>
51. Kemdikbudristek. (2023a). *Data Referensi*.
<https://referensi.data.kemdikbud.go.id/kebudayaan/wbtb>
52. Kemdikbudristek. (2023b). *Statistik Kebudayaan 2023*.
http://budbas.data.kemdikbud.go.id/statistik/isi_55797b4c-197d-4108-a450-0e37cfff80.pdf
53. Kemenparekraf. (2019). *Institute Profile*. <https://kemenparekraf.go.id/profil/profil-lembaga>
54. Kemenparekraf. (2021). *Destinasi Wisata Bawah Laut Indonesia, Spot Diving Terbaik Dunia*. <https://kemenparekraf.go.id/ragam-pariwisata/destinasi-wisata-bawah-laut-indonesia-spot-diving-terbaik-dunia>
55. Kemenparekraf. (2022). *Di Sidang Umum PBB Menparekraf Sampaikan Indonesia Jadi Acuan Dunia dalam Penanganan Pandemi dan Kebangkitan Pariwisata*.
<https://www.kemenparekraf.go.id/berita/siaran-pers-di-sidang-umum-pbb-menparekraf-sampaikan-indonesia-jadi-acuan-dunia-dalam-penanganan-pandemi-dan-kebangkitan-pariwisata>
56. Kemenparekraf. (2023). *5 Iconic Indonesian Tourist Attractions That Amaze Tourists*.
<https://www.kemenparekraf.go.id/hasil-pencarian/5-atraksi-wisata-ikonik-indonesia-yang-memukau-wisatawan>
57. Kemlu. (2018). *Bringing Indonesian and Azerbaijani closer through Indonesian Cultural Festival*. <https://kemlu.go.id/baku/en/news/700/bringing-indonesian-and-azerbaijani-closer-through-indonesian-cultural-festival>
58. Kemlu. (2023). *Indonesia-Philippines Cooperation: Strengthening Cultural Relations and Peace in Lanao del Sur Province*.
<https://kemlu.go.id/portal/i/read/4920/view/kerja-sama-indonesia-filipina-memperkuat-hubungan-budaya-dan-perdamaian-di-provinsi-lanao-del-sur>
59. KEMLU. (n.d.). *The "Indonesia Spice Up the World" program of the Indonesian Embassy in Buenos Aires brings Ru's Kitchen to be the first Indonesian Restaurant in Argentina*. 2022. Retrieved December 20, 2023, from
<https://www.kemlu.go.id/buenosaires/en/news/21103/the-indonesia-spice-up-the-world-program-of-the-indonesian-embassy-in-buenos-aires-brings-rus-kitchen-to-be>

the-first-indonesian-restaurant-in-argentina

60. KEMLU. (2022). *Indonesia Festival Frankfurt (IFF) 2022: Acara Perdana Promosi Indonesia secara Terpadu di Frankfurt*.
<https://kemlu.go.id/portal/id/read/4028/berita/indonesia-festival-frankfurt-iff-2022-acara-perdana-promosi-indonesia-secara-terpadu-di-frankfurt>
61. KEMLU. (2023a). *Indonesia Continues to Enhance Creative Economy Leadership through Friends of Creative Economy Meeting 2023*.
<https://kemlu.go.id/portal/en/read/5333/berita/indonesia-continues-to-enhance-creative-economy-leadership-through-friends-of-creative-economy-meeting-2023>
62. KEMLU. (2023b). *Indonesian Embassy in Baku Organizes Business Meeting towards Trade Expo Indonesia 2023*.
<https://www.kemlu.go.id/baku/en/news/26460/indonesian-embassy-in-baku-organizes-business-meeting-towards-trade-expo-indonesia-2023>
63. Khairunnisa, B. W. (2022). *بنجك سيلات تابك سوتشي فوترا محمديه كوسيلة لتعزيز الدبلوماسية الثقافية في مصر سنة ٢٠١٥-٢٠٢٠*. UINSA. <http://digilib.uinsa.ac.id/51853/>
64. Kramsch, C. (2014). Language and Culture. *AILA Review*, 27(1), 30–35.
<https://doi.org/https://doi.org/10.1075/aila.27.02kra>
65. Liland, F. (1993). Culture and Foreign Policy: An Introduction to Approaches and Theory. *IFS Info*, 1, 1–34.
66. Maesaroh, T. (2017). Zikir Sebagai Penenang Hati menurut Pandangan Ibn Qayyim al-Jauziyyah dan al-Ghazali. *UIN Jakarta*, 1–86.
<https://repository.uinjkt.ac.id/dspace/handle/123456789/35636>
67. Mas' oed, M. (1990). *Ilmu Hubungan Internasional: Disiplin dan Metodologi* (Edisi 1). LP3ES.
68. McIntosh, A. J., Hinch, T., & Ingram, T. (2002). Cultural Identity and Tourism. *International Journal of Arts Management*, 4(2), 39–49.
<https://www.jstor.org/stable/41064754>
69. Mekarisce, A. A. (2020). Teknik Pemeriksaan Keabsahan Data pada Penelitian Kualitatif di Bidang Kesehatan Masyarakat. *JURNAL ILMIAH KESEHATAN MASYARAKAT : Media Komunikasi Komunitas Kesehatan Masyarakat*, 12(3), 145–151. <https://doi.org/10.52022/jikm.v12i3.102>
70. Minardi, A. (2023). Indonesian Tourism Diplomacy to India. *Pasundan University*.
<http://repository.unpas.ac.id/50868/>
71. Ministry of Communication and Informatics. (2021). *Kemdikbudristek Sets 289*

Intangible Cultural Heritage of Indonesia in 2021.

<https://www.kominfo.go.id/content/detail/38585/kemdikbudristek-tetapkan-289-warisan-budaya-takbenda-indonesia-tahun-2021/0/berita#:~:text=Jakarta Selatan%2C Kominfo - Kementerian Pendidikan,Budaya Takbenda Indonesia tahun 2021.>

72. Mutiara, A. (2023). *10 Besar Negara Pasar Ekspor Batik Indonesia, Ada AS & Jepang*. CNBC Indonesia.
<https://www.cnbcindonesia.com/research/20231002123159-128-477038/10-besar-negara-pasar-ekspor-batik-indonesia-ada-as-jepang>
73. Nipur, M., Rumampuk, S., & Matheosz, J. N. (2022). Tradisi Ritual Bakar Batu pada Masyarakat Suku Dani di Distrik Kalome Kabupaten Puncak Jaya Provinsi Papua. *Journal of Social and Culture*, 5(2), 1–16.
74. Nurisnaeny, P. S., Kaprisma, H., & Suwedi, S. (2024). Cultural Diplomacy and Global Challenges in G20 Indonesia 2022. *International Review of Humanities Studies*, 9(1).
<https://doi.org/10.7454/irhs.v9i1.1269>
75. Nurrohim, N., & Setyorini, F. S. (2018). Analisis Historis terhadap Corak Kesenian Islam Nusantara. *Millati: Journal of Islamic Studies and Humanities*, 3(1), 125.
<https://doi.org/10.18326/mlt.v3i1.125-140>
76. Nye, J. S. (2011). *The Future of Power*. Public Affairs.
77. Nygard, H. M., & Gates, S. (2013). Soft Power at Home and Abroad: Sport Diplomacy, Politics and Peace-Building. *International Area Studies Review*, 16(3), 235–243. <https://doi.org/10.1177/2233865913502971>
78. Okta Verina Cindy. (2019). Motivasi Indonesia Melakukan Diplomasi Budaya Melalui Kampanye Wonderful Indonesia Di Azerbaijan Tahun 2016-2017. *Jom Fisip*, 6(1), 1–23.
79. Papaioannou, K. (2017). Cultural Diplomacy in International Relations. *IJASOS-International E-Journal of Advances in Social Sciences*, III(9), 942–944.
<https://doi.org/10.18769/ijasos.367306>
80. Pesona Indonesia. (2017). *Azerbaijan Hosts a Cultural Festival of Indonesia*.
<https://www.thejakartapost.com/travel/2017/09/14/azerbaijan-hosts-a-cultural-festival-of-indonesia.html>
81. Picard, M. (2012). Cultural Heritage and Tourist Capital: Cultural Tourism in Bali. *International Tourism: Identity and Change*, January 1995, 44–66.
<https://doi.org/10.4135/9781446250402.n3>
82. PPID. (2023a). *About*. <https://ppi.id/tentang>

83. PPID. (2023b). *PPI Dunia*. <https://ppi.id/>
84. PPPI Azerbaijan. (n.d.). *Adventure Indonesia*.
https://www.instagram.com/p/C3IJetHM58S/?utm_source=ig_web_copy_link
85. Prabhawati, A. (2018). Upaya Indonesia dalam Meningkatkan Kualitas Pariwisata Budaya Melalui Diplomasi Kebudayaan. *Journal of Tourism and Creativity*, 2(2), 158–177.
86. Romdonny, J., & Maulany, S. (2019). Contribution of Social Media in Increasing Marketing of Creative Economy Product. *Atlantis Press*, 87–90.
<https://doi.org/10.2991/aebmr.k.200305.022>
87. Roy, S. (1995). *Diplomasi*. Grafindo Raja Perkasa.
88. Ryan, S. B. (2015). Cultural Diplomacy in International Relations: Understanding Hidden Bias in Cultural Knowledge. *Yamagata University*, 27, 63–86.
89. Saebani, A. R. (2023). Peran Diplomasi Budaya Dalam Menanggapi Tantangan Globalisasi Dan Perbedaan Budaya Untuk Meningkatkan Pertahanan Nasional Di Indonesia. *Doktrin: Jurnal Dunia Ilmu Hukum Dan Politik* , 1(4), 200–207.
<https://journal.widyakarya.ac.id/index.php/Doktrin-widyakarya/article/view/1865/1808>
90. Sari, T. Y. C., & Sihombing, A. (2023). Katekese Umat: Memperkuat Iman - Kearifan Lokal. *Theology International Conference*, 1–285.
91. Schefold, R. (1998). The Domestication of Culture; Nation-Building and Ethnic Diversity in Indonesia. *Bijdragen Tot de Taal-, Land- En Volkenkunde / Journal of the Humanities and Social Sciences of Southeast Asia*, 154(2), 259–280.
<https://doi.org/10.1163/22134379-90003898>
92. Setiawan, D., Octavianus, C., Janis, D., Winadi, G., Abdullah, Y., Umasugi, T., & Suyuti, H. (2013). Perkembangan Hubungan Militer Dengan Sipil di Indonesia. *Global & Policy*, 1(1), 74–83.
93. SETKAB. (2023). *Freedom to Learn to Revitalize Threatened Regional Languages*.
[https://setkab.go.id/merdeka-belajar-untuk-revitalisasi-bahasa-daerah-yang-terancam/#:~:text=Tidak terkecuali Indonesia.,Nugini dengan 840 bahasa daerah.](https://setkab.go.id/merdeka-belajar-untuk-revitalisasi-bahasa-daerah-yang-terancam/#:~:text=Tidak%20terkecuali%20Indonesia, Nugini dengan 840 bahasa daerah.)
94. Simorangkir, D. N. (2023). Cultural Diplomacy and Nation Branding: Learning from the Success of Korean Dramas in Indonesia. *Asia Pacific Public Relations Journal*, 25.
<https://search.ebscohost.com/login.aspx?direct=true&profile=ehost&scope=site&authType=crawler&jrnl=14404389&AN=174900033&h=IQhi%2FUsiDQfqWLGB6h8gCwOsNfNW9wpi%2BnIlQ%2BY6yC65P9G0wdOu1yvBgtGzwm8tIKB1sDQfYyhjqSq>

DCI9pig%3D%3D&crl=c

95. Snow, N. (2008). *Rethinking Public Diplomacy*. Routledge.
96. Sueca, I. N. (2019). Pengintegrasian Nilai Perdamaian. *Kalangwan Jurnal Pendidikan Agama, Bahasa Dan Sastra*, 9(2).
97. Sulistyowati, R. D. (2021). Pengembangan Pariwisata Melalui Nilai Budaya Berwawasan Lingkungan Budaya, Paradigma Baru Simbiosis Mutualisme. *Jurnal Terapung : Ilmu - Ilmu Sosial*, 3(1), 26–33. <https://doi.org/10.31602/jt.v3i1.5096>
98. Tamunomiegbam, A., Amugo, F., Bariledum, K., & Afolabi, C. A. (2023). Cultural Diplomacy as a Key Component of Economic and Political Diplomacy: The Lessons For Nigeria. *Journal of International Relations and Policy*, 4(1), 1–17. <https://doi.org/10.47941/jirp.1425>
99. Throsby, D. (2009). *Cultural Networking in the Twenty-First Century: Some Priority Areas for Research and Information Exchange*. <https://www.culturelink.org/conf/clinkconf03/clinkconf03prog.html>
100. UNESCO. (2023). *From Standing Out to Reaching Out: Cultural Diplomacy for Sustainable Development*. [https://www.unesco.org/en/articles/cutting-edge-standing-out-reaching-out-cultural-diplomacy-sustainable-development#:~:text=Cultural diplomacy is harnessed by,way to cooperation and dialogue](https://www.unesco.org/en/articles/cutting-edge-standing-out-reaching-out-cultural-diplomacy-sustainable-development#:~:text=Cultural%20diplomacy%20is%20harnessed%20by,way%20to%20cooperation%20and%20dialogue).
101. Utami, P. R., & Mardiana, R. (2017). The Relationship of Community's Participation with The Sustainability of Ecology, Sosio-Culture and Economic in Marine Ecotourism. *Jurnal Sains Komunikasi Dan Pengembangan Masyarakat*, 1(4), 509–522. <https://doi.org/https://doi.org/10.29244/jskpm.1.4.509-522>
102. Viartasiwi, N., Trihartono, A., & Hara, A. . (2021). Unpacking Indonesia's Cultural Diplomacy: Potentials and Challenges. *International Journal of Sustainable Future for Human Security*, 7(2), 23–31. <https://doi.org/10.24910/jsustain/7.2/2331>
103. Webel, C., & Galtung, J. (2007). *Handbook of Peace and Conflict Studies*.
104. Williams, C. (2017). Research Methods. *Journal of Business & Economic Research*, 5(3), 151–178. https://doi.org/10.1007/978-981-19-3076-8_6
105. Wulan Destriyani, S., & Andriyani, L. (2020). Strategi Diplomasi Budaya Untuk Meningkatkan Ekspor Batik Indonesia Ke Jepang. *INDEPENDEN: Jurnal Politik Indonesia Dan Global*, 1(2), 107–119. <https://doi.org/10.24853/independen.1.2.107-120>
106. Zahidi, M. S. (2017). Batik as Indonesian Public Diplomacy in Asean

Economic Community (AEC). *Journal of International Relations, Media and Mass Communication Studies*, 3(2), 1–9. <https://www.eajournals.org/wp-content/uploads/Batik-as-Indonesian-Public-Diplomacy-in-ASEAN-Economic-Community-AEC-1.pdf>

107. Zamorano, M. M. (2016). Reframing Cultural Diplomacy: The Instrumentalization of Culture Under The Soft Power Theory. *Culture Unbound*, 8(2), 165–186. <https://doi.org/10.3384/cu.2000.1525.1608165>
108. Zhang, C., & Zhu, M. (2020). The Integration of Culture and Tourism: Multi-Understandings, Various Challenges and Approaches. *Tourism Tribune*, 35(3), 62–71. <https://www.cabidigitallibrary.org/doi/full/10.5555/20203295395>

TABLE OF FIGURES

Figure 1: The Most Generous Country	30
Figure 2: PPPI Azerbaijan contributed in Indonesia diplomacy in Sheki.....	37
Figure 3: Cultural Community of Indonesia	40
Figure 4: Saman Dance	43
Figure 5: Gen Z's Biggest Concern in Indonesia.....	48
Figure 6: Indonesia's Top 10 Batik Export Destinations in 2022	49
Figure 7: Export Data of Indonesia in Oil and Gas as well as Non-Oil and Gas Products 2018-2023.....	50

LIST OF TABLES

Table 1: Validity Test Results of Indonesian and Azerbaijan Cultural Diplomacy Instruments	23
Table 2: Reliability Statistics for Cultural Diplomacy in Indonesia and Azerbaijan.....	23
Table 3: Malaysian Tourist in Indonesia.....	32
Table 4: Australian Tourist in Indonesia.....	33
Table 5: Tourists from Australia in Indonesia post COVID-19.....	33
Table 6: Tourist Visit Indonesia.....	39