



INDONESIA'S DIPLOMACY TOWARDS JAPAN THROUGH THE CULTURAL INSTRUMENT OF *TUNUN GRINGSING* BALI

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Abstrak

Tunun Gringsing, kain tradisional Bali yang dibuat dengan teknik ikat ganda yang langka, hanya ditemukan di tiga negara: Indonesia, Jepang, dan India. Di Jepang, kain ini dikenal sebagai Kurume Kasuri, yang berasal dari Fukuoka. Hubungan budaya antara Indonesia dan Jepang ini disorot pada Festival Keberagaman 2022, di mana kedua kain tersebut dipamerkan bersama, menekankan peran mereka dalam memperkuat hubungan bilateral. Penelitian ini bertujuan untuk menggambarkan upaya diplomasi Indonesia terhadap Jepang dengan menggunakan instrumen Tunun Gringsing Bali. Penelitian ini mengeksplorasi penggunaan Tunun Gringsing oleh Indonesia sebagai alat diplomasi budaya terhadap Jepang, dengan fokus pada aktor, kegiatan, dan tujuan yang terlibat. Dengan menggunakan metode kualitatif, data dikumpulkan melalui wawancara dan kajian literatur. Penggunaan Tunun Gringsing sebagai instrumen diplomasi budaya juga merupakan bagian dari diplomasi publik Indonesia.

Kata Kunci: budaya; diplomasi; diplomasi publik; Indonesia; Jepang; Tunun Gringsing

Abstract

Tunun Gringsing, a traditional Balinese cloth made with the rare double ikat technique, is found in only three countries: Indonesia, Japan, and India. In Japan, it is known as Kurume Kasuri, originating from Fukuoka. This cultural connection between Indonesia and Japan was highlighted at the 2022 Diversity Festival, where both fabrics were exhibited together, emphasizing their role in strengthening bilateral relations. This research aims to describe Indonesia's diplomatic efforts toward Japan using the Tunun Gringsing Bali instrument. This research explores Indonesia's use of Tunun Gringsing as a tool for cultural diplomacy toward Japan, focusing on the actors, activities, and objectives involved. Using qualitative methods, data was collected through interviews and literature reviews. The use of Tunun Gringsing as an instrument of cultural diplomacy is also part of Indonesia's public diplomacy.

Keywords: culture; diplomacy; Indonesia; Japan; public diplomacy; Tunun Gringsing

Introduction

Indonesia and Japan have maintained diplomatic relations for over 66 years, marked by a close friendship and bilateral cooperation in various sectors, including culture. Cultural collaboration is a key element in the Indonesia-Japan bilateral relationship, with Indonesian institutions actively introducing Indonesian culture in Japan and facilitating cultural exchange programs through both state and non-state actors. Cross-cultural interactions strengthen a nation's ties, both on the public and international stages, and contribute to forming a country's national identity (Aprianti et al., 2022).

Indonesia is known for its cultural diversity, particularly in traditional textiles, with *Tunun Gringsing* as one of its unique contributions. Produced through a double-ikat weaving technique, *Tunun Gringsing* originates from Tenganan Pegringsingan village in Karangasem, Bali, and it is recognized as Indonesia's intangible cultural heritage by UNESCO in 2010 (Ministry of Tourism and Creative Economy of the Republic of Indonesia, 2021). *Tunun Gringsing* is distinct in its use of natural dyes, the complexity of its production, and the lengthy time required to create it—up to five years for a single piece. This double-ikat weaving technique is extremely rare and is practiced in only three countries: Indonesia, Japan, and India (Setiawan, 2023). In Japan, this weaving style is represented by *Kurume Kasuri*, originating from Fukuoka. However, unlike Indonesia, India and Japan no longer produce double-ikat textiles traditionally, opting instead for machine production, as the manual process is considered too time-consuming and labor-intensive (Sriyono, 2018).

The shared heritage of double-ikat textiles has fostered a cultural connection between Indonesia and Japan. In 2022, *Kurume Kasuri* and *Tunun Gringsing* were jointly showcased at a workshop during the Diversity Festival in Japan. At this event, the ambassador of Indonesia to Japan, Heri Akhmadi, and the ambassador of Japan to Indonesia, Kanasugi Kenji, expressed that the meeting of *Kurume Kasuri* and *Tunun Gringsing* would enhance relations between the two nations. They emphasized that art and culture served as vital diplomatic tools (Rahayu, 2022). Given the cultural resonance between *Tunun Gringsing* and *Kurume Kasuri* and the statements of friendship, this study explores the urgency of *Tunun Gringsing* as an instrument of Indonesia's diplomacy toward Japan, posing the question: How does Indonesia employ *Tunun Gringsing* Bali as a cultural diplomatic tool in its relationship with Japan?

Previous studies, such as those by Kamaludin (2019) and Sari et al. (2022), have examined Indonesian cultural diplomacy with Japan through the Indonesian Cultural House (*Rumah Budaya Indonesia*). Kamaludin (2019) found that the Indonesian Cultural House promoted diplomacy through literary performances and traditional music training with instruments like *Angklung* and *Gamelan*. Other initiatives included exchange programs featuring workshops on Javanese dance, Balinese *rindik*, and textiles (Sari, 2022). These diplomatic efforts aimed to enhance Indonesia's image among Japanese public, with the ultimate goal of increasing Japanese tourism to Indonesia. However, unlike these studies which focused on the Indonesian Cultural House as the primary diplomatic actor, this study will examine both state and non-state actors' roles. Sari (2022) discussed textile workshops that introduced 33 Indonesian textiles as intangible cultural heritages but she did not cover *Tunun Gringsing* specifically. This gap represents an opportunity for new insights offered in this study.

Another relevant study by Destriyani & Andriyani (2020) investigated the role of batik as a cultural diplomacy tool to boost Indonesian batik exports to Japan. They highlighted the economic impact of cultural diplomacy, with Indonesian batik that was recognized not only as a cultural heritage but also as an international trade commodity, with Japan being a significant export destination. This cultural diplomacy was tied to economic diplomacy within the Indonesia-Japan Economic Partnership Agreement (IJEPA).

The collaboration between Dior and Balinese *endek* textile, analyzed by Dewi & Wiranata (2023), illustrates the use of Balinese *endek* in Indonesian cultural diplomacy that contributes to nation branding. Bali's tenun endek (endek weaving) has been utilized as a tool of Indonesian cultural diplomacy through collaboration with Dior, facilitated by the Ministry of Foreign Affairs, the Ministry of Trade, and the provincial government of Bali. Its use at Paris Fashion Week marked a breakthrough in cultural diplomacy and strengthened Indonesia's nation branding. Bali's tenun endek was also employed as a cultural diplomacy instrument during the 2022 G20 Summit which was hosted by Indonesia. The fabric was used as official souvenirs and attire for world leaders to attend the G20 gala dinner at Garuda Wisnu Kencana Cultural Park in Bali. The appearance of Bali's tenun endek at this multilateral G20 forum highlighted three dimensions: social, political, and economic. In social dimension, it represented the cultural identity of

Balinese people and stood as part of Indonesia's intangible cultural heritage. In political dimension, it reflected Indonesia's national interest and soft power. And in economic dimension, it promoted tenun endek that was produced by Small and Medium Enterprises (SMEs) (Dewi, 2024). Previous works by Destriyani (2020), Dewi (2023), and Dewi (2024) shared a common theme in discussing Indonesian diplomacy through the use of Nusantara textiles. However, this study differs by focusing on Bali's *tunun gringsing* as a cultural diplomacy instrument linked specifically to public diplomacy.

Cultural diplomacy and public diplomacy are sometimes viewed as distinct but related fields, while other perspectives consider cultural diplomacy a subset of public diplomacy. Kim (2017) defined cultural diplomacy within the broader framework of new public diplomacy and international cultural relations, viewing cultural diplomacy as an effort by cultural actors to foster understanding and mutualism beyond national interests. Kim's conceptualization is foundational for this study as it positions cultural diplomacy within public diplomacy. However, Kim's work lacks specific examples of how cultural diplomacy functions as part of public diplomacy. This is a gap that this research addresses through an exploration of Indonesia's diplomatic efforts with Japan, guided by Kim's theoretical framework.

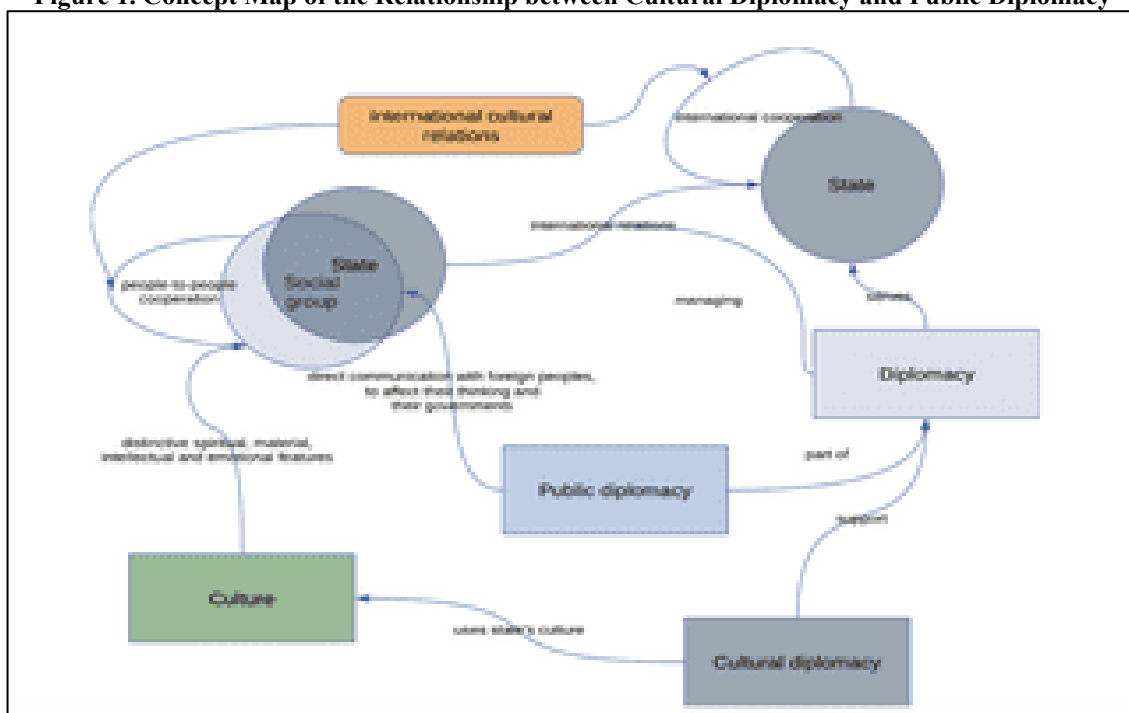
Based on previous studies, no literature has been found to discuss *Tunun Gringsing* as a diplomatic instrument between Indonesia and Japan. Cultural diplomacy studies between Indonesia and Japan using textile instruments have primarily focused on batik in relation to economic diplomacy. Studies that position cultural diplomacy as part of public diplomacy have also not provided examples of cultural diplomacy from a particular country. Therefore, this research is novel and is expected to address Kim's (2017) conceptualization regarding the relationship between cultural diplomacy and public diplomacy. This study addresses a significant gap by investigating *Tunun Gringsing*'s role as an Indonesian diplomatic tool in its relationship with Japan to bridge the fields of cultural diplomacy, public diplomacy, and international cultural relations.

The study also engages with Murray & Lamonica's (2021) view. While these fields share goals, stakeholders, and means, they differ in terms of the actors involved, as international cultural relations are often driven by private sectors, and in the direction of engagement (public diplomacy versus cultural exchange) (Murray, 2021). Cultural diplomacy can be considered grassroots public diplomacy. It means that it is a core

component of public diplomacy (Ordeix-Rigo & Duarte, 2009). Cultural diplomacy is a key element of public diplomacy. It is realized through providing information to international communities, maintaining and developing contacts with other countries in the fields of education and culture, and creating an attractive national image abroad (Gumenyuk et al., 2021). Public diplomacy that lacks cultural, value-based, and policy content of interest can negatively impact a country's reputation (Nye, Jr., 2008). Public diplomacy actors may include government institutions, individual professionals (such as diplomats), as well as nongovernmental and nonprofit organizations. Cull (2009) categorizes cultural diplomacy as part of public diplomacy, alongside listening, advocacy, exchange diplomacy, and international broadcasting.

Kim (2017) supports the conceptualization of cultural diplomacy as part of new public diplomacy as well as international cultural relations. Therefore, new cultural diplomacy can be understood as an effort by cultural actors to foster cultural understanding through international cultural relations in alignment with the government's efforts to achieve credibility, trust, and mutuality through shared normative values and common goals beyond national interests. Here, international cultural relations encompass cultural exchange programs and activities such as multicultural events, art exhibitions, performing arts concerts, popular cultural arts, international festivals, and more. Within this conception, this study also classifies cultural actors into two groups: (1) cultural actors associated with new public diplomacy, such as governmental bodies, governmental agencies, and quasi-governmental institutions; and (2) cultural actors within the realm of international cultural relations, particularly those facilitated by private initiatives, such as individual artists, commercial enterprises in the arts and culture sectors, non-profit organizations, and nongovernmental organizations. José & Santiago (2022) classify these into two groups: the state and social groups, which involve collaborations between individuals or non-state actors.

Figure 1. Concept Map of the Relationship between Cultural Diplomacy and Public Diplomacy



Source: Santiago, 2022

The concept map illustrating the relationship between public diplomacy and cultural diplomacy was developed by José (2022) in his study of cultural diplomacy within the European Union. This concept map will serve as a reference for the author to analyse Indonesia's diplomatic efforts toward Japan using *Tunun Gringsing* from Bali as a cultural diplomacy instrument which is viewed as part of public diplomacy.

Methodology

This study employs a descriptive qualitative methodology, utilizing a case study approach focused on *Tunun Gringsing* as a diplomatic tool between Indonesia and Japan. According to Rahardjo (2017), case studies allow researchers to develop a detailed and holistic understanding of a given subject. Using the frameworks of cultural diplomacy and public diplomacy, this study explores Indonesia's diplomatic efforts toward Japan through the cultural instrument of *Tunun Gringsing*.

Primary data was gathered through in-depth interviews with key figures, including Mr. Gede Nova from the Bali Province Department of Industry and Trade, Mr. Putu Yudiana, the head of Tenganan Pegringsingan village, Ms. Rere Woelandari of the Karacitra Foundation, Mr. Wayan Yasa, the head of the *Tunun Gringsing* Geographical Indication Protection Society (MPIG), and Ni Kadek Tresnawati, a *Tunun Gringsing*

artisan. Secondary data was obtained from literature reviews of books and journals discussing *Tunun Gringsing*, as well as articles on official websites of the Ministry of Foreign Affairs of Indonesia, the Bali Provincial Government, and social media accounts of the Indonesian Embassy in Tokyo, the Karacitra Foundation, and the Indonesian Student Association in Japan.

Results and Discussion

Tunun Gringsing and Kurume Kasuri as Cultural Heritage

Tunun Gringsing was recognized by UNESCO as part of Indonesia's intangible cultural heritage in 2010 (Ministry of Tourism and Creative Economy of the Republic of Indonesia, 2021). Within Indonesia, *Tunun Gringsing* has also been registered with intellectual property rights as a Geographical Indication (GI) to prevent misusing or copying in the face of technological advancements. This Geographical Indication status was granted to the village of Tenganan in 2016, represented by the *Tunun Gringsing* Geographical Indication Protection Society (MPIG) (Mardiastuti, 2018). Additionally, *Tunun Gringsing* was officially listed as a communal intellectual property by the Indonesian Ministry of Law and Human Rights on June 14, 2022 (Directorate General of Intellectual Property, 2022).

The cultural heritage of *Tunun Gringsing* is rich in symbolic meaning. According to Lodra (2015), the creation of *Tunun Gringsing* is rooted in the harmony of religious, traditional, and cultural values, as well as the rituals practiced by the indigenous community of Tenganan, Karangasem. The people of Tenganan Pegringsingan view *Tunun Gringsing* as a form of respect for their traditions and ancestors, and they pass it down through generations with pride and reverence (Media Indonesia, 2022). I Wayan Yasa, a representative of MPIG, affirms that *Tunun Gringsing* embodies Indonesia's national identity (Interview with MPIG Head, June 7, 2024). Despite its significance, *Tunun Gringsing* remains a rare textile within Indonesia and globally, warranting protective measures to ensure its preservation.

Tunun Gringsing originates from Tenganan Pegringsingan village in Manggis sub-district, Karangasem regency, Bali. This weaving art has been practiced by the village's indigenous community for centuries and it has been passed down from generation to

generation. *Tunun Gringsing* is one of only three double-ikat woven fabrics worldwide, making it a highly unique cultural artifact. The fabric embodies a cultural heritage which is inseparable from the social, customary, cultural, religious, economic, and political fabric of the local community (Lodra, 2015). The name "*Tunun Gringsing*" itself carries symbolic meaning. Derived from "*gring*" meaning "sick," and "*sing*," meaning "not", the name represents the concept of being free from illness and it is believed to ward off sickness.

The production of *Tunun Gringsing* entirely employs traditional methods, with natural dyes sourced from materials like candlenut oil, ash water, taum leaves, and mengkudu root bark (Interview with *Tunun Gringsing* artisan, June 4, 2024). The village has preserved 17 traditional *Tunun Gringsing* motifs, which have expanded to 27 designs, primarily through the Geographical Indication framework (Interview with Tenganan Village Head, May 21, 2024). According to Putu Yudiana, the village head, the symmetrical motifs of *Tunun Gringsing* symbolize the Tenganan community's balanced way of life. The color palette—red, black, and white—represents the elements of fire, water, and wind. This color palette is believed to contribute to health when in balance (Interview with Tenganan Village Head, May 21, 2024). Consequently, *Tunun Gringsing* is viewed not only as a piece of cloth but also a philosophical emblem which is deeply rooted in the community's beliefs.

In the Tenganan Pegringsingan community, every individual is expected to own *Tunun Gringsing* cloth, especially for traditional ceremonies. This mandate reinforces efforts to preserve both the weaving techniques and the natural resources needed for production (Interview with Tenganan Village Head, May 21, 2024). This dedication reflects the community's belief in the inherent values which is symbolized by *Tunun Gringsing*, which represent the collective trust, beliefs, and values passed down across generations. Through weaving, the community sustains its cultural identity, maintaining traditions, and honoring ancestral values (Lodra, 2015).

Similarly, Japan's *Kurume Kasuri*, a double-ikat textile like *Tunun Gringsing*, holds cultural and historical significance. *Kurume Kasuri* originated in Chikugo, Fukuoka Prefecture, and it has maintained its value as a traditional Japanese craft. In 1957, the city of Kurume, home to *Kurume Kasuri*, was designated a cultural property by the Japanese

government (Kiino, 2023). This status has facilitated the production of over 50 certified *Kurume Kasuri* products, aimed at enhancing recognition on a global scale (Baker, 2014).

The production of *Kurume Kasuri* began in Chikugo and later spread to nearby regions, such as the cities of Chikugo, Hirokawa, Kurume, Yame, and Okawa, totaling 31 facilities dedicated to *Kurume Kasuri* production (Motomodachi, 2024). As a traditional fabric used for making kimonos, *Kurume Kasuri* has symbolized cultural importance in Japanese society. It is used to make the *furisode*, a kimono worn by unmarried women at coming-of-age ceremonies (*seijinshiki*) and formal attire for wedding guests (Kentaro, 2023).

Despite their differences, *Tunun Gringsing* and *Kurume Kasuri* share a common weaving technique: double ikat. Both textiles use hand-dyed warp and weft threads, incorporating natural dyes and traditional methods. The cultural connection between the two was noted by Yusli Wardiatno, Education and Cultural Attaché of the Indonesian Embassy in Tokyo. He remarked that Indonesian textiles, particularly *Tunun Gringsing*, bear a resemblance to traditional Japanese textiles, which emerged around 200 years ago (Ministry of Education and Culture of the Republic of Indonesia, 2022). However, unlike *Kurume Kasuri*, *Tunun Gringsing* continues to be produced by hand, using non-mechanical looms, whereas *Kurume Kasuri* production has been modernized with machinery.

The existence of *Kurume Kasuri* and *Tunun Gringsing* as double-ikat textiles illustrates the shared heritage between Indonesia and Japan. This cultural connection has provided a foundation for cultural diplomacy, as noted by the Indonesian Embassy's Education and Cultural Attaché in Tokyo, who highlighted the effectiveness of Indonesian textiles, particularly *Tunun Gringsing*, in engaging Japanese society, which holds deep respect for culture (Ministry of Education and Culture of the Republic of Indonesia, 2022). This diplomatic relationship is further reinforced through various cultural exchange programs and events that celebrate the shared heritage of double-ikat weaving.

Tunun Gringsing as an Instrument of Indonesian Diplomacy with Japan

As one of the world's three textiles made using the double-ikat technique, *Tunun Gringsing* serves as a valuable tool for Indonesian cultural diplomacy. Various activities

have been conducted to reinforce Indonesia-Japan relations using *Tunun Gringsing* as a diplomatic instrument. According to the Education and Cultural Attaché of the Indonesian Embassy in Tokyo, the use of *Tunun Gringsing* in Japan has been an effective means to strengthen ties between the two countries (Ministry of Education and Culture of the Republic of Indonesia, 2022). In 2022, *Tunun Gringsing* featured prominently at the "Indonesia Diversity: A Million Colours" festival, an event initiated by the Indonesian Student Association in Japan (PPIJ) and supported by the Indonesian Embassy in Japan. Held on July 30, 2022, in Yokohama, Japan, the festival involved collaborations between PPIJ, the Embassy of Republic Indonesia, and the Karacitra Foundation, a cultural resource management organization from Indonesia (Interview with the Chairperson of Karacitra Foundation, January 4, 2024). Karacitra Foundation's decision to showcase *Tunun Gringsing* stemmed from its shared cultural technique with Japan's *Kurume Kasuri*. Shimogawa Kasuri Factory, led by Kyozo Shimogawa, a Japanese double-ikat artisan, also participated in the festival.

The decision to highlight *Tunun Gringsing* was carefully considered by both the Indonesian Student Association in Japan and the Karacitra Foundation (Interview with the Chairperson of Karacitra Foundation, January 4, 2024). The 2022 "Indonesia Diversity Festival: A Million Colours" included *Tunun Gringsing* as a key symbol of cultural exchange. Selected by the Karacitra Foundation, *Tunun Gringsing* represented Indonesia's cultural heritage in Japan, mirroring Japan's own *Kurume Kasuri* tradition.

Figure 2. Indonesian *Tunun Gringsing* Cloth at the "Indonesia Diversity Festival: A Million Colours" Event



Source: Yayasan Karacitra, 2022

The festival consisted of two main activities: a workshop comparing Indonesian and Japanese double-ikat textiles and a performance of Indonesian arts and culture by PPIJ. The workshop offered insights into the cultural background, history, production processes, and functions of the respective textiles in their native traditions. The festival's vision also aimed to highlight the potential of Indonesian communities in Japan across culture, art, and business, while fostering stronger cultural ties with Japan. Additionally, it provided an opportunity for Japanese participants to learn about Indonesian culture directly (Interview with the Chairperson of Karacitra Foundation, January 4, 2024). Therefore, the "Indonesia Diversity Festival: A Million Colours" deepened Japanese understanding of Indonesia's and Japan's shared double-ikat weaving heritage.

The festival drew prominent representatives from both nations, including the Indonesian Ambassador to Japan, Heri Akhmadi, his spouse, Nuning Akhmadi, and other officials from the Indonesian Embassy in Tokyo, such as Prof. Yusli Wardiatno, the Education and Cultural Attaché, and Mr. Juman Nazar, Second Secretary of the Embassy. Indonesian expatriates in Yokohama and neighboring areas, Japanese locals, members of PPIJ, and members of the media also attended. The event was conducted in a hybrid format, utilizing social media platforms to reach a broader audience.

In 2023, *Tunun Gringsing* continued to serve as a diplomatic instrument in the "Business Forum on Trade, Tourism, and Investment" event held in Tokyo, Japan, from April 2 to April 3, 2023. The event, organized by the Governor of Bali, I Wayan Koster, commemorated the 65th anniversary of Indonesia-Japan diplomatic relations. Aside from cultural promotion, this forum aimed to strengthen economic ties between Indonesia and Japan. The integrated promotion of *Tunun Gringsing* at this forum was initiated by the Indonesian Embassy in Tokyo (Karacitra.id, 2023). The Indonesian Embassy's invitation for a collaborative promotional effort was positively received by Bali's local government, with the Regional Craft Council (Dekranasda) and the Department of Industry and Trade (Disperindag) of Bali selecting *Tunun Gringsing* as one of the featured cultural products for the event (Interview with the Senior Industry Promotion Officer of Disperindag Bali, January 17, 2024).

In response to the invitation from the Indonesian Embassy in Tokyo, a coordinated effort between government and nongovernment sectors was established to prepare and execute the promotional activities in Japan. The collaboration included the Bali

Department of Industry and Trade, the Regional Craft Council of Bali, the Trade Attaché in Tokyo, the Indonesian Trade Promotion Center (ITPC) in Tokyo, and nongovernmental entities such as the *Tunun Gringsing* Geographical Indication Protection Society (MPIG). Additionally, designers from Bali incorporated *Tunun Gringsing* into ready-to-wear fashion designs for a fashion show in Tokyo, featuring MPIG models who wore *Tunun Gringsing* garments. Small and Medium Enterprises (SMEs) from Bali were also invited to participate in the Business Forum on Trade, Tourism, and Investment, underscoring the event's collaborative nature.

Figure 3. *Tunun Gringsing* Fashion Show at the Trade, Tourism, and Investment Bali 2023 Event in Tokyo



Source: Disperindag Provinsi Bali, 2023

The *Tunun Gringsing* product, a signature item from Bali, was selected through coordination between the Bali Provincial Department of Trade and Industry (Disperindag) and the MPIG *Tunun Gringsing* to promote the product at the Business Forum on Trade, Tourism, and Investment in Tokyo, Japan, in 2023. The MPIG *Tunun Gringsing* welcomed the opportunity and provided its products for promotion. In addition to the products, MPIG *Tunun Gringsing* also prepared a catalog featuring prices, with assistance from Disperindag in translating the catalog into English and Japanese. Ongoing coordination with the Indonesian Embassy in Tokyo (KBRI) from Disperindag and Dekranasda ensured smooth preparation through regular Zoom meetings, covering event logistics and the presentation of the products to be promoted in Japan.

The purpose of the Indonesia-Japan cultural diplomacy event using the *Tunun Gringsing* fabric is divided into two main objectives. The primary goal of the event is not only to promote culture but also to fulfil the specific invitation of the Indonesian Ambassador in Tokyo for the Integrated Promotion of Trade, Tourism, and Investment Bali 2023. Another specific goal is to promote Bali's superior IKM/UMKM (Small and Medium Industries) products through this event. It serves as a platform for promoting Bali Province to attract potential tourists to visit Bali and, simultaneously, to encourage Japanese investors to invest in Bali. Additionally, the selection of *Tunun Gringsing* as a cultural diplomacy instrument is based on the fact that *Tunun Gringsing* is a Balinese double-ikat weaving which is recognized as one of Bali's signature products, as stated by Mr. Gede Nova, a Young Industry Extension Worker at Disperindag Bali (Interview with the Young Industry Extension Worker, Disperindag Bali, January 17, 2024).

The Business Forum on Trade, Tourism, and Investment attracted foreign ambassadors in Japan, fashion enthusiasts, business representatives, travel agencies, Indonesian diaspora, and Japanese attendees (Redaksi9.com, 2023). There were seventeen countries that participated, including the ambassadors from Palestine, Tunisia, Estonia, Bangladesh, Egypt, Jamaica, Malaysia, Cambodia, Myanmar, the Philippines, Thailand, Laos, and Micronesia, as well as former Japanese ambassadors to Indonesia.

Analysis of Indonesia's Cultural Diplomacy with Japan Using Tunun Gringsing Bali

Indonesia's cultural diplomacy with Japan through double-ikat weaving reflects an international cultural relationship rooted in shared heritage. According to Murray (2021), the concepts of cultural diplomacy, public diplomacy, and international cultural relations share similar goals, stakeholders, and methods, but they differ in terms of the actors involved—where international cultural relations are often driven by private entities—and in the direction of engagement (one-way or two-way) between society and state.

Culture has become a strategic instrument in international relations nowadays. It serves as a bridge to foster mutual understanding among nations. Although textiles like *Tunun Gringsing* have achieved popularity beyond their communities, they retain their status as symbols of cultural heritage. *Tunun Gringsing*'s presence at events like "Indonesia Diversity: A Million Colours" in 2022 and the "Business Forum on Trade, Tourism, and Investment" in Tokyo, Japan, in 2023, represents more than a cultural

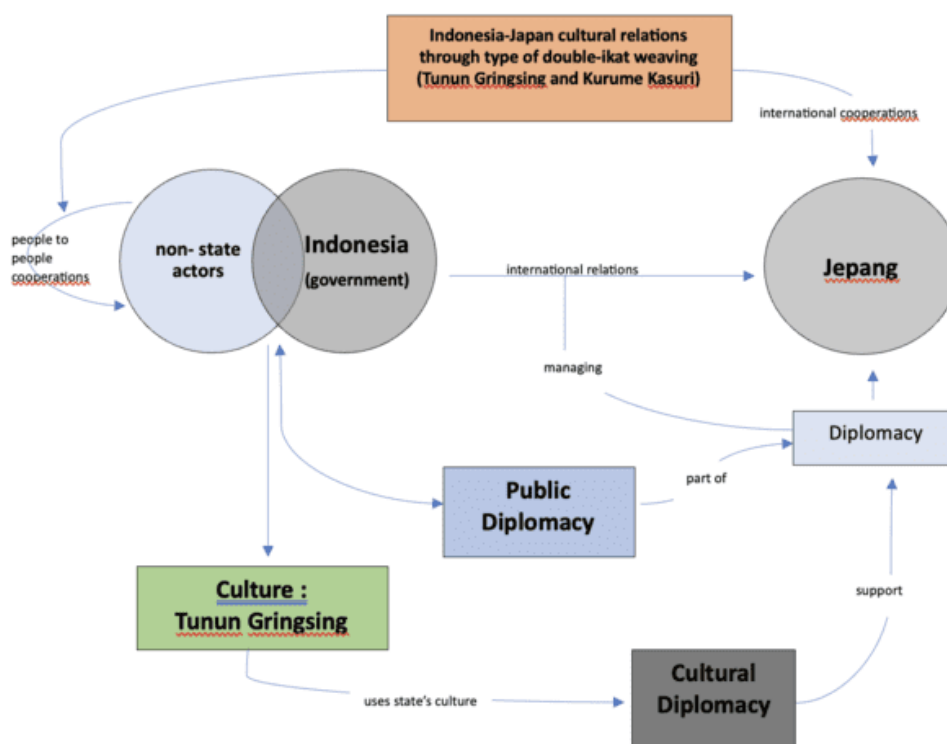
connection between two countries. Furthermore, it is a form of Indonesia's cultural diplomacy to target Japan.

Indonesia's cultural diplomacy with Japan through *Tunun Gringsing* extends beyond the activities or individuals involved. The textile itself embodies Indonesian artistry, promoting the double-ikat weaving technique via handlooms and natural dyes. Japan's participation included figures such as Kyozo Shimogawa, a *Kurume Kasuri* artisan, who engaged in learning about *Tunun Gringsing*.

Lenczowski (2011) categorizes various cultural diplomacy instruments, including arts, exhibitions, exchanges, educational programs, literature, language teaching, broadcasting, gifts, and policy promotion. Indonesia's diplomatic events—the 2022 "Indonesia Diversity: A Million Colours" and the 2023 "Business Forum on Trade, Tourism, and Investment"—utilized *Tunun Gringsing* as a cultural diplomacy tool, fitting into these categories. Clarke (2016) identifies four main actors in cultural diplomacy. They are policymakers, agencies and institutions executing cultural policies, cultural practitioners, and public participants. Both events align with Clarke's framework by involving: (1) Policymakers responsible for cultural diplomacy, represented by the Indonesian Embassy in Tokyo, specifically the Education and Cultural Attaché; (2) Agencies and institutions executing cultural diplomacy, such as the Karacitra Foundation and the Indonesian Student Association in Japan; (3) Cultural practitioners like Ms. Rere Woelandari from Indonesia and Kyozo Shimogawa from Japan; and (4) Public participants, including Japanese attendees at the workshops, art performances, and fashion shows featuring *Tunun Gringsing*.

Similarly, the 2023 "Business Forum on Trade, Tourism, and Investment" promoted *Tunun Gringsing* as one of Indonesia's cultural and economic assets. This event also aligns with Clarke's (2016) framework, involving: (1) Policymakers, represented by the Indonesian Embassy in Tokyo, the Trade Attaché, the Indonesian Trade Promotion Center (ITPC), and Bali's Regional Craft Council (Dekranasda); (2) Cultural practitioners, including the *Tunun Gringsing* Geographical Indication Protection Society (MPIG) and Balinese designers who incorporated *Tunun Gringsing* into ready-to-wear fashion; (3) Public participants, such as models, foreign ambassadors, fashion enthusiasts, entrepreneurs, travel agents, and members of Indonesia's diaspora community in Japan.

Figure 4. The Relationship Between Indonesia's Cultural Diplomacy and Public Diplomacy to Japan through the Instrument of *Tunun Gringsing*



Source: developed by the authors

This analysis illustrates that Indonesia uses *Tunun Gringsing* in cultural diplomacy to support its public diplomacy efforts with Japan. By involving state and non-state actors, Indonesia employs a collaborative approach, blending cultural exchange with diplomatic objectives. This aligns with José's (2022) concept of "social groups" in diplomacy, encompassing both people-to-people connections and state-supported initiatives. Through workshops and exhibitions, Indonesia also fulfils its public diplomacy aims, fostering two-way exchanges that involve cultural actors and participants from both countries.

This is demonstrated by the synergy and two-way exchange between the people and the state, involving cultural actors and practitioners. The cultural actors from Indonesia include government representatives such as the Indonesian Embassy in Tokyo, primarily the Education and Cultural Attaché (Atdikbud) of the Republic of Indonesia in Tokyo, with responsibilities held by the Forestry Attaché, the Trade Attaché in Tokyo, the Indonesian Trade Promotion Center (ITPC) Tokyo, the Regional National Craft Council

(Dekranasda), and the Department of Industry and Trade (Disperindag) of Bali Province. The cultural practitioners associated with *Tunun Gringsing* include the Karacitra Foundation, the Indonesian Geographic Indication Protection Society (MPIG) of *Tunun Gringsing*, Balinese designers who create ready-to-wear garments using *Tunun Gringsing* fabric, models, fashion enthusiasts, business practitioners such as Small and Medium Enterprises (IKM), travel agents in Japan, as well as the Indonesian diaspora in Japan, Japanese citizens attending as visitors, and consumers.

The cultural relations between Indonesia and Japan, utilizing the instrument of *Tunun Gringsing*, are further developed by the government through a two-way exchange involving the state, the private sector, and the public. This is more than just international cultural relations, and what's more, it extends into public and cultural diplomacy. Indonesia's cultural diplomacy using *Tunun Gringsing* in Japan is part of public diplomacy. This aligns with Cull's (2009) view, which includes cultural diplomacy as a component of public diplomacy. The analysis in this paper supports Kim's (2017) conceptualization which states that cultural diplomacy is part of the new public diplomacy as well as part of international cultural relations. Indonesia's cultural diplomacy using *Tunun Gringsing* is a key component of public diplomacy. This is manifested in providing information to the international community, particularly Japan, by giving Japanese citizens the opportunity to learn directly about Indonesian culture, maintaining and developing cultural ties with Japan based on shared traditions, such as double-ikat weaving, and creating an attractive image of Indonesia abroad. Ultimately, this reaches a wider audience and serves as a promotional platform to attract potential tourists to visit Bali and encourage Japanese investors to invest in Bali.

Conclusion

The existence of the unique and special double-ikat weaving technique, which is found in only three locations in the world, has established a cultural connection between Indonesia and Japan. *Tunun Gringsing*, as part of Indonesia's cultural heritage, has become an instrument of Indonesia's diplomacy toward Japan. Indonesia's diplomatic efforts toward Japan using the *Tunun Gringsing* instrument were carried out through two key events: "Indonesia Diversity: A Million Colours" in 2022 and "Business Forum on Trade, Tourism, and Investment" in Tokyo, Japan, in 2023. This is more than just a

cultural relationship between the two countries that relies on people-to-people cooperation. Moreover, Indonesia has undertaken cultural diplomacy efforts that involve both governmental and social groups. This is evidenced by the synergy and two-way exchange between society and the state, involving cultural actors and practitioners. The cultural actors involved from Indonesia include government representatives such as the Indonesian Embassy in Tokyo, primarily the Education and Cultural Attaché (Atdikbud) of the Republic of Indonesia in Tokyo, with responsible officers including the Forestry Attaché, the Trade Attaché in Tokyo, the Indonesian Trade Promotion Center (ITPC) Tokyo, the Regional National Craft Council (Dekranasda), and the Department of Industry and Trade (Disperindag) of Bali Province. Cultural practitioners related to *Tunun Gringsing* include the Karacitra Foundation, the Indonesian Geographic Indication Protection Society (MPIG) of *Tunun Gringsing*, Balinese designers creating ready-to-wear garments using *Tunun Gringsing* fabric, models, fashion enthusiasts, business practitioners such as Small and Medium Enterprises (IKM), travel agents in Japan, the Indonesian diaspora in Japan, and Japanese citizens attending as visitors and consumers.

Indonesia's cultural diplomacy, through workshops on the exchange of double-ikat weaving techniques and exhibitions at events such as "Indonesia Diversity: A Million Colours" and "Business Forum on Trade, Tourism, and Investment", is also part of public diplomacy. Indonesia's cultural diplomacy using *Tunun Gringsing* as a cultural instrument is part of the new public diplomacy and a facet of international cultural relations. The goal of this diplomatic effort is to provide information to the international community, particularly Japan, to maintain and develop cultural ties with Japan, to foster cultural understanding based on shared traditions such as double-ikat weaving, and to create an attractive image of Indonesia abroad. This is aligned with the government's efforts to enhance credibility and to reach a broader public.

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