

The Practices of Indonesia's Cultural Diplomacy in Saudi Arabia through the Tourism Promotion Programs (2015-2018)

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Abstrak

Artikel ini meneliti diplomasi budaya Indonesia di Arab Saudi melalui program promosi pariwisata antara tahun 2015-2018. Diplomasi budaya itu dimaksudkan untuk meningkatkan kesadaran tentang kekayaan budaya Indonesia yang berkaitan dengan pariwisata yang dapat dimanfaatkan dalam memperoleh hasil yang diinginkan. Artikel ini menggunakan konsep 'soft power' dan pendekatan kualitatif dengan teknik pengumpulan data berupa analisis dokumen resmi dari Kementerian Pariwisata Republik Indonesia, serta teknik pengumpulan data sekunder yang menganalisis beberapa literatur termasuk buku, laporan, jurnal, dan artikel terkait. Hasil penelitian ini menunjukkan bahwa upaya Indonesia dalam melakukan praktik diplomasi budaya di Arab Saudi melalui program promosi pariwisata antara tahun 2015 hingga 2018 melibatkan unsur budaya ke dalam program yang bernuansa Islami dan diakui oleh UNESCO sebagai warisan budaya tak berwujud di dunia.

Kata-kata kunci: diplomasi budaya Indonesia; Arab Saudi; soft power; pariwisata

Abstract

This article investigates Indonesia's cultural diplomacy in Saudi Arabia through the tourism promotion programs from 2015 to 2018. Cultural diplomacy is aimed to raise awareness about the wealth of Indonesian culture relating to tourism that can be utilized in obtaining the desired outcomes. This article employs the concept of 'soft power' and qualitative approach with the technique of data collection by analysing the official documents from the Indonesian Ministry of Tourism, as well as the technique of secondary data collection that analyzes several literatures including books, reports, journals, and related articles. This article argues that Indonesia's efforts in conducting cultural diplomacy practices in Saudi Arabia through the tourism promotion programs from 2015 to 2018 is involving the cultural elements to the programs that were Islamic-nuanced and recognized as the world's intangible cultural heritage by the UNESCO.

Keywords: Indonesia's cultural diplomacy; Saudi Arabia; soft power; tourism

Introduction

In today's era, the interaction between governments or states uses diplomacy as an art of negotiation that is believed to build positive relations and foster cooperation, as well as to achieve national interests and deal with conflicts (Samad, 2017). Diplomacy is also considered the art of restraining force and enhancing power (Tenenbaum, 2017a). Robert Dahl in his article titled *The Concept of Power* defined power as: "A has power over B to the extent that he can get B to do something that B would not otherwise do" (Tenenbaum, 2017b). In the world politics, there are two forms of power: hard power and soft power. Quoting Nye, Yavuzaslan and Cetin (2016) argued that hard power generally consists of military inventories in a country, while soft power consists of the history of a country, geography, economic strength, social pattern, cultural diversity, democratic development, the prevalence and impacts of organizations of civil society, and lastly the science and technology infrastructure and values, such as art and sports.

According to Joseph Nye, soft power is the ability to influence others to pursue the desired outcomes without coercive action. While hard power, which includes military and economic means, is the ability that might often get to change the position of others (Nye, 2004). It can rest on inducements or threats to achieve the desired outcomes, albeit can be achieved through intangible means. Moreover, Nye (2004) explained that setting agenda and attracting others in world politics become two important activities within the soft power concept instead of using military force or economic sanctions. Relying on these understandings, the role of a state in utilizing soft power is to be an agent that cooperates with other states to achieve the desired outcomes.

Practically, each power has been the important element in the practice of finding solutions to the problems faced by many countries. However, Nye (2009) argued that either soft power or hard power is hardly the only element that can produce effective solutions. He also claimed that the state cannot totally replace other preferences or the agenda set by them for others; hence smart strategies combining the tools of both hard and soft power, which is known as smart power.

The difference between soft power, hard power, and smart power lies on each concept: soft power uses attraction to obtain preferred outcomes; hard power uses coercion and payment; smart power uses strategies in combining the tools of hard and soft power (Nye, 2009). As an influence, power have a strong element of force that becomes a further source of power, or that is directed at a specific actor, either explicitly or implicitly. Tenenbaum (2017) argued that this propitious circumstance can be helped with the practice of diplomacy that employs force and makes it a further source of power. Even so, the force here is not the sole manifestation of power (Tenenbaum, 2017).

In accordance with the understandings of power, it is clear that there are ways to influence the behaviour others, starting from coercing, inducing, to attracting the people; it depends on the context of the existing relationships (Nye, 2004). Within globalization era, the relationship here refers to the construction of interdependency between countries that tend to achieve interests through cooperation. Consisting of discussion and negotiation processes to fulfil the foreign policy objectives and achieve national interests effectively and non-confrontationally, the practice of diplomacy can be said to have a persuasion manner that fits the concept of soft power.

Having culture as one of the attributes of soft power, the term diplomacy is further developed into cultural diplomacy. This term represents the concept of soft power as culture is one of the attractive tools that an actor can exchange with cultural aspects owned by another actor, so that they can foster cooperation to achieve their national interests. In addition, culture is believed to be a potential tool in generating peace among countries (Carbone, 2017).

One of the ways to get to understand culture itself is through tourism. The World Tourism Organization (UNWTO) defines tourism as a social, cultural, and economic phenomenon where people move to other countries or places for personal or business purposes (UNWTO, n.d). Through tourism, the culture of a country can be better known on the international sphere because the parties involved such as tourists can see, learn and recognize the culture, habits and traditions of the surrounding community in their behaviour (Hadiarto, 2018).

Bridging the cultural diplomacy and tourism, this article focuses on the practice of cultural diplomacy implemented by Indonesia, as well as the tourism sector of this country. The latter, together with the various types of national identity, characteristics, and the cultural diversity of Indonesia, are wrapped up by a well-known nation branding called 'Wonderful Indonesia.' The branding aims at increasing both the number of domestic and foreign tourists coming to various tourist destinations in Indonesia. Tourists arrivals in Indonesia can be said to be the contributors to the development of the country, especially in the aspect of economy (Hadiarto, 2018).

This article discusses on how the Indonesian government put efforts in conducting cultural diplomacy in Saudi Arabia with the use of tourism promotion. There will be the analysis based on seven examples of tourism promotion programs in Saudi Arabia that were conducted and joined by Indonesia, specifically between 2015 until 2018. The relationship between soft power and tourism has been explored deeply by several scholars. Tourism, as an exercise of soft power, is claimed as a political and aspirational activity where a country solidifies particular visions of its culture and values, as well as a major force in influencing policies, international relations, and world peace. The tourists then are considered as the unofficial ambassadors that engage in building soft power (Xu et al., 2018).

According to Ooi (2015), there are four interrelated perspectives toward the relationship between soft power and tourism in general: first, the tourists will develop their understanding of the destination that often leads to greater empathy for the place; second, the authorities of tourism are urged to present the attractive parts of their country to the world; third, the events conducted inside the country become the important part in building geopolitical influence; lastly, the outbound tourists transmit messages from their respective country. Under the concept of soft power, the tourism industry contributes both to the development of territories and the formation of the countries' attractive image among tourists. In addition, the tourists are believed to be the potentials contributing to the investment attractiveness of the region (Bunakov et al., 2018).

Relating to Indonesia's cultural diplomacy, Hadiarto (2018) divided the types of culture into some forms of artistic performances, such as dances, traditional ceremonies, traditional musical instruments, and handicrafts. These forms of art represent the ethnic and cultural diversity of Indonesia. Other than that, this country has its beautiful nature that supports the highest level of biodiversity in the world. The combination of cultural diversity and beautiful nature becomes the attraction of Indonesia, particularly in the tourism sector (Hadiarto, 2018). In other words, this combination becomes the potential that was believed to accelerate national economic recovery and improve the image of Indonesia in the world (Idriasih & Harto, 2016). As the cultural diplomacy itself includes arts, sports, traditions, technology, and tourism, the diplomacy carried out in an effort to achieve interests in tourism sector then becomes a part of cultural diplomacy; a form of soft power (Idriasih & Harto, 2016).

In regards of the practice of cultural diplomacy, there are several reasons behind targeting Saudi Arabia in promoting the Indonesia's tourism. According to Qurtuby and Aldamer (2018), the relations between Indonesia and Saudi Arabia have been established since Saudi Arabia became one of the first countries to recognize the independence of Indonesia. As a sign of this long-established relationship, the first President of Indonesia, Soekarno, visited Saudi Arabia in 1955 to perform the pilgrimage and was welcomed by the king of Saudi at that time, Saud bin Abdulaziz Al Saud (Tribun News, 2017). Then, the next king of Saudi Faisal Al Saud visited Indonesia in 1970 and was welcomed by Indonesian President Soeharto and the First Lady Tien Soeharto (Ratya, 2017).

In 2015, 60 years after the visit of the President Soekarno to Saudi Arabia, this country was visited again by Indonesian President Joko Widodo. With the King Salman bin Abdulaziz Al Saud, the President discussed about number of regional and international issues as well as identified ways to enhance the bilateral ties between Indonesia and Saudi Arabia. This activity indicated the soft power applied by Indonesia in Saudi Arabia, in which the discussion resulted in the plans of enhancing cooperation in several fields, including the political consultation and coordination, economy, investment, military, security, oil and petrochemical industries, and the cultural exchange (Qurtuby et al., 2018).

Two years later, King Salman exchanged a visit to Indonesia. The President Joko Widodo stated that King Salman's visit in March 2017 was a momentum to strengthen the relationship between two countries, which has been united through religion, brotherhood, and mutual beneficial relationship (Saudi Gazette, 2018a). Therefore, 2017 became a year which described a very strong diplomatic relations through an unprecedented intensity of interaction and collaboration between two countries, both in the aspects of business communities and people of the countries. Other than that, this year has coined 'SAUNESIA' term, which reflects Saudi-Indonesia's strong bilateral relationship (Saudi Gazette, 2018b).

King Salman's visit to Indonesia has also left an important imprint on tourism sector. The tourism destinations in Indonesia visited by King Salman, which were known as 'King Salman Route', have been becoming the main lexicon for tourist operators to increase the number of tourist arrivals of both parties (Saudi Gazette, 2018c). On the other side, the Indonesian Ministry of Tourism considers the characteristic of Saudi market a potential for Indonesia due to the high number of tourists coming from Saudi Arabia (Ministry of Tourism, 2016). Thus, under Wonderful Indonesia campaign, Indonesia makes Saudi Arabia as the destination country to promote tourism in order to express its family-friendly face that suits all segments of Saudi Arabia, as well as to develop the mutual tourism cooperation with the country (Saudi Gazette, 2018c).

Cultural Diplomacy: A Theoretical Framework

This article uses cultural diplomacy as the theory to understand the activities involving culture as the instrument in fostering cooperation and reaching global mutual understanding. According to Cummings (2003), cultural diplomacy is "the exchange of ideas, information, art, and other aspects of culture among nations and their people in order to foster mutual understanding." On the other hand, the Indonesian Ministry of Foreign Affairs defines cultural diplomacy as activities to achieve the goals of preservation and introduction of culture to the international world, with the use of a country's cultural assets to support the fulfilment of Indonesia's foreign policy objectives (Ministry of Foreign Affairs, 2018). In the concept of cultural diplomacy, Fabio Carbone stated that there are four main components that represent the characteristics of this practice: agent, agenda, vehicle, and target audience (Carbone, 2017).

The agents are actors conveying the interests and objectives of the country through cultural diplomacy, in which they can be represented by both state and non-state actors, and the combination of several bodies or different nature. Besides, Carbone (2017) believed that the agents of cultural diplomacy can also be represented by supranational governance institutions, such as the European Union and the United Nations. These

actors have their own 'missions' that are represented as the promotion of intercultural dialogue, the disclosure of values, and the cultural expressions of their countries. The missions becoming the purpose of their initiatives are called the agenda of cultural diplomacy.

Meanwhile, the vehicle of cultural diplomacy represents the means through which agents transmit the well-known cultural expressions or values of their nation to a foreign country (Carbone, 2017). To whom the agents direct the cultural expressions or values of their nation is called the target audiences of the cultural diplomacy. Usually, the target audiences are the cross section of civil society or elites, such as academics, journalists, and politicians (Carbone, 2017). In accordance with these components, the role of a state in carrying out cultural diplomacy activities is to be the agent that transmits the goals and objectives of the country with the use of cultural elements, and also supervises the running activities to ensure that the activities are in accordance with the set agenda.

Indonesia's Soft Power in Saudi Arabia

Referring to the concept of soft power that uses attraction to obtain the desired outcomes, the Indonesian government brought its Wonderful Indonesia to Saudi Arabia by conducting and joining the tourism promotion programs held in the Oil Country. As discussed by King Salman and President Joko Widodo in their meeting in 2015, they agreed to strengthen the bilateral ties of their countries by enhancing cooperation in several fields; one of them is cultural exchange (Qurtuby et al., 2018). In this context, the desired outcome to be achieved was enhancing the cultural exchange cooperation between Indonesia and Saudi Arabia by using tourism as the soft power instrument.

To understand deeper the efforts put by Indonesian government in implementing its soft power in Saudi Arabia, the author analyses the four main components of cultural diplomacy (agents, agenda, vehicle, target audiences) that were found in the activities of tourism promotion programs. To be specified, the analysis shows which parts of the activities in the programs are included in each component of cultural diplomacy.

In the Sales Mission 2015, the agents included the teams from the Indonesian Ministry of Tourism, the Culture and Tourism Office of West Nusa Tenggara Province, the West Nusa Tenggara Provincial Representative Council Member, the Indonesian Embassy in Riyadh, the Indonesian Consulate General in Jeddah, four travel agents and seven hotels, the Professional Conference Organizer (PCO), Garuda Indonesia, and the art teams brought by the Indonesian Ministry of Tourism. Their main agenda in the program was to attract the Saudi Arabian people, businessmen, and travel agents by conducting sales mission and industrial gathering as well as involving the cultural performances in order to build business partnership

and visit the tourism destinations in Indonesia. The vehicle in this program was the cultural performances presented by the Indonesian art teams in the forms of traditional dances and traditional clothes, namely Saman dance, Piring dance, Tor-tor dance, and the traditional clothes from West Sumatera.

In the JTTX6, the agents included the teams from Indonesian Ministry of Tourism which was led by the Deputy Assistant of ETTAA Market Development and the members consisting of the Assistant Staff of ETTAA Market Development, the Deputy Assistant of Tourism Policy Research and Development, the Head of Middle East Market Promotion Division, four tour operators and a hotel group, and the three traditional dancers. Their main agenda in this program, since it was the first time for Indonesia to participate in the exhibition, was to intensify the promotion of Wonderful Indonesia campaign through the cultural performances presented by the traditional dancers both in the pre-events and the exhibition days, as well as through the Awareness Campaign activity, such as put the Wonderful Indonesia logo in the official catalogues, the visitor registration counters, the 76 invitations for VIP guests, the visitor registration forms, the printed badges both for organizers, exhibitors and sponsors, on the official website of JTTX, on the entrance gate of the venue, and on the background where the Wonderful Indonesia promotional video was played continuously throughout the exhibition. The cultural performances which were considered the vehicle of cultural diplomacy practice were in the forms of traditional dances, traditional music, and traditional clothes, namely Piring dance, Angklung, Kebaya Encim, and the traditional clothes from West Sumatera.

On the third program, which is the Sales Mission 2017, the agents included the Indonesian Ministry of Tourism, the Deputy Assistant of ETTAA Market Development, the Embassy of Indonesia in Riyadh, the Consulate General of Indonesia in Jeddah, the Saudi Arabia Visit Indonesia Tourism Office (VITO), and Garuda Indonesia. Similar to the Sales Mission 2015, the main agenda of the Sales Mission 2017 was to conduct sales mission and gathering in order to attract the Saudi Arabian people to visit tourism destinations in Indonesia. The cultural element involved in this program was Betawi sarong as well as how to wear it properly; as is usually worn by the Indonesian people in general. This element became the vehicle of cultural diplomacy in this program.

The agents in the fourth program, which is the Product Knowledge Tourism Stakeholders 2017, included the Assistant Staff of ETTAA Market Development, the Embassy of Indonesia in Riyadh, the VITO Saudi Arabia, and the art teams brought from Bandung, West Java. The main agenda of this program was to broaden the insights of the invitees about Indonesia's tourist destinations, Indonesia's tolerance values (especially the religious values), and Indonesia's traditional arts. Dominated by the Indonesian cultural performances, the vehicle in this program was in the forms of traditional dances, traditional music, and traditional clothes, namely Bulu Gila dance, Gamelan, Rampak Gendhang, and the traditional clothes from various regions.

The fifth program named the JTTX8 was the third Jeddah tourism and travel exhibition for Indonesia to participate in. The agents in this program included the Indonesian Ministry of Tourism, the Embassy of Indonesia in Jeddah, the 77 Consulate General of Indonesia in Jeddah, the Undersecretary for Development and Marketing of Ministry of Tourism, the Head of Specialized Marketing Area III (Saudi Arabia), six tour operators, and the art teams. The main agendas in this program were to intensively promote Wonderful Indonesia in the exhibition in order to increase the number of tourist arrivals to Indonesia, especially the tourists from Saudi Arabia and other Middle Eastern countries, as well as to promote the campaign in the sales mission after the exhibition. Meanwhile, the vehicle of cultural diplomacy in this program was the cultural performances in the forms of traditional dances and traditional clothes, namely Zapin dance, Warok dance, Glipang dance, and the traditional clothes from West Sumatera. As stated by the Ministry of Tourism, these cultural performances were aimed at attracting the visitors to the Indonesian booth in the exhibition.

The sixth program named Indonesia Expo 2018 was a solo exhibition conducted as a form of the initiative of the following agents: the Chairperson of the Indonesia Expo 2018, the Consulate General of the Republic of Indonesia, the Embassy of Indonesia, the Saudi Arabia Visit Indonesia Tourism Office (VITO), Indonesian Ministry of Trade, Indonesian Ministry of Foreign Affairs, the Special Presidential Envoy for the Middle East and OIC, the Indonesia-Saudi Arabia Business Council, the Indonesian Chamber of Commerce and Industry, the Indonesian Exhibition Companies Association, and the art team. The main agenda of this program was to attract more Saudi Arabians to do business with Indonesia as well as to invite more tourists from Saudi Arabia to Indonesia. In accordance with the event report which stated that the booth of Ministry of Tourism was the only booth that presented the cultural performance and had successfully been the centre of attention of the event visitors, the author of this study finds that the vehicle of cultural diplomacy in this program was the cultural performance in the form of a traditional music, traditional clothes, and other forms of arts, namely Rampak Gendhang, the traditional clothes from various regions, handicrafts, traditional fabrics, Indonesian snacks, and the Indonesian foods and beverages.

Lastly, in the 33rd Janadriyah Festival, which is the largest annual arts and cultural festival organized by the Saudi Arabian National Guard in Riyadh, the agents from Indonesia included the Embassy of Indonesia in Riyadh, the Coordinating Ministry for Human Development and Cultural Affairs, the Ministry of Tourism, the Ministry of Education and Culture, the Ministry of Communication and Information, the Ministry of Religion, the Ministry of Youth and Sports, the Special Envoy of the President of the Republic of Indonesia for the Middle East and the Organization of Islamic Cooperation (OIC), the Deputy Chairs of the People's Consultative

Assembly, several members of the House of Representatives, other important actors from Indonesia, the scholars, public figures, journalists, and 600 art teams from Indonesia. The main agenda in this program was to become the 33rd Guest of Honour who presented various kinds of arts and cultures, as well as to promote them and the tourism destinations inside the pavilion of Indonesia. These kinds of arts and cultures became the vehicles of this program, ranging from the traditional dances, traditional music, traditional clothes, traditional games, Indonesian films, and other forms of cultural expressions.

Seeing from all of the programs, the people of Saudi Arabia, the businessmen, and the travel agents were the target audiences of Indonesian government in conducting its cultural diplomacy. In regards of the application of soft power, the role of Indonesia in the programs was to be the agent that cooperated with Saudi Arabia to enhance the cultural exchange cooperation through tourism promotion.

Table 1. The summary of tourism promotion activities

Programs	Activity/Cultural Elements	Origin
Sales Mission 2015	- Saman dance - Piring dance - Tor-tor dance - Wear traditional clothes	- Aceh - West Sumatera - East Sumatera - West Sumatera
JTTX6 2016	- Piring dance - Angklung - Kebaya Encim - Wear traditional clothes	- West Sumatera - West Java - Betawi - West Sumatera
Sales Mission 2017	- Sarong	- Betawi
Product Knowledge Tourism Stakeholders 2017	- Bulu Gila dance - Gamelan - Rampak Gendhang - Wear traditional clothes - Indonesian foods	- Central Maluku - Java - West Java - Aceh, West Sumatera, Bali
JTTX8 2018	- Zapin dance - Warok dance - Glipang dance - Wear traditional clothes	- Riau - East Java - East Java - West Sumatera

Indonesia Expo 2018	<ul style="list-style-type: none"> - Rampak Gendhang - Wear traditional clothes - Handicrafts - Traditional fabrics - Indonesian snacks - Indonesian foods and beverages 	<ul style="list-style-type: none"> - West Java - Various regions
The 33rd Janadriyah Festival	<ul style="list-style-type: none"> - Saman dance - Zapin dance - Piring dance - Manggala dance - Kuda Lumping dance - Ondel-ondel dance - Gaba-gaba dance - Korwar dance - Gambus - Rampak Gendhang - Kendang Kempul - Thillung - Make batik - Martial arts - Phinisi ship - Traditional games 	<ul style="list-style-type: none"> - Aceh - Riau - West Sumatera - West Java - East Java - DKI Jakarta - North Maluku - Papua - Riau - West Java - East Java - Yogyakarta

The Conduct of Cultural Diplomacy through Tourism Promotion

Summing up the analysis of cultural elements involved in the tourism promotion programs between 2015-2018, the author claims that the conduct of cultural diplomacy in Saudi Arabia mostly involved the elements originating from Aceh, Riau, West Sumatera, West Java, and East Java. Further details about the cultural elements from each region will be analysed briefly one by one in order to find out the extent of Indonesia's efforts in conducting cultural diplomacy through tourism promotion in Saudi Arabia.

From Aceh, there is *Saman* dance which was often performed by the Indonesian art team in the tourism promotion programs that have been described, namely the Sales Mission 2015 and the 33rd Janadriyah Festival. The characteristic of this dance is the movement of dancers who follow the rhythm synchronously while accompanied by poems containing a moral message of Islam that needs to be infused by the audiences (Komariah & Romli, 2017). Historically, this dance originated from Gayo ethnic group in Aceh and was used as a da'wa media to spread Islam through dance; the word *Saman* means a great scholar of Islam which is known as *sheikh* (Komariah & Romli, 2017). Over time, this dance is now performed as an

entertainment in many cultural events, either domestically or abroad, but it still carries its characteristics as a *da'wa* media through dance. Other than that, *Saman* dance has been confirmed as one of the world's intangible cultural heritage since 2011 by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), thus it becomes the most well-known Indonesian traditional dance in the international sphere.

From Riau, there is *Zapin* that was most often presented by the Indonesian art team in the tourism promotion programs, namely the JTTX8 and the 33rd Janadriyah Festival. *Zapin* dance is considered a powerful art to express Islamic civilization in Malay culture. Moreover, *Zapin* dance was considered a silent *dhikr*¹ that portrayed the Islamic aesthetics' ephemeral permeation over time (Nor, 2009). As an Islamic-nuanced art, *Zapin* dance was once closely related to the spread of Islam in the archipelago where the arrival of Arab Muslims brought their culture into the Malay peninsula and Sumatera. They introduced their culture to the people around these areas, including the people of Riau (Pangestu, Ediwar & Martion, 2013). At first, the performance of *Zapin* dance was only intended as entertainment. As time went by, this dance experienced acculturation of Arabic culture and Malay culture because of the large number of Arabs who lived in Riau, so the dance became a symbol of Riau's cultural development. The prominent characteristics of *Zapin* dance is its strong educational and religious values that are taught and included in the accompaniment poems of this dance (RomaDecade, n.d).

Besides Aceh and Riau, West Sumatera is also known for its inherent Islamic culture. In fact, the cultural elements from this region were most often involved in the tourism promotion programs in Saudi Arabia, such as the traditional dances, namely *Piring* dance, *Badindin* dance, and *Barundo* dance, as well as the traditional clothes. In these tourism promotion programs, *Piring* dance is one of the traditional dances that was most involved, such as in the Sales Mission 2015, the JTTX6, and the 33rd Janadriyah Festival. Generally, the West Sumatera province has a variety of cultures that are dominated by the history of the spread of Islam in this province, including the Minangkabau region where the *Piring* dance was originated (Suara Muslim, 2017).

Before the teachings of Islam were spread in this region, the Minangkabau people always performed *Piring* dance as a ritual to thank the gods for the abundant harvest. When they performed the dance, the surrounding community brought offerings in the form of foods that were placed on a plate, then the plate was brought while dancing rhythmically and accompanied by music. After the teachings of Islam entered Minangkabau, the *Piring* dance was no longer performed for rituals to the gods. The early development of *Piring* dance was based on a unity between tradition and religion in Minangkabau which was mutually supportive and interrelated

1 Remembrance of God by uttering God's name and reciting repeatedly the first *shahadah* (proclamation of one's belief in Allah and in Muhammad)

as represented in a saying that reads: "tradition is based on religion, religion is based on the holy book (the Koran)," hence *Piring* dance has a close relationship with Islam (Daryusti & Soedarsono, 1996). This dance was then performed for traditional events in Minangkabau, such as weddings. Along with the times, this dance is not only performed for traditional events, but also performed as entertainment in larger events, both at national and international levels (Roma Decade, n.d). Meanwhile, the traditional clothes from West Sumatera are the reflection of the values and norms adopted in the traditions of the people of this region, given that the region is known for its strong cultural identity, including the Islamic cultural identity (GPS Wisata Indonesia, 2014).

From West Java, there are traditional music named *Angklung* and *Rampak Gendhang* that were most often presented in the tourism promotion programs, which were the JTTX6, the Product Knowledge Tourism Stakeholders 2017, Indonesia Expo 2018, and the 33rd Janadriyah Festival. According to the Secretary of Indonesian Ministry of Tourism Ukus Kuswara, *Angklung* has become a characteristic of the Indonesian nation (Pontas, 2018). Moreover, this traditional musical instrument has been confirmed by the UNESCO as Indonesia's original world intangible cultural heritage since 2010, thus become the most well-known traditional musical instrument of Indonesia in the international sphere (UNESCO, n.d).

Historically, *Angklung* was used in various traditional events as a symbol of worship to the Goddess of Fertility so that the people and plants were blessed and given welfare. In addition, this instrument reflected the life of Sundanese society in the 12th century to the 16th century, which was rooted in the agrarian culture that was pre-Hindu and pre-Islam (Rahayani & MacGill., 2017). Currently, *Angklung* is not only performed in traditional events, but also as entertainment in events held both locally and internationally (Welianto, 2019). Another traditional musical instrument called *Rampak Gendhang*, which consists of various kinds of musical instruments including gamelan, is rich in philosophical values reflecting the harmony of Sundanese society based on the mutual cooperation and cheerfulness. Both aspects are related to the meaning of *Rampak Gendhang* itself, which means togetherness. In other words, the musical instruments are played together and form an energetic and vibrant rhythm (Ahmadibo, n.d; Anggraini, 2011).

From East Java, there are *Warok* dance and *Glipang* dance which were most often presented in the tourism promotion programs, particularly in the JTTX8 and the 33rd Janadriyah Festival. *Warok* dance is part of *Reog Ponorogo*, which reflects male figures from Ponorogo who are virtuous, have knights and high authority among the people. From ancient times to the first half of 20th century, this dance was famous for representing the story of the relationship between *warok* and *gemblak* – *student of warok*. Eventually, the *Reog* and *Warok* culture changed after Markum Singodimedjo served as Regent of Ponorogo from 1994 until 2004, in which he symbolized the attributes of *Reog* according to Islamic teachings. This made the *Warok's*

symbolic power respected by the community was eroded. Furthermore, *Warok* shrank its role as the leader of traditional art activities (Ishomuddin, 2019). Meanwhile, *Glipang* dance is an art that describes the habits or traditions of the people of Probolinggo, East Java. The *Glipang* itself comes from Arabic namely '*gholiban*' which means habit. Historically, the *Glipang* dance illustrated the courage of soldiers in driving out the Dutch invaders. One of the characteristics of *Glipang* dance is the musical accompaniment which consists of five different types of instruments: *hadrah*, *serepoh*, *tongtongan*, *ketipung*, and *jidor*. These five types of musical instruments are interpreted as the symbols of Islamic teachings that contain suggestions to do good and avoid things that are prohibited (Ministry of Education and Culture, 2019; Muhammad, n.d).

Taking from these brief and in-depth analysis, the author finds that the conduct of Indonesia's cultural diplomacy in Saudi Arabia through tourism promotion was mostly done by involving cultural elements nuanced Islam in the form of attributes, traditional dances, traditional music, and traditional clothes. In the author's interpretation, these elements are not only attractive but also suitable to be performed in front of the audience of Saudi Arabia since this country is strongly attached to Islamic culture like Indonesia.

Other than the Islamic-nuanced reason, there are also several cultural elements that have been confirmed by the UNESCO as the world's intangible cultural elements, hence their involvement in the tourism promotion programs was due to their most well-known conditions in the international sphere. They are the *Saman* dance, *Angklung*, Indonesian *batik*, *pencak silat*, and the *phinisi* ship. Seeing from the detail descriptions of each program, these cultural elements performed by the Indonesian art teams had successfully helped Indonesia in promoting the Wonderful Indonesia campaign, attracting the Saudi people to visit or join the tourism promotional activities of Indonesia, as well as conducting business partnerships between the travel agents of Indonesia and the Saudis.

By emphasizing the concept of applying soft power regarding several resources that need to be converted by the actors accordingly to the set agenda, including the cultural diversity, the author finds that the Indonesian government had converted it in the tourism promotional programs conducted in Saudi Arabia to fulfil their foreign policy objectives. Instead of using coercive actions, they put efforts by maximizing and expressing the wealth of their country's cultures in the programs. The examples of cultural expressions were in the forms of performances, musical instruments, exhibition, games, clothes, and film screenings. Therefore, the utilizations of cultures in fulfilling the foreign policy objectives are considered the practices of cultural diplomacy.

The agenda set by Indonesian government in converting the soft power resources were in accordance with the vision, missions, and the strategies consisted in the RPJMN, the Strategic Plan of the Ministry of Foreign Affairs and the Ministry of Tourism, the Tourism Act 2009, the Nawa Cita, and the Cultural Heritage Act 2010. Such agenda represented

the national interests of Indonesia that were intended to be achieved. At each tourism promotion program, some of the Indonesian actors had put efforts to achieve the interests by building business partnerships, attracting investors through tourism sector to reinforce the position of Indonesia's tourism in the international sphere, maximizing the potentials of Saudi markets, as well as introducing the famous tourist destinations in Indonesia—including Lombok which won the World's Best Halal Tourism Destination and the World's Best Halal Honeymoon Destination. These activities aimed at fostering cooperation with Saudi Arabia in the tourism field and receiving more tourists from Saudi Arabia to visit Indonesia in the following years since the country has contributed a large number of tourist arrivals in Indonesia from year to year and has become the largest contributor to the foreign exchange earnings of Indonesia.

Based on the analysis, the author describes the close relationship between cultural diplomacy and tourism as follows: tourism promotion can be used in the cultural diplomacy practice, and the tourism promotion activities are considered as cultural diplomacy activities as well. With reference to its general understanding by Cummings (2003), cultural diplomacy is conducted because a country intends to exchange ideas, arts, information, or other cultural aspects with other countries so that both countries can have mutual understanding and peace; all of the aspects here are represented as foreign policy that can be transmitted by utilizing tourism, while the mutual understanding and peace that need to be achieved are related to the goals and objectives of conducting tourism promotion.

On the other hand, tourism is known to have a close linkage with cultural elements as these elements are contained in the tourism. Thus, any kinds of activity carried out inside the tourism, both directly or indirectly, have indeed brought the cultural elements as well. It is demonstrated through the activity where the actors from Indonesia met other actors from Saudi Arabia that have different cultures to convey and achieve the national interest of their country and foster mutual understanding while learning and recognizing the culture, habits, and traditions of the surrounding community in the Saudi Arabia.

Conclusion

The relationship between cultural diplomacy and tourism is established as the tourism promotion can be used in cultural diplomacy practice and each aspect has similar activities. Within tourism, there are cultural elements included both in the tourism destinations and the travelling activities, as well as those elements that are brought by the actors who travel. These are reflected in the tourism promotion programs conducted and joined by Indonesia in Saudi Arabia. Regarding the utilization of soft power, the Indonesian government has brought its Wonderful Indonesia to Saudi Arabia through the tourism promotion programs in order to enhance the cooperation between both countries in the field of cultural exchange.

Based on the analysis of the activities and cultural elements in each program, it is clear that the implementations of Indonesia's foreign policy in Saudi Arabia regarding tourism from 2015 until 2018 were mostly done by conducting cultural diplomacy that involved Islamic-nuanced cultural arts and performances in the form of traditional dances and traditional musical instruments, namely *Piring* dance, *Saman* dance, *Zapin* dance, *Warok* dance, *Glipang* dance, *Angklung*, and *Rampak Gendhang*. Among these arts and performances, *Piring* dance and *Rampak Gendhang* are two cultural elements that were most often performed and included.

The regions of the origin of these cultural elements are known to have the thickness of Islamic culture in the lives of the people, in spite the position of Indonesia that this country in general is known as a country with the majority of Muslim population. However, the Islamic-nuanced culture does not stand alone as the reason behind the conduct of Indonesia's cultural diplomacy in Saudi Arabia. There are many Indonesian cultural elements that have been confirmed as the world's intangible cultural heritages by the UNESCO, and this condition makes them becoming the most well-known in the world. Thus, the extent of Indonesian government efforts in conducting cultural diplomacy in Saudi Arabia through tourism promotion programs between 2015 until 2018 was involving cultural elements that were both Islamic-nuanced and internationally well-known.

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