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CULTURAL DIPLOMACY AND GLOBAL CHALLENGES IN G20 INDONESIA 2022

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ABSTRACT
Indonesia has been chosen to host the G20 summit in Bali in November 2022. Indonesia has prepared many agendas ahead of the execution of this summit. This preparation concerns the technical implementation of multilateral relations, which have undergone significant changes due to the COVID-19 pandemic. Furthermore, Indonesia needs help hosting the G20 due to the fractured multilateral relations of several G20 member countries caused by the Russia-Ukraine conflict in early 2022. As a result, Indonesia must mediate between the disputing parties to resolve this issue by selecting appropriate communication methods. Cultural diplomacy is one approach. Cultural diplomacy is a non-coercive means of achieving a country's foreign policy goals, specifically through exchanging ideas, values, and culture. Therefore, this research aims to assess the potential strength of Indonesian cultural diplomacy in assisting global economic recovery following the COVID-19 pandemic and encouraging peace in the Russia-Ukraine conflict. Furthermore, this research aims to determine how Indonesia's cultural diplomacy can ensure the continuity of the G20 2022 Indonesia implementation and realization of its agendas. This research aims to solve problems and challenges before and after the G20 2022. This research addresses issues and challenges before and after the G20 2022 meeting. This study employs mixed methods to investigate the relationship or contradiction between qualitative and quantitative variables in research data sources. According to the findings of this study, cultural diplomacy can address the challenges of implementing the G20 2022 and provide projections of possible global conditions after the conference.

KEYWORDS: Culture, Diplomacy, G20 2022, Global Governance, Indonesia
INTRODUCTION

The COVID-19 pandemic has hampered conventional cultural diplomacy between countries. Due to travel restrictions and health protocols, governments need help facilitating cultural diplomacy through offline art shows, exhibitions, and performances. Nonetheless, despite the pandemic's negative impact on the cultural sector, the volume of digital cultural production and global consumption continues to increase, facilitating international communication and diplomacy (UNESCO in Grincheva, 2021). The increasing number of art shows, museums, and galleries that have moved to online platforms demonstrate the effectiveness of online media. One example is the Virtual Rajamala Play, held in collaboration with the Indonesian Embassy in Bern, the Rietberg Museum in Zurich, and the Union Nationale Della Marionette (UNIMA). This play was directed by Ki Catur Benyek directly from Yogyakarta, Indonesia (KBRI BERN, 2020). The virtualization of Indonesian art performances has made them more accessible to people from all over the world. This show can pique the global community's interest and curiosity about learning about Indonesian cultures and interacting with Indonesian people.

This phenomenon demonstrates that the problem of diplomacy during the COVID-19 pandemic is a challenge that can be temporarily overcome by using the online cultural diplomacy method. However, this alternative is temporary because conventional cultural diplomacy methods must still be restored for the post-pandemic. The COVID-19 pandemic has accelerated the development of digital technology in Indonesia, including algorithms, artificial intelligence (AI), data science, and augmented and virtual reality.

Although the online method has provided many benefits in encouraging cultural diplomacy during the COVID-19 pandemic, there are still areas for improvement and weaknesses that must be addressed for cultural exchange to occur optimally. Online platforms have the potential to become disinformation and propaganda tools if not used properly, such as through fake news and the use of bots, which can significantly disrupt the flow of global information exchange, accelerate the spread of fake news, and create negative sentiments and cross-cultural misunderstandings in the virtual world. This issue impedes smooth dialogue between countries, limiting cultural exchange. Implementing cultural diplomacy through virtual networks raises the question of whether virtual diplomacy can maintain the same level of cross-cultural relations as offline cultural diplomacy because the basis of cultural diplomacy is physical or individual communication and the exchange of values. Digital platforms are also considered untrustworthy in terms of communication security and privacy.

The offline and online cultural diplomacy systems have different advantages and disadvantages. Still, both have the same goal and function: to achieve a country's foreign policy goals through a cultural exchange rather than coercive military force. Cultural diplomacy at this time must be utilized optimally to encourage economic recovery, such as re-promoting the tourism sector, which lost many of its economic actors during the pandemic. In addition to the threat and damage posed by the COVID-19 pandemic, the conflict between Russia and Ukraine and the involvement of NATO countries in early 2022 have caused instability in various sectors of life globally, especially the economic sector. The Russo-Ukrainian conflict has significantly increased commodity and energy prices due to supply chain disruptions and trade sanctions against Russia. Cultural diplomacy can promote peace between the two sides by emphasizing Russia and Ukraine's similarities and cultural diversity.

Efforts to utilize cultural diplomacy for the welfare of the global community are by the G20 Indonesia 2022 tagline, Recover Together, Recover Stronger. Cultural diplomacy
will support realizing the G20 Indonesia 2022 agendas:

- Strengthening the partnership environment.
- Promoting productivity.
- Increasing resilience and stability.
- Ensuring inclusive, sustainable growth.
- Recognizing more decisive global collective leadership.

Before the implementation of G20 Indonesia 2022, Indonesia held several cultural events to support cultural diplomacy activities, including the promotion of Ikat and Batik Fabrics in textile workshops held by the Indonesian Consulate General in San Francisco, America and maintaining public lectures and seminars on Javanese Wayang and Gamelan organized by the Indonesian Embassy in London in collaboration with Middlesex University.

Based on the background, the following issues can be raised regarding the global situation as it recovers from the COVID-19 pandemic and the emergence of the Russia-Ukraine conflict:

1. How can Indonesia's cultural diplomacy aid global economic recovery after the COVID-19 pandemic and promote peace in the Russia-Ukraine conflict?
2. How can Indonesia's cultural diplomacy ensure the continuity of G20 2022 implementation and agenda realization?

This paper aims to solve problems and challenges that arose before and after the G20 2022 in Indonesia. This paper examines the potential and strength of cultural diplomacy to optimize its use to assist global economic recovery and rebuild multilateral relations strained due to the global pandemic and the Russia-Ukraine conflict.

This research has a high level of urgency, considering there are still many problems ahead of the G20 Indonesia 2022. One of the alarming problems is the potential absence and withdrawal of several countries from the summit. This conference can cause polarization and factionalism among other G20 member countries. Indonesia is expected to act as a shuttle or mediator, facilitating communication between conflicting parties with different interests.

The results of this study are expected to contribute to the development of cultural diplomacy studies in the study of Indonesian foreign policy. In addition, the results obtained in this study can be used as a reference for political and cultural studies research. This research will provide solutions and recommendations to overcome problems before the 2022 G20 Indonesia Presidency. The findings of this study are also expected to give a projection of possible events that could occur before, during, and after the summit.

1.1 Cultural Diplomacy

According to Clarke (2020), cultural diplomacy is a form of soft power in which a country attempts to use its cultural resources to achieve foreign policy goals. Soft power is the ability to achieve the desired outcome through an appealing element, in this case, a cultural product, rather than coercion or economic means (Nye, 2017). Cultural diplomacy entails the government intervening in the arts, sciences, and other forms of cultural expression to shape national identities (Zamorano, 2016). Therefore, cultural diplomacy could be defined as exchanging ideas, values, traditions, and other aspects of culture or identity with other countries to strengthen socio-cultural relations and cooperation.

The concept of "soft power" started drawing scholarly attention in the early 2000s, when established and emerging economies entered a new global competition stage. Soft power is defined as the ability to shape the preferences of others through values, culture, and policies. Unlike hard power, which draws from inducements or threats, soft power entices others to want the same outcomes by relying on attraction and seduction (Nye,
2004). Attainment of soft power is a challenging task. According to Chitty (2017), several virtue-based behaviors (e.g., attentive listening, engaging in dialogue, willingness to exchange value for mutual benefit, developing mutually beneficial relationships, cooperation in humanist projects, and eschewing violence, coercion or inducement) are associated with soft power relationships in civil diplomacy between citizens of different countries.

Cultural diplomacy comprises stakeholders from different backgrounds and fields. Kim (2018) classifies actors in the field of cultural sectors based on different classifications in the table below (Table 1). However, Isar and Triandafyllidou (2021) found that these actors did not solely work for national interests and agendas but also for personal interests. The two authors find that some motivations include the desire for joint learning, discussion, research, experimentation, profit, co-funding, and collaboration in the artistic process, to create original artistic works.

**Table 1**

*Domestic and International Culture Actors in Cultural Diplomacy*

<table>
<thead>
<tr>
<th>Public Stakeholders</th>
<th>Culture Actors (Domestic dan International)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Public Sectors</strong></td>
</tr>
<tr>
<td></td>
<td>National Museum,</td>
</tr>
<tr>
<td>Government Agencies, Ministry of Foreign</td>
<td>Public Art Gallery,</td>
</tr>
<tr>
<td>Affairs, Ministry of Culture</td>
<td>State Orchestra,</td>
</tr>
<tr>
<td></td>
<td>Performing Arts</td>
</tr>
<tr>
<td></td>
<td>Public Company</td>
</tr>
</tbody>
</table>


Villanueva (2018) stated that cultural diplomacy represents soft power, national identity (nation branding), and cosmopolitan constructivism. Nation branding is a type of cultural diplomacy that frequently employs national symbols such as cultural products or celebrities from the country to serve as a country profile to distinguish that country from others in the international market. This method is a political strategy designed to be readily accepted by the wider community. This method is a political strategy intended to gain widespread acceptance. Nation branding is easily adaptable to the dynamics of globalization and can be used by a country to create a reputation following the desired image.

Cultural diplomacy, as a form of cosmopolitan constructivism representation, aims to foster good relations and cooperation among countries while achieving international peace. The United Nations and UNESCO are global organizations that promote collaboration and cultural exchange to achieve bilateral and multilateral connections,
aligning their values with cosmopolitan constructivism.

Each country has its approach to cultural diplomacy. This distinction can be seen in six aspects of cultural diplomacy that must be considered (Villanueva, 2018), namely:

1. Agency and reception: parties responsible for practicing and accepting cultural diplomacy.
2. Instrumentality: analyzing the methods and cultural concepts used in diplomatic practice.
4. Spatial: the scope of implementing cultural diplomacy policies on geostrategic scales, namely local, regional, international, or global.
5. Directionality: Identify methods of utilizing national culture to influence other countries, whether cultural diplomacy is one-directional, two-directional (bilateral), or multi-directional (multilateral).
6. State/corporate financing: Identify the extent of the government's responsibility to represent national culture abroad.

Global Governance

The G20 2022 summit is a form of global governance. Benedict (2015) defines global governance as the purposeful order from institutions, procedures, conventions, formal agreements, and informal systems that manage activities for the collective good. Global governance spans international, transnational, and regional boundaries and is built on regulations and rights enforced by economic and moral incentives. Wu et al. (2020) imply that summits like G20 have several functions, such as building strength by calling for international collaboration to resolve global issues effectively and develop technical and global governance principles. Through summits, information can be disseminated internationally, and some nations can benefit from the experiences of others. Global governance touches on pandemic preparedness and response issues, financial and monetary systems, peace and resilience, geopolitics, geo-economics, workforce, and many more (World Economic Forum, 2022).

Summits like G20 and G7 are platforms for transnational actors to create, exchange concepts, coordinate policies, and establish global standards. Compared to other global governance platforms such as ASEAN, EU, or NATO, summits are more flexible in letting a more significant number of both state and non-state actors (private sectors) collaborate in the system. Jang et al. (2016) identify four forms of global governance relations: public-private collaboration, private governance, international governmental organizations, and tripartite governance mechanisms. According to Zurn's global governance theory in Fioretos and Tallberg (2021), the reflexive authority present in global governance is necessary. This authority is shown by how domestic and international actors abide by international laws and regulations, as they know they cannot independently comprehend or resolve global issues. Zurn also suggests that epistemic authority is present in global governance. Epistemic authority refers to expert knowledge and moral integrity that has become a basis of global institutions and guides global stakeholders. Some examples are the United Nations Sustainability Goals 2030, United Nations Framework Convention on Climate Change, and other global treaties.

METHOD

This research used mixed methods. According to Schoonenbom and Johnson (2017), mixed methods research is a type of research in which researchers combine elements of qualitative and quantitative research approaches. This method is used to understand better the relationship or difference between qualitative and quantitative data.
(Shorten and Smith, 2017). This method can enrich conceptualization with evidence, allowing for more in-depth answers to research problems. The data used in this study were collected using both qualitative and quantitative methods. Researchers employed focus groups, interviews, observation, and case studies to gather qualitative data. Researchers used survey techniques, statistical analyses, and graphs to gather quantitative data. The researcher conducts a literature review on cultural diplomacy in addition to the existing data to establish the study's significant concepts and theoretical framework. Researchers also compile statistics and reports from government agencies and surveys to support the research process.

The data that has been obtained will be analyzed through inferential statistical methods and thematic analysis. According to Kalish and Thevenow-Harrison (2014), inferential statistics is an analytical method used to conclude a population in general based on sample results. Inferential statistics help determine the likelihood or probability of a phenomenon occurring and assist in identifying causal relationships in an event. The outcomes of this data processing are expressed in percentages. According to Nowell et al. (2017), thematic analysis is a qualitative research method used to answer various problems in a study. The thematic analysis identifies, analyzes, compiles, describes, and reports on the themes found in the data set. The advantage of the thematic analysis method is that it has a flexible approach that can be modified according to research needs, resulting in detailed data (Kiger & Varpio, 2020).

Next is the process of merging or merging. In this process, the researcher brings together quantitative and qualitative data so that both can answer research questions and general hypotheses (Guetterman et al., 2015). The last stage is interpreting all the data through a convergent or divergent mindset to obtain the final results. The concept of divergent thinking is a way of thinking that emphasizes creativity to find solutions to problems (Palmiero, 2020). Meanwhile, convergent thinking uses logical and linear steps to analyze several solutions formulated for a problem to determine the correct solution or the most likely to succeed. Therefore, the interpreted data is expected to describe the phenomenon of the research object and answer research questions. In addition, this data is also used to design solutions and recommendations to address global challenges in cultural diplomacy.

In testing the validity of the qualitative data, the researcher conducted a data credibility test, transferability test, dependability test, and confirmability test. Several methods can be used to test the data's credibility, such as triangulation, extended observations, increasing persistence, negative case analysis, reference materials, and member checks. These methods conduct interviews or re-observe the object of research in-depth and check whether the results found are under the literature review (Mekarisce, 2020). The researcher tested the wetness of the qualitative data validity and reliability. The validity test determines whether the data obtained from the research instrument has accurately measured all variables. The reliability test tests the consistency of the data obtained (Heale & Twycross, 2015).

This research is divided into four stages which lasted 24 weeks. In the first stage, the conceptual or theoretical phase, the researcher formulates the objectives, urgency, and benefits of the research, the research problem, the sampling framework, and the research design. The next stage is the technical phase which includes data collection and analysis. After collecting and analyzing the data, the researcher enters the application phase. In this phase, the researcher interprets and checks the legitimacy of the data that has been obtained. The last stage is dissemination, where researchers write research reports based on the data that have been obtained and present them at conferences and workshops.
RESULT

This research found that the 2022 G20 summit is part of implementing global governance, where transnational stakeholders gather to solve global issues. Aside from focusing on economic-related issues, such as revitalizing the post-pandemic global economy, the 2022 G20 also wants to focus on fostering world peace in light of the Russo-Ukrainian war in early 2022. The war has divided members of the G20 countries into two blocs, the Western blocs, and the Eastern blocs, making it difficult for all the countries to discuss in an unbiased and inclusive environment. Therefore, cultural and economic diplomacy is necessary to bind the disunity between G20 nations.

Cultural diplomacy in G20 2022 Indonesia comes in various forms and initiatives. As the host country, Indonesia has prepared various side events aside from the main summit to accommodate all the essential agendas that all corridors of the working group must discuss. Following the concept of global governance, the G20 2022 is organized by transnational state and non-state actors, giving more room to the community to realize global goals. This article finds that some critical actors in fostering and developing cultural diplomacy are the Ministry of Education, Culture, Research, and Technology (MoECRT), the Ministry of Tourism and Creative Economy of the Republic of Indonesia (MoTCE), Ministry of Tourism, and Ministry of Foreign Affairs (MoFA) as well as domestic and local stakeholders in cultural and tourism sector.

DISCUSSION

Russia-Ukraine Conflict: Different Values and Goals of G20 Members

The Russia-Ukraine conflict has created inevitable factions and blocs between member countries. Western countries such as the United States, United Kingdom, Canada, and the European Union, along with their eastern allies Japan and the Republic of Korea, have condemned Russia's military aggression and are, therefore, unwilling to attend the 2022 G20 summit if Russia is attending it. These countries have been pressuring Indonesia as the host to remove Russia from the summit. However, Indonesia declined to do this, showcasing neutrality and fostering peace dialogue within these conflicting countries. Kremlin's spokesperson Yuri Ushakov confirmed on 27 June 2022 that President Vladimir Putin is attending the summit in Bali. This statement followed Italian Prime Minister Mario Draghi's spiraling claim that President Joko Widodo was excluded from the summit (The Associated Press, 2022). President Joko Widodo confirmed President Putin's attendance on 19 August 2022 after Kremlin reported that the two leaders had a phone call with each other the following day. The news of President Putin's confirmed attendance was published by the state-controlled news agency, Ria Novosti, under the title "Putin posetit sammit G20 na Bali" (Putin to attend G20 summit in Bali) on 19 August 2022. By 24 August 2022, this news had been viewed more than 125,000 times. However, it was met with mixed reactions from Russian citizens, with 1645 likes and happy feedback; 70 were surprised, while 1833 others disliked and were unhappy with the news (Ria Novosti, 2022).
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Road-to-G20 and Side Events

The Road-to-G20 events and side events are taking place throughout 2022 in Indonesia, supporting the main G20 events. As of June 2022, 139 Road-to-G20 and 130 side events are confirmed. More than 50 governmental agencies are involved, including ministries, the Indonesian Chamber of Commerce and Industry, The Audit Board of the Republic of Indonesia, the Bank of Indonesia, the Corruption Eradication Commission, and the City and Provincial level government. Some civil organizations are also involved, such as Indonesian Youth Diplomacy (IYD), Legal Independent Institution, and the International Trade Union Confederation (ITUC). These side events include high-level seminars, exhibitions, cultural showcases, trade promotions, policy dialogue, workshops,
meetings, webinars, and discussion forums (economic cooperation, investment, financial, and banking industry). The scope of these events is both domestic and international, covering a broad range of working groups such as science, trade, investment, energy transition, digital economy, research and innovation, women 20, youth 20, urban 20, tourism, employment, agriculture, supreme audit, sustainable finance, infrastructure, education, anti-corruption, civil 20, labor 20, parliament 20, and many more. The primary and side events are located in Central Jakarta, Bali, Labuan Bajo, and Bandung. However, some are also held outside Indonesia, such as in Australia, India, Paris, Morocco, and South Korea. Some examples of international-level G20 conferences are:


3. World Conference on Creative Economy (WCCE) (5-7 October 2022, Bali). Conference theme Inclusively Creative; A Global Recovery

The Indonesian Ministry of Tourism and Creative Economy holds the events above. They invite Ambassadors of G20 member countries, G20 Sherpas or Track, Ministries, Agencies, and other relevant stakeholders (Ministry of Tourism, Republic of Indonesia, n.d.). These events bring up the potential elements of cultural and economic diplomacy, such as tourism and the creative economy. In tourism, one could engage in tangible and intangible cultural products, ranging from traditional clothes, musical instruments, artworks, cuisines, architecture, monuments, performing arts, traditional skills, and local values.

Figure 2.

A study by Carbone (2017) and Fadilah & Revindo (2021) showed how sustainable tourism could foster cultural diplomacy between countries. The positive results obtained
Cultural diplomacy can be essential in promoting global economic recovery and peace. By showcasing cultural exchange programs, highlighting the economic benefits of cultural exchange, promoting cultural understanding through the arts, and facilitating intercultural dialogue, the G20 side event can help build relationships between countries and promote a more peaceful and prosperous world.

Cultural Stakeholders in Indonesia G20 2022

The various events mentioned above are forms of cultural diplomacy utilized to ensure and encourage the active involvement and interest of all domestic and international stakeholders. In the cultural sector, Indonesia's Ministry of Education, Culture, Research, and Technology (MoECRT) is responsible for leading the path to reviving cultural elements essential in cultural diplomacy.

The Ministry will hold the G20 Culture Ministers Meeting in September 2022 with a "Culture for Sustainable Living" theme, focusing on global cultural sector recovery post-pandemic. There are five main cultural agendas to be discussed at the summit, which are (1) the role of culture in creating sustainable living; (2) the economic, environmental, and social impacts of culture-based policies; (3) co-management of cultural resources; (4) equitable access to cultural, economic opportunities and (5) mobilization of international resources such as initiating a funding mechanism to support cultural sectors hit by the pandemic (Author 3, 2022). Indonesia's MoECRT initiated a global funding mechanism called the Global Arts and Culture Recovery Fund, which aims to support local wisdom,

from cultural diplomacy are 'positive peace,' promotion of intercultural dialogue and economic impact. Global governance institutions such as UNESCO and UNWTO, along with the intergovernmental platform G20, can promote destination sites and manage cultural heritages with the partnership of local stakeholders (public and private).

Other examples of these side events are (G20 Indonesia 2022, n.d.):
1. (High Level) Seminars: SAI20 Seminar (17 June 2022, Labuan Bajo), Seminar Women and Community Empowerment (1 July 2022, Southern Jakarta), High-Level Seminar on Scarring Effect in Financial Sector (15 July 2022, Bali).
2. (High Level) Forums: Joint G20/OECD Corporate Governance Forum (14 July 2022, Bali), High-Level Trade Investment and Industry Forum (HLTIIF) (26 July 2022, Central Jakarta).
5. Symposiums: Tax Symposium (14 July 2022, Bali), Seminar G20 GPFI High-Level Symposium on Harnessing Digitalization (05 October 2022, Surabaya).
7. Showcase: Showcase of Indonesia’s Climate Actions (1 September 2022, Denpasar), Showcase BI-FAST, QRIS Family, SNAP (22-23 September 2022, Paris), Showcasing Taste of Indonesia (14-15 October 2022, Morocco).
8. Exhibition and Expo: “Pride of Indonesia” (15 November 2022, Bali).
philosophies, and practices in the cultural sector (Rojab, 2022). The Ministry's Director General of Culture, Hilmar Farid, emphasizes the importance of active collaboration from G20 member countries to ensure this initiative will effectively revitalize the post-pandemic industry.

The peak of cultural talks in the 2022 G20 is in the Culture Ministers Meeting (CMM), which is planned to be held on 12-13 September in Borobudur Temple, Central Java. During this period, the Indonesian Ministry is preparing to hold several events such as Cultural Carnival, Giant Meeting, Music Concert, Student Festival, Indonesia Bertutur, and the Ruwatan Bumi ritual. More than 2000 cultural actors, local communities, and international artists are expected to participate in this series of events (Swasty, 2022).

Aside from providing preliminary information about the main and side events of the summit, the G20 website also has a separate section to promote Indonesian culture and tourism. This section in the site is called Explore Indonesia, which recommends two choices for visitors: experience Indonesia and Indonesian craft. The Experience Indonesia section, supported by the Indonesian Ministry of Tourism, highlights the country's top 6 recommended tourist areas: Bali, Lombok, Labuan Bajo, Yogyakarta, Lake Toba, and Bangka Belitung. On the other hand, the Indonesian craft section introduces users to cultural heritages such as Batik, Keris, Wayang, woodcarving, and traditional jewelry. This page also redirects users to Indonesian marketplaces should they be interested in purchasing the items. The G20 organizers jointly support this purchasing system with the Bank of Indonesia, the Ministry of Communication and Information Technology (MoCIT), Coordinating Ministry for Economic Affairs, and the Indonesian e-commerce company, Tokopedia.

As mentioned in the previous section, the Ministry of Tourism and Creative Economy of the Republic of Indonesia (MoTCE) also significantly promoted the cultural agenda during G20. The main G20 event occurs in Bali, an Indonesian primary tourist destination, which naturally triggers the increase of foreign tourists in the country. According to UNWTO, the term tourists refer to any individual who travels to a country outside the country of residence for less than one year, driven by a primary purpose of business, vacation, or other personal purposes. Therefore, the Indonesian Central Bureau of Statistics classifies tourists into two groups. The first group comprises individuals traveling for personal purposes such as vacation, recreation, visiting friends or family, education, health, religion, sports, and shopping. In contrast, the second group comprises individuals who travel for business purposes such as attending meetings, conferences or congresses, trade shows, and concerts.
In general, Indonesia saw an increase of 1,973.96% in tourists in June 2022 compared to June 2021 and a 62.69% increase compared to May 2022. There were 345,438 visitors in June 2022 compared to 16,656 in June 2021 (Pusdatin, 2022). Balinese international airport, Ngurah Rai International Airport, accommodated the most significant number of visitors with 181,545, followed by Jakarta’s Soekarno-Hatta International Airport with 85,587, Batam's Hang Nadim International Airport with 39,649 visitors.

The surge in tourism numbers in Indonesia can be attributed to various factors. One major factor is the gradual reopening of international travel and relaxation of COVID-19 restrictions. As vaccination campaigns gained momentum globally, more countries began allowing their citizens to travel abroad, resulting in a higher demand for tourist destinations like Indonesia.

Another contributing factor to the significant increase in tourists is the country's efforts to promote itself as an attractive and safe destination. The Indonesian government, along with local tourism boards, launched various marketing campaigns highlighting the

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**Figure 3.**
Number of Foreign Tourists Arrivals in 2022  
(Source: Central Bureau of Statistics)

**Figure 4.**
3 Airports with the Highest Foreign Tourists Arrivals in 2022  
(Source: Central Bureau of Statistics)
country's natural beauty, cultural heritage, and unique experiences. These promotional efforts, coupled with favorable exchange rates and competitive travel packages, enticed travelers to choose Indonesia as their vacation spot.

Furthermore, the availability of direct flights to popular tourist destinations within Indonesia played a crucial role in the surge of visitors. Ngurah Rai International Airport in Bali, being one of the busiest airports in the country, served as a gateway for a large number of tourists. Its strategic location and well-established infrastructure made it convenient for travelers to access Bali’s stunning beaches, lush landscapes, and vibrant culture.

In addition to Bali, other airports such as Soekarno-Hatta International Airport in Jakarta and Hang Nadim International Airport in Batam also witnessed a substantial influx of visitors. Jakarta, as the capital city, attracts tourists for its bustling urban life, historical sites, and vibrant nightlife. On the other hand, Batam's proximity to Singapore makes it an appealing destination for both leisure and business travelers.

The surge in tourism numbers not only brings economic benefits to Indonesia but also contributes to the preservation and promotion of its rich cultural heritage. The revenue generated from tourism can be reinvested in local communities, infrastructure development, and environmental conservation efforts, ensuring a sustainable and responsible tourism industry.

Table 2.
Foreign Visitor Arrivals in Indonesia

<table>
<thead>
<tr>
<th>Year</th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitor Arrivals (in million)</td>
<td>16.11</td>
<td>4.05</td>
<td>1.56</td>
<td>5.47</td>
</tr>
</tbody>
</table>

(Source: Central Bureau of Statistics)

Tourists from Australia contributed the highest number of 64,525 visitors, followed by tourists from Singapore with 53,019 visitors, Malaysia with 31,715 visitors, India with 25,670 visitors, and the USA with 17,238 visitors. These numbers indicate a positive impact triggered by the G20 side events held in different cities in Indonesia.

The number of tourist arrivals in Indonesia has not yet recovered from the impact of COVID-19, as the 5.47 million arrivals in recent years remain significantly lower than the 16.11 million arrivals in 2019. As repeatedly emphasized in the past few years, it is expected that the recovery of tourist arrivals will take at least three more years. The number of tourist arrivals in Indonesia has yet to recover from the impact of COVID-19, as the 5.47 million arrivals in recent years remain significantly lower than the 16.11 million arrivals in 2019. As repeatedly emphasized in the past few years, the recovery of tourist arrivals is expected to take at least three more years.

Leveraging the G20's initiatives and policies to support the recovery and growth of Indonesia's tourism industry can have significant economic and social benefits. Tourism is a major contributor to Indonesia's economy, accounting for 5.8% of the country's GDP and supporting millions of jobs. A solid and sustainable tourism industry can drive economic growth, create employment opportunities, and support the development of local communities.

Moreover, the benefits of a thriving tourism industry extend beyond economic growth. Tourism can promote cultural exchange and understanding, raise awareness of
environmental and social issues, and help preserve natural and cultural resources. By promoting sustainable tourism practices, Indonesia can ensure that its tourism industry contributes to the country's long-term social and environmental well-being.

In addition to its economic and social benefits, leveraging the G20's initiatives and policies to support the recovery and growth of Indonesia's tourism industry can also enhance regional cooperation and foster diplomatic relations. Tourism serves as a bridge between nations, bringing people from different countries together and promoting cultural exchange. By actively participating in G20 tourism-related initiatives, Indonesia can establish stronger connections with other member countries, fostering mutual understanding and cooperation.

Furthermore, the implementation of sustainable tourism practices can have a positive impact on the preservation of Indonesia's natural and cultural heritage. With its vast array of breathtaking landscapes, diverse ecosystems, and rich cultural traditions, Indonesia is home to numerous valuable resources. By embracing sustainable tourism, the country can ensure the protection and conservation of its unique attractions for future generations to enjoy. This aligns with the global sustainability agenda endorsed by the G20, allowing Indonesia to contribute to the broader efforts of preserving our planet's natural and cultural diversity.

Additionally, the promotion of responsible and inclusive tourism can empower local communities and support their social development. Through community-based tourism initiatives, Indonesia can create opportunities for local residents to actively participate in the tourism sector, providing them with income-generating activities and improving their quality of life. This approach can help reduce inequalities and enhance social cohesion, as the benefits of tourism are shared more equitably among different regions and social groups within the country.

By aligning with the G20's initiatives and policies, Indonesia can tap into the collective knowledge and experience of member countries, fostering innovation and best practices in its tourism industry. This collaboration can enable the country to adapt to emerging trends and challenges, such as digitalization and changing consumer preferences, thereby enhancing its competitiveness in the global tourism market. Additionally, sharing expertise and resources within the G20 framework can facilitate capacity-building programs and knowledge transfer, empowering local stakeholders and ensuring the long-term sustainability of Indonesia's tourism sector.

The Indonesian government has invested in G20 tourism areas. The government wishes to obtain a multiplier effect from this investment. The multiplier effect of fiscal effect is a term that refers to the proportionate increase or decrease in final revenue that results from a capital injection or withdrawal (Ganti, 2021). MoTCE has estimated that around 21,000 delegates will attend various G20 activities, and 429 will attend the main G20 summit. An estimated 4,581 delegates will attend the ministerial meeting levels, 1,212 delegates at the deputies or sherpa, 8,330 at working group meetings, and 6,436 at engagement group meetings. One hundred thousand delegates are expected to visit Indonesia during the G20 events (Junida, 2022).

MoTCE proactively held seminars and workshops with the tourism working groups of G20 to emphasize the importance of public participation in revitalizing the cultural and tourism industry. This initiative was sounded through a seminar held by the Ministry titled "Advancing Tourism Recovery and Concrete Deliverables Through MSMEs and People-Centered Development with the 5 Lines of Actions." This agenda emphasizes the importance of developing human resources, innovation, digitalization, and a creative economy, empowering women and youth, tackling climate change, conservation, biodiversity, and the circular economy, and reinforcing the right policy, governance, and
investment frameworks. These elements will be the basis for the Bali Guidelines 2022, finalized by following the communique between the G20 countries’ Ministers of Tourism in Bali. This guideline will be adopted at the G20 Tourism Ministerial Meeting on 26 September 2022 (Hendriyani, 2022).

Apart from MoECRT and MoTCE’s active participation in cultural corridors of the G20 events, the Ministry of Foreign Affairs (MoFA) is also responsible for conducting a professional and inclusive summit. On the other hand, Indonesian ambassadors in various Indonesian Embassy worldwide also reinforce cultural diplomacy with local governments in preparation for the main G20 summit. The Indonesian Ambassador to Mexico City, Cosmas Cheppy Triprakoso Wartono, met with Pablo Raphael, Director General of Cultural Promotion and Festivals, at the Mexican Ministry of Culture in July 2022. The meeting aimed to prepare for the Mondiacult forum that will be held on 28 – 30 September 2022 and emphasize Mexico’s support for G20 Culture and other bilateral collaboration. The Indonesian Ambassador also invited Mexico’s Head of the Secretariat of Culture to attend the G20 Culture Ministers Meeting in Borobudur on September 12-13, 2022. The Indonesian Embassy in Seoul also held a similar initiative by meeting with local media industry stakeholders. The Indonesian Ambassador, Gandi Sulistiyanto, emphasizes the importance of diplomacy through the media by highlighting the need for collaboration in the two countries’ creative economy and cultural aspects in preparation for the G20 summit. During the meeting, the Indonesian officials wore Batik and provided traditional cuisine, Soto Lamongan, and Gado-Gado, to promote Indonesian culture in South Korea (Utami, 2022).

In non-governmental sectors, cultural actors in Indonesia, such as galleries, museums, and other tourist sites, collaborate in realizing the spirit of the G20 in the cultural field. The National Museum of Indonesia has actively promoted cultural events supporting the G20. The Museum and Oscar Lawalata Culture launched an exhibition titled Aku dan Kain: The Age of Diversity from 11 August to 10 September 2022. This exhibition showcases traditional clothes and fabrics and holds a workshop, charity, and storytelling event. The Directorate of Film, Music, and Media of MoECRT supported this event. On 18 August to 23 August 2022, the MoECRT’s Directorate General of Culture, in collaboration with 14 local governments, launched the Pamalayu Festival at the Pulau Sawah Temple, Dharmasraya Regency, Western Sumatra, as a part of the G20 initiative. Cultural practitioners, archaeologists, students, historians, researchers, and the public participate in organizing this festival (Indriani, 2022). The festival promotes products made by micro, small, and medium enterprises, holds indie music concerts, and showcases traditional Minangkabau cuisine, art performances, drama, and historical artifacts of the ancient Dharmasraya kingdom. The MoECRT also supports the Indonesian Music Festival held by the Eki Foundation and Jakarta Arts Council on 20-21 August 2022. The free festival presents various cultural programs, from musical performances, seminars, and exhibitions to culinary experiences. These events cater to international and domestic tourists supporting the G20 agenda of revitalizing the cultural and tourism industry.

CONCLUSION
As the host of G20 2022, Indonesia has made rigorous efforts to ensure that the summit in November 2022 will be held as planned. Various measurements can determine whether the G20 was successfully held. However, we conclude that some primary indicators are (1) the summit continues to become a platform of global economic and financial discussions; (2) as a platform of peace talks between Russia and Ukraine in light of the 2022 conflict that impacted the global economy and (3) the active participation and
attendance of G20 members in the summit to contribute to solving the global problems. Through the Russia-Ukraine 2022 conflict, we could agree that coercive force is never ideal for fostering multilateral diplomacy. Therefore, amidst the tension, cultural diplomacy is Indonesia's most suitable tool to realize the G20 summit goals. At the same time, cultural diplomacy also benefits as a platform to promote each nation's culture on the global stage. Each member of the G20 countries must proactively collaborate on mutually agreed guidelines, regulations, and policies to realize the G20 goals.

Indonesia has not faced significant domestic issues, such as economic and security, that could postpone the summit. Instead, Indonesia faces threats caused by the Russia-Ukraine conflict in 2022, resulting in polarization amongst the G20 members. This polarization has caused different views, goals, and purposes in the G20 meeting agenda. Responding to this issue, Indonesia remained as neutral as possible by providing a peaceful and joyous platform to mediate the current issues amongst conflicting countries.

Although the G20 summit is focused on the global economy and finance, Indonesia has proposed a more diverse study related to the main topics. It emphasizes the need for sustainability in all spheres. The summit is essential in reviving the dormant power of cultural diplomacy caused by the COVID-19 pandemic. The road-to G20 and side events trigger multiple stakeholders from different G20 working groups to engage actively and participate in cultural events such as performing arts, technology, and education. G20 is also responsible for establishing a sustainable post-pandemic tourism industry, as the industry has proven to be an effective diplomatic tool and brings positive economic impacts to the countries involved.

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