

# Balinese *Endek* Woven in the Framework of Indonesian Diplomacy at the G20 Summit

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**Abstract:** This research aims at examining the implications of culture in international relations with regard to the contemporary political economy by analyzing Indonesian strategies in introducing the Balinese *Endek* woven creative industry at the 2022 G20 Summit. In this context, cultural diplomacy theory, which includes the concept of soft power, and the creative economy was adopted. Primary data was obtained through interviews conducted with representatives from the Department of Culture of Bali Province, as well as artisans specializing in the craft of Catri *Endek* woven using qualitative methods. Meanwhile, secondary data was collected through related literature and official government websites. The appearance of Balinese *Endek* woven at the G20 Summit could be studied through three paradigms, namely social, political, and economic dimensions. The socio-political paradigm of national interests was supported by soft power by introducing Balinese *Endek* woven as part of Indonesian culture by targeting the public. From an economic perspective, cooperation and the Indonesian economy could be increased.

**Keywords:** cultural diplomacy; creative economy; Balinese *Endek*; G20 Summit

## 1. Introduction

In 2022, Indonesia hosted the multilateral forum event of the G20 Summit, a High-Level Conference. The G20, or Group of Twenty, is a forum for international economic cooperation comprising 19 countries and the European Union (EU) (Kemenkeu, 2022). As the incumbent G20 Presidency, Indonesia has embraced the thematic method of “Recover Together, Recover Stronger,” epitomizing a resolute spirit of resilience, particularly in navigating the challenges of the post-COVID-19 pandemic era.

Selecting Indonesia as the host and presidency of the G20 Summit presented an opportunity to pursue national interests, particularly in the economic sphere. This served as a platform for cultural diplomacy, such as

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presenting traditional textiles or “*wastra Nusantara*”, which includes various traditional textiles reflecting a diverse cultural heritage. *Wastra*, a Sanskrit term, refers to regional textile fabrics and embodies the philosophical and cultural aspects of Indonesia (Sarinah, 2022).

The G20 Summit showed cultural heritage, with particular attention drawn to Balinese *Endek*, a traditional woven fabric. This fabric gained prominence when world leaders attending the G20 Gala Dinner at the Garuda Wisnu Kencana Cultural Park were seen wearing woven *Endek* attire. After a British YouTuber, Mahyar Tousi, criticized the attire worn by the Prime Ministers of the UK and Canada, the President of FIFA, the Minister of Trade of Indonesia, as well as the founder of the World Economic Forum, the fabric garnered significant attention on Twitter. This incident sparked reactions from the netizens, with many defending *Endek* and the significance, elevating the profile on social media.

Balinese woven *Endek* are worn during various state events, including international gatherings such as the Asia-Pacific Economic Cooperation (APEC), the IMF, World Bank meetings, and the Global Working Group (ACWG) in 2013, 2018, and 2022 (G20 Indonesia, 2022). These events represent Balinese culture as well as Indonesian creative industry, particularly in fashion. The fashion sector is a priority for the Indonesian government, alongside culinary art and handicrafts, constituting a significant sub-sector of the creative economy (Kemenparekraf, 2022). Fashion contributes 18.01% to the creative economy, as the second-highest contributor after the culinary arts (Badan Ekonomi Kreatif, 2016). The creative economy is a key competitive advantage for Indonesia in the global market, using cultural potential, local wisdom, and innovation as economic resources.

Fashion diplomacy represents a low-politics issue, a non-traditional area of Indonesian diplomacy to enhance Indonesian soft power and global positioning. Therefore, this research aims at showing diplomatic strategies by analyzing Balinese woven *Endek*, a Balinese cultural product, at the G20 Summit in 2022. Balinese *Endek* serve as a representation of culture and is part of the creative industry. By having world leaders wear woven *Endek*, the country effectively used cultural diplomacy to enhance global economic cooperation efforts, representing intricate cultural implications in contemporary international relations and a global political economy.

## 2. Literature Review

Culture is a set of values that create semantic content for society and can be divided into “high” (literature, art, education) and popular forms. Diplomacy uses these elements to engage foreign audiences (Gumenyuk, 2021). Culture serves as an instrument of art exhibitions or as a tool (Mazin, 2022) of music, such as Korean

Pop or K-Pop (Ismail, 2023). Additionally, fashion items such as Balinese *Endek*, also serve as an instrument of cultural diplomacy (Dewi and Wiranata, 2023).

Valiyev (2017) reported the influence of culture on economic development and the role in Azerbaijan. This role can be examined from three aspects: 1) a domestic value, 2) a key factor in the economic development of advanced regional areas to enhance the attractiveness of various regions for residents, tourists, and investors, and, 3) a primary parameter in social development based on tolerance, creativity, and knowledge. However, Valiyev did not focus on the study of the creative economy.

The study connecting cultural diplomacy with creative economy is articulated by Kang (2013) in “Reframing Cultural Diplomacy: International Cultural Politics of Soft Power and the Creative Economy.” According to Kang, cultural diplomacy is not a simple tool of foreign policy, but a multi-dimensional process of international cultural politics supported by various national objectives and social-political contexts. Cultural diplomacy is a long-term process including various policies, initiatives, and activities aimed at achieving national interests. The concept is related to efforts to achieve national interests including three areas, namely cultural identity, soft power, and creative economy as social, political, and economic dimensions, respectively. These three areas are the main basis of the policy approach to cultural diplomacy. From Kang’s research, the development of local cultural industries is supported by identity politics, and cultural diplomacy related to global competition when examined through soft power and creative economy. The multi-dimensional process of cultural diplomacy is assessed through two national agenda paradigms: socio-political and economic (Kang, 2013).

The socio-political paradigm of national interests is supported by soft power and governments aim to spread the constitutive and transformative nature of culture through targeting foreign publics. The paradigm discusses economic agendas related to increasing market shares in the global creative economy. Therefore, culture is both - a commodity and a method of social transformation.

The research associating Indonesian cultural diplomacy with the creative industry is presented in the writings of Destriyani et al. (2020) and Wijaya and Purbantina (2022) in analyzing *batik*, which is an authentic Indonesian fabric. *Batik* serves as the national identity of Indonesia and a crucial commodity in international trade, contributing to foreign exchange. Using the concept of cultural diplomacy, Destriyani et al. examined the patterns of efforts to increase *batik* exports to Japan. This fabric serves as a method to achieve foreign policy objectives through various soft cultural diplomacy efforts, including exhibitions in Japan, such as the Future Leader Camp Batik and Festival (FLCBF) held in Kyoto (Destriyani et al., 2020).

The implementation of *batik* diplomacy in South Korea is also conducted through various exhibitions, and workshops, as official state gifts, and presents for Korean celebrities (Wijaya and Purbantina, 2022). The success of Indonesian cultural diplomacy in South Korea is proven by the increasing awareness of global citizens towards *batik*. Meanwhile, the enhancement of socio-cultural relations between the two countries becomes essential to support economic and trade cooperation, benefiting the creative industry sector, specifically *batik* (Wijaya and Purbantina, 2022).

The writing of Valiyev (2017) showed the understanding of the relationship between culture, cultural diplomacy, and the economy. It does not specifically address the creative economy but connects cultural diplomacy and the creative economy as articulated by Kang (2013). Kang's writing understands the paradigm in cultural diplomacy analyses, which can be viewed from the dimensions of social, political, and economic aspects. However, some subsectors of the creative economy are not addressed.

The Indonesian cultural diplomacy research related to the creative economy is examined by Destriyani, et al. (2020) and Wijaya and Purbantina (2022), focusing on *batik* and the contribution to the creative economy subsector of fashion. Among the four literature reviews, the novelty offered is the research of cultural diplomacy and the creative industry of Balinese woven *Endek*, which is an Indonesian cultural product.

### 3. Methods and Theory

#### 3.1 Methods

This research was conducted using qualitative method with descriptive analysis. According to Moeleong (2005), descriptive analysis examines the status of human groups, objects, conditions, thought systems, or classes of events in the present. The objective of this research is to provide a systematic description and an overview based on data and facts related to the use of Balinese woven *Endek* as a cultural diplomacy instrument in the multilateral economic cooperation forum at the G20 Summit in 2022.

The data collection techniques used include interviews, observations, and literature reviews. Furthermore, primary data are obtained through interviews conducted with two informants who possess capabilities and are directly related to the owner of Dian's Rumah Songket and *Endek*, which is a Small and Medium Enterprise (SME) in Bali. This informant was selected because the products were used or exhibited during the G20 Summit in 2022. Another informant was a representative from Bali Provincial Cultural Office selected due to the understanding of efforts to preserve Balinese woven *Endek*.

The method of collecting data was carried out indirectly through online media, print media, audiovisual recordings, as well as literature reviews that assisted in gathering secondary data. These data are obtained through literature research related to cultural diplomacy and the creative industry, as well as from the official website of the Ministry of State Secretariat and the official G20 Indonesia website. In the analysis stage, primary and secondary data collected through interviews and literature review are combined. Subsequently, the collected data are processed, verified, and cross-checked to obtain relevant results. In this context, relevant photographs are also gathered for illustration to support the analysis.

### **3.2 Theory**

In the development of contemporary international relations studies, diplomacy also includes low political issues, using various instruments, where culture serves as a significant component. This tool increases dialogues among communities, strengthens social cohesion, promotes social peace, and facilitates economic development. Culture is considered as an essential asset, allowing a country to exert significant influence in international activities (Hanes and Andrei, 2015). Therefore, a country is tasked with the responsibility of transmitting and presenting culture to the global community to preserve its essence and enhance mutual understanding. This facilitates the establishment of diplomatic relations and negotiations with others.

Cummings (2003) defined cultural diplomacy as a set of ideas, information, and artistic exchanges among nations and peoples aimed at enhancing mutual understanding. This variable serves as a mechanism for communication between diverse cultures and implies the exchange of elements between societies or nations. Culture is used as a gateway to evoke admiration, strength, self-introduction, or promote understanding in other countries or foreign publics. Meanwhile, cultural diplomacy is investigated as a strategy in international communication to produce impact and change public opinion in Third World countries (Belanger, 1999; Kim, 2011). This variable is distinguished from public diplomacy since the primary actors are government agents engaged in international cultural politics. Cultural diplomacy occurs when formal diplomats, serving national governments, shape, and channel the natural flow to advance national interests (Arndt, 2006). According to Isar (2009), the actual practitioners of cultural diplomacy are not states or societies, but agents and government envoys. These individuals are consistent with nationalism and internationalism while engaging in exhibited cultural policy practices as reported by Raymond Williams (1983).

In the framework of global competition, multidimensional cultural diplomacy can be examined through three paradigms, namely cultural identity, soft power, and creative economy (Kang, 2013). In the social and political paradigms, national interests are supported by identity and soft power. Governments aim to disseminate the constitutive and transformative nature of culture by targeting foreign publics. Additionally, the economic paradigm discusses agendas, particularly those related to increasing market share globally, with the creative economy being an increasingly significant source of development. In this context, culture serves as a commodity and a method of social transformation.

Cultural elements drive communication and dialogue among nations. Estay Rodriguez, as cited in Fernandez (2021), identifies cultural characteristics as soft power, including culture, democracy, language, aid and cooperation, cinema, and scientific production. A country's power can be reinforced through factors such as reputation, tourism, musical production, cinema, fashion exports, quality of life, culinary expertise, foreign investments, and values. Soft power offers indirect methods to achieve international objectives through prestige, values, prosperity, and economics (Fernandez, 2021). These collective efforts are aimed at reflecting a country's culture, image, and global influence to maintain peace. The opinions of various experts show that culture plays a role in supporting soft power and serves as a supportive aspect of the creative economy. Howkins (2002) defined the creative economy as the creation of added value based on ideas originating from human creativity and the use of knowledge, including cultural heritage and technology. This added value includes economic, social, cultural, and environmental aspects. The research on the creative industries can be conducted through three methods, namely culture, copyright, and creativity. From a cultural perspective, these industries are associated with cultural values, arts, and entertainment.

The creative industry of a country contributes to soft power when exported in the form of cultural products and services. This creates market opportunities and enhances global attractiveness and reputation. In essence, cultural and creative industries serve as bridges and nodes for building inter-country relationships to reflect the values of specific societies. Therefore, cultural instruments serve as tools to evoke admiration and prestige, as well as the values of local and national identity. The creative economy, derived from rich and diverse cultures, can be one of the sources of a country's soft power.

The relationship between culture, soft power, and the achievement of the economic interests of a country in international relations is analyzed using the theory of cultural diplomacy. In this research, the theory of cultural diplomacy

is used to describe Indonesian diplomatic strategies in introducing Balinese woven *Endek* as a creative industry at the G20 Summit in 2022.

## 4. Results and Discussions

### 4.1 The Presence of Catri Endek woven at the G20 Summit Forum

The G20 is a multilateral cooperation forum specifically focused on economic matters. The forum comprises 19 member countries, namely South Africa, the United States, Saudi Arabia, Argentina, Australia, Brazil, India, Indonesia, the United Kingdom, Italy, Japan, Germany, Canada, Mexico, South Korea, Russia, France, China, Turkey, and the European Union as an international organization. In contrast to most multilateral forums, the G20 does not have a permanent secretariat. Each year, a member country takes turns holding the presidency and hosting the meetings.

Indonesia assumed presidency of the G20 Summit in 2022, as decided during the Riyadh Summit in 2020. The summit, which convenes heads of state/government of member countries, represents the culmination of the meeting process. In 2022, under the Indonesian presidency, the forum adopted the theme “Recover Together, Recover Stronger”. Through this theme, Indonesia aimed at rallying the global community to support each other in recovering collectively and sustainably. The participation provided an opportunity to enhance the dynamics of international relations. The country’s position as the president of the G20 served as a platform to promote global trust through leadership in multilateral cooperation forums. The forum offered Indonesia an opportunity to strengthen multilateralism and forge strategic partnerships by making greater contributions to global health and economic recovery efforts.

The arts and culture sector received attention at the G20 Summit. As the president of G20, Indonesia is committed to restoring the arts and culture sector, which has also been impacted by the pandemic. The global community is invited to manage culture creatively in achieving sustainable living. As a culturally rich nation, Indonesia can promote leadership in the fields of arts, culture, and tourism in the framework of multilateralism.

In this context, Balinese Catri woven *Endek* was used as the dress code and souvenir for delegates at the G20 meeting in Bali. The fabric is a distinctive textile characterized by patterns depicting the beauty of Bali’s nature, flora, and fauna, imbued with rich artistic and philosophical values, vibrant colors, and symbolism. The name *Endek* originates from the word *gendekan* or *ngendek*, which means silent, still, or unchanging in color (Diantika, personal interview, July 24, 2023).

Catri woven *Endek* is a creative innovation developed by Dian’s Rumah Songket and *Endek*. In the production, the woven fabric is created by combining

traditional *ikat* methods, supplemented by a process of painting threads using airbrush. This represents a creative idea from Dian's Rumah Songket and *Endek*, showing uniqueness and differentiation from conventional *Endek* weaving methods (Diantika, personal interview, July 24, 2023). The fabric is produced by *ikat* weaving methods while maintaining the authenticity of Balinese woven *Endek* (Figure 1).



Figure 1. The Process of Making Balinese Woven *Endek* (Photo: Personal Documentation (Dewi, 2023))

Catri *Endek* fabric is entirely handcrafted by weavers in Gelgel Village, Klungkung, Bali, through the Aksara weaving method using traditional tools, ensuring each pattern created possesses a unique and exclusive characteristic. The woven fabric draws inspiration from the diverse and colorful flora of the archipelago. The beauty of Indonesian flora, including flowers, buds, and climbing plants, is reflected in distinct and flowing decorative patterns known as *pepatran*. These patterns embody elements of a noble culture, symbolizing a life paradox harmonized and balanced to achieve happiness and global prosperity (Diantika, personal interview, July 24, 2023).

The participation of national culture through Balinese *Endek* representing Indonesia at prestigious international conferences such as the G20 Summit is a manifestation of the government's role in cultural diplomacy. The government, through the Ministry of State Secretariat of Indonesia, plays a significant role in the selection of Catri *Endek*. Putu Agus Aksara Diantika, a local traditional woven fabric craftsman from Klungkung, Bali, and the owner of Dian's Rumah



Songket and *Endek* was contacted directly by the Ministry of State Secretariat of Indonesia in February 2022 to submit an offer (Diantika, personal interview, July 24, 2023).

The selection process for production took less than a year and an offer was made in February and April 2022. Subsequently, the weaving process was reviewed to create exclusive samples tailored to the theme of the G20 Summit. In July, the Ministry of State Secretariat of Indonesia provided a list of orders, including quantities, colors, and information about the delegations. In September, the delivery was carried out (Diantika, personal interview, July 24, 2023) and in the process there was communication between the government and the G20 Summit delegations. World leaders were allowed to select the color of specific *Endek*. In the production process, Diantika also adjusted production according to the delegation's requests.

For the G20 Summit, Diantika did not produce a large quantity, only 102 pieces, equating to 51 pairs of fabric made for both men and women. The initial order was for 45 pairs or 90 pieces of fabric, before increasing to 12 pieces. In total, about 102 pieces of fabric were produced. The fabric was sold to the public at a price of Rp 2.500.000 for sized 2.75 meters x 1.05 meters after the summit (Diantika, personal interview, July 24, 2023). The *batik* made was not only for the heads of state but also for VIP invitees. Each *batik* produced had an exclusive motif that was not available in the market while retaining its distinctive characteristics. Creativity was also freely exercised regarding color choices, with the stipulation that each pair must differ from one another. However, the selection for each delegation was left to the government. Diantika only completed the orders in the form of fabric, which was created by Kwong Tung Tailor in Jakarta, appointed by the government.

The participation of Dian's Rumah Songket and *Endek* in international events is not a first-time occurrence. Previously, this SME also produced *Endek* fabric as souvenirs for the 2018 IMF event held in Bali. *Endek* fabric already meets international standards, hence, SME was selected and trusted to provide official clothing and memorabilia for the G20 Summit. Besides being worn by VIP delegates during the Summit Gala Dinner, *Endek* fabric was also used as official state memorabilia. *Endek* fabric in the form of sheets was packaged in boxes containing information about the philosophy of Indonesian traditional textiles.

Balinese woven *Endek*, a traditional textile craft originating from Bali, can be viewed as one of Indonesian instruments of cultural diplomacy. The strategy of introducing Balinese *Endek* fabric to the international community is carried out through cultural diplomacy initiatives, including the policy of using Balinese *Endek* fabric as the dress code for delegates. Cultural diplomacy emphasizes

the use of culture as a primary element and offers broader opportunities for participation (Aguilar, 1996). This variable is a highly influential and significant method for a nation to realize its interests.

This policy includes the utmost participation of the government through the Ministry of State Secretariat of Indonesia, which directly appoints local SME in Bali. Therefore, the primary actors in cultural diplomacy are government agents in international cultural politics (Isar, 2009). Cultural diplomacy can occur when formal diplomats, serving the national government, attempt to shape and channel this natural flow to advance national interest (Arndt, 2006). Balinese *Endek* fabric at the G20 Summit is considered as the state's effort to use cultural instruments to achieve national interests (Figure 2).



Figure 2. President of the People's Republic of China (PRC) Xi Jinping (left) wore a Balinese *endek* when photographing with President Joko Widodo and Madame Iriana Joko Widodo, as well as Madame Peng Liyuan (right) (Photo: Biro Pers dan Media, Setpres RI).

#### 4.2 Cultural Identity Politics, Soft Power, and the Creative Economy of Balinese *Endek* at the G20 Summit

In the framework of global competition, Balinese woven *Endek* as a cultural diplomacy instrument can be analyzed through three paradigms, namely cultural identity, soft power, and creative economy. In the socio-political paradigm, national interests are supported by cultural identity and soft power.

From the perspective of the social dimension, Balinese *Endek* is a part of the society's culture. This is also an Indonesian cultural heritage in the form of traditional fabric produced through generations using the tie-dye method (Dewi and Wiranata, 2023). woven *Endek* has been subjected to commodification,

evident from the appropriation from customary, social, cultural, and spiritual realms into the fashion space for office attire and secular festivities (Lodra, 2016). Currently, there is a declining trend in weaver regeneration and the process is perceived as economically unpromising, leading to abandonment by the younger generation (Pramiswara and Mardika, 2023).

Various efforts have been made to preserve Balinese woven *Endek*. According to Law Number 5 of 2017 concerning Cultural Advancement, the Bali Provincial Culture Office plays a role in cultural preservation, which includes protection, development, utilization, and cultivation. From the protection aspect, the Culture Office conducts activities such as recording and designating the intangible cultural heritage for state protection (Wiarsani, personal interview, August 4, 2023). Recognition of Balinese woven *Endek* as a cultural heritage was achieved through registration as an Indonesian Intangible Cultural Heritage in the category of skills and traditional crafts in 2015 (KWRI UNESCO, 2021). Intangible cultural heritage is passed down from generation to generation and restored by communities and groups.

The preservation of Balinese woven *Endek* as a cultural heritage at the local level is supported by government policies, such as Governor of Bali Circular Letter Number 4 of 2021 concerning the Use of Balinese *Endek* Fabric/ Traditional Balinese Woven Fabric. This circular letter mandates the use of the fabric as the uniform for employees every Tuesday. Through this specific policy, the Bali Provincial Government asserts the position of Balinese *Endek* as a creative cultural heritage. Therefore, *Endek* fabric deserves protection, preservation, and empowerment to represent the Balinese community in line with the vision of *Nangun Sat Kerthi Loka Bali* (Pemerintah Provinsi Bali, 2021). As part of preservation efforts, *Endek* fabric is also shown at various exhibitions, such as the Bali Arts Festival or Pekan Kesenian (PKB) and Bali SME Revival Exhibition initiated by the Provincial Government.

At the national level, Balinese woven *Endek* is one of the traditional textiles of the archipelago. Textiles are traditional fabrics belonging to the Indonesian people that hold distinct meanings and symbols with local traditional dimensions related to aspects such as color, length, or width. Essentially, textiles are not only related to clothing and regional styles but embody the philosophy and cultural dimensions of Indonesia (Pratiwi et al., 2020).

At the international level, the government introduces Balinese *Endek* woven through various international forums such as the G20 Summit. The exhibition shows are also held abroad, such as the event “Le Magnifique De Wastra Bali,” also known as “The Magnificent of Wastra Bali,” held in Paris in December 2022. This event included several fashion designers from Bali and was initiated by the Provincial Government. Through the internationally acclaimed

exhibition, Balinese *Endek* fabric along with the designs and artistry will become a trendsetter in the global fashion industry through the internationally acclaimed exhibition (Mata Dewata, 2022).

The selection of Balinese *Endek* woven fabrics as the official attire and souvenir for state affairs showcases cultural diversity and reinforces Indonesian cultural identity, where Balinese *Endek* is a part of the archipelago's textile heritage. Cultural diversity represents a discourse stream in the policy. A socio-political and economic aspect that interdependently arises from cultural diversity shows policy approaches in the vicinity.

Balinese *Endek* woven fabric at the G20 Summit in 2022 represents the aspect of interculturalism, which focuses on diversity among nations, societies, and cultures. This method is considered a political concept that emphasizes balanced exchanges between cultures and nations, including cultural goods and services (Obuljen, 2003). The government aims at disseminating the constitutive and transformative nature of culture by targeting foreign audiences. This is due to the need for the existence of different communities, regions, and nations in international interactions. Since cultural elements promote communication and dialogue between countries, the appearance of Balinese *Endek* woven fabric is an appropriate way to introduce and promote a country's culture to foreign audiences.

The wearing of garments made of Balinese *Endek* woven fabric by the leaders of the G20 member states, such as President Xi Jinping from China, Prime Minister Rishi Sunak of the United Kingdom, Prime Minister Mark Rutte of the Netherlands, Prime Minister Fumio Kishida of Japan, and Prime Minister Pedro Sanchez of Spain is considered as a diplomatic effort to introduce cultural identity. This serves a communicative function to express and influence the international community through culture to fulfill Indonesian needs. The strategy is expected to enhance Indonesia's image as a diverse country by showcasing its culture to the world. Meanwhile, soft power offers indirect methods to achieve international objectives through prestige, values, prosperity, and economics. The effort of cultural diplomacy is focused on reflecting culture, image, and global power to maintain peace among nations. Therefore, culture plays an important role in supporting the soft power of a country.

Nye explicates 'culture' as one of the three sources of a country's soft power and divides the concept into three categories, namely culture, political values, and foreign policy with internationally recognized credibility and moral authority (Nye, 2009). Soft power is a cultural force that can be measured, partly when credibility is enhanced through domestic and international behavior. The wearing of hand-dyed *Endek* woven fabric by world leaders as delegates to the G20 Summit gala dinner is a form of appreciation and acknowledgment of Indonesian culture.

The economic paradigm discusses agendas related to increasing the global market share as a significant source of development. Balinese *Endek* woven fabric is a cultural heritage and a communal intellectual asset with several recognitions. In this context, the fabric holds strategic economic value and has been developed into a distinctive creative industry in Bali.

Culture is a study of the creative industries, which is one aspect supporting the development of the creative economy. The G20 Summit serves as an appropriate platform to introduce hand woven fabrics as part of the Indonesian textile heritage to the international community. *Endek* fabric at the G20 Summit can enhance cooperation as well as Indonesian economy through exports, imports, and trade. Similarly, woven fabric as a product of the creative industry has developed into a distinctive flagship product of Bali. *Endek woven* fabric is one of the art forms that serve as a cultural asset in the form of goods and items. These goods become a valuable and essential marketing opportunity in terms of work, creativity, and tourism when packaged effectively (Astuti, 2017).

The creative industry of a country also contributes to the soft power when exported in the form of cultural products and services. This creates market opportunities and enhances global attractiveness and reputation. In essence, the cultural and creative industries serve as bridges and nodes for building relationships between nations reflecting societal values. Therefore, cultural instruments serve as tools to evoke admiration, prestige, and the values of local and national identity. The creative economy, sourced from rich and diverse cultures, can be one of the sources of a nation's soft power. The industry plays a significant role in generating, transforming, and defining knowledge (OECD, 2018). The communicative process among societies is more horizontal, playing an active role in public and cultural diplomacy.

After being worn by world leaders at the Gala Dinner of the G20 Summit, demand for hand-dyed *Endek* fabric increased. According to Agus Aksara, the 53 stocks of the fabric available were immediately sold out the day after the Gala Dinner of the G20 Summit at GWK (Diantika, personal interview, July 24, 2023). Additionally, President Macky Sall of Senegal placed a reorder for additional hand-dyed *Endek* fabric.

The presentation of Balinese *Endek* fabric as a tool of Indonesian cultural diplomacy at the G20 Summit serves as the national identity of Indonesia and is expected to become a significant commodity in international trade, contributing to foreign exchange earnings. The hand-dyed Balinese *Endek* fabric, which is a part of the culture, at a multilateral economic cooperation forum is in line with the G20's priority, which views culture as an instrument to unify nations and help build the economy. Similarly, showcasing of the fabric introduces Balinese culture to the international community and ensures SMEs in Bali benefit from

these activities. Therefore, culture serves as both - a commodity and a method of social transformation.

## 5. Conclusion

In conclusion, the policy to showcase Balinese *Endek* fabric at the 2022 G20 Summit was a strategic step taken by the Indonesian government. Through the Ministry of State Secretariat of Indonesia, a crucial role was played in selecting hand-dyed *Endek* fabric as the dress code as well as a souvenir from the Summit. Therefore, the primary actors in cultural diplomacy were government agencies in international cultural politics to advance national interests.

In the context of global competition, the presentation of Balinese *Endek* fabric at the G20 Summit could be analyzed through three paradigms, namely social, political, and economic dimensions. The social dimension showed that the fabric was the cultural identity of Balinese community, recognized as an Intangible Cultural Heritage of Indonesia and one of the archipelago's textiles. Meanwhile, the political paradigm of national interest was supported by soft power. The wearing of hand-dyed *Endek* fabric by world leaders as delegates to the G20 Summit gala dinner was a form of appreciation and acknowledgment of the culture. From an economic perspective, the hand-dyed *Endek* fabric increased the popularity and promoted reorders from delegates and the general public. This allowed cultural diplomacy to support efforts to achieve economic interests, specifically in the creative economy.

The result had theoretical implications regarding the complex cultural implications in international relations and the contemporary global political economy conducted through cultural diplomacy. This was achieved because the cultural and creative industries played a crucial role in developing the global economy. Concerning the practical implications, the results served as input for governments to promote other SMEs in producing internationally standardized fabrics and participate in forums as promotional platforms. This enhanced cooperation and Indonesian economy through exports, imports, and trade.

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