CHAPTER 1

INTRODUCTION

1.1. Background

Indonesia is a multicultural country that is home to various ethnicities, races, beliefs, religions, arts, and regional cultures. The richness and diversity of culture in Indonesia pose great attraction for tourists, especially foreign tourists to visit Indonesia. Moreover, Indonesia has many potentials for now and in the future. This also underlies that Indonesia is one of the destinations for tourists from all over the world. This position also makes the government, stakeholders in the tourism sector and tourism industry players strive to improve the quality of the existing tourism industry in Indonesia.

The tourism sector is thought to be attractive and capable of boosting a country's economy. Numerous significant international corporations believe that the benefits extend to the regional and global levels and are active in the dynamics of the economy created by the tourist sector. This is because developing tourism attractions and investment are crucial to the expansion of businesses, infrastructure, and export earnings. The tourism sector is one of the biggest and fastest growing in the entire globe. This is due to the tourism industry's ongoing sustainable expansion and diversification throughout its development. (Rahman, 2019).

Tourism is an important contributor to a country's economic success. This industry generates significant foreign exchange, boosts employment prospects, and can introduce a country's culture. Indonesia's tourism industry has contributed to 4% of the country's foreign exchange earnings. The Indonesian government hopes to boost tourist arrivals to 20 million foreign visitors in the future, up from 10 million in 2015 (Widiowati, 2019). Indonesia's more

than 17,000 islands are home to a vast range of landscapes, which is one of the primary reasons for the country's emphasis on growing tourist numbers to preserve economic development in the region. The government attempts to enhance tourist visits to Indonesia, including upgrading Indonesia's infrastructure, such as information and communication technology infrastructure, health, and hygiene access, and increasing online promotion campaigns abroad (KEK, 2016).

Therefore, in 2016, the government, through the Ministry of Tourism, released "10 New Balis" which are priority tourism destinations in Indonesia which are expected to bring in tourists comparable to tourists who come to the island of Bali. It is undeniable that 40% of foreign tourists enter Indonesia through the tourist gates of the Island of the Gods. However, that does not mean that there are 10 priority destinations, all of which are similar to tourism on the island of Bali. 10 Tourism still has its own characteristics. One of the ten destinations being developed by the government is Mandalika Lombok (Anggriana, 2022).

Mandalika is a tourist area located in Central Lombok Island, West- Nusa Tenggara. This tourist area not only has the charm of enchanting beaches and seas. Mandalika has a land area of 1,030 km2 and faces the Indian Ocean which become a potential tourist area in the province of West Nusa Tenggara. Mandalika is known for having a beautiful and charming landscape. Lombok is known as an archipelago with very beautiful beaches and very beautiful scenery; one of the most famous tourist attractions in Lombok which is on the rise is the Kuta beach which has a beautiful beach charm. With clear and white sand, it was later developed as a Special Economic Zone known as the Kuta Mandalika (SEZ). Mandalika is a tourist area located in Central Lombok, West Nusa Tenggara. The Mandalika tourist area has a land size of 1,035.67 km2, managed under PT Indonesia Tourism Development

Corporation (ITDC) which has the uniqueness of a beach with a length of 14.6km (Nurwahidah, 2019).

Furthermore, Mandalika has become one of the super priority development destinations marked by the construction of various tourist spots and one of the most famous is the construction of a racing circuit, namely the Mandalika Circuit. The construction of this circuit was carried out at the end of 2019 (Rahman, 2019). The International Motor Sport Racing sports event held at the Mandalika Circuit is important because it can prove the beauty and success of the Indonesian government in hosting the event. Then the government also hopes to get confessions from other countries about the beauty of the Mandalika area, because there is not only an international circuit but it presents the natural beauty of the coast and also the diversity of beaches that you can enjoy the charm of. Which will have an impact on the number of tourist visits to Mandalika-Lombok.

Moreover, the government has made various efforts for the Mandalika-Lombok area such as the construction of the Mandalika bypass route. Later, the construction of the Mandalika access road and the Kuta-Keruak road section into four lanes is expected to change the face of the Mandalika area. However, it is hoped that this development will also be followed by community and local government awareness to maintain its beauty (Basuki, 2022). Not only that, the Indonesia Tourism Development Corporation also (ITDC) continues to realize the construction of Temporary Evacuation Shelters (TES) which are spread across several points in The Mandalika Special Economic Zone (SEZ), Central Lombok Regency, West Nusa Tenggara Province. ITDC Technical and HR Director Taufik Hidayat said that the construction of TES was included in the development master plan of The Mandalika to prepare a safe tourism area for tourists and tourism actors. Currently, the construction of TES

has covered three points, namely Lombok-Mandalika Airport bypass, International standard hotels, clean water processing installation (Hidayat, 2022).

1.2 Research Question

Based on the background and the identification of the problem, the research question is formulated as follows: How does the Indonesian government with the assistance of the West Nusa Tenggara government use the Mandalika as instrument of Cultural Diplomacy?

1.3 Theoritical Framework

The author will use the theory of Cultural Diplomacy. According to K.J Holsti in Warsito (2008:2), the notion of diplomacy is as an effort by a nation state to fight for their national interests among the international community. Diplomacy can be interpreted not only as negotiations but also all foreign relations efforts (Warsito, 2008:3). Meanwhile, culture is defined by E. B Tylor in (Poerwanto,2010:52) as a complex whole including knowledge, belief, art, law, morals, customs and various abilities and habits acquired by humans as members of society. Culture is also an embodiment of humans, adjusting to their environment is a guideline for society in carrying out social relations in social, national, and state life (Sedarmayanti, 2014). Meanwhile, Joseph Nye stated that culture is a source of soft power. Soft power is a concept popularized by Joseph Nye which refers to the ability of a country to co-opt other actors without using military threats by offering rewards in the form of economic incentives. Soft power is based on invisible or intangible sources such as ideological and cultural appeals, and the existence of rules and institutions at the global level (Ashari, 2015: 400). Related to Joseph Nye's theory about soft power, culture can be a positive representation for a country.

In addition, cultural diplomacy can be interpreted as a country's efforts to fight for its national interests through cultural dimensions, both on a micro basis such as education, sports,

science and arts or even on a macro basis according to the main characteristics that are not related to elements of coercion such as on the power of embargo, criticism and military (Holsti in Warsito, 2008:4). However, the concept of soft power diplomacy was redefined by Joseph Nye because it was incomplete about the previous soft power diplomacy. Joseph Nye defines soft power diplomacy as the ability to influence other countries through cooperation in setting agendas, carrying out and inviting positive activities to achieve desired results. Soft power diplomacy can be implemented in foreign policy techniques and instruments implemented by a country (Trunkos, 2013:4-5). In today's modern era, war is no longer the main approach in achieving a country's national interests. On the other hand, cultural diplomacy or soft power diplomacy is an option for countries in the world. Like Indonesia, cultural diplomacy is an option to achieve its national interests. Cultural diplomacy can be carried out by the government or non-government and every citizen collectively or individually (Prabhawati, 2018).

The growth of the tourism industry in Indonesia is currently experiencing significant progress. One of the efforts to advance the tourism sector in Indonesia is through cultural diplomacy. Cultural diplomacy is a tool to achieve the national interests of a country. Indonesia is a country that has a mainstay in the tourism sector, especially culture. This is because Indonesia has various tribes, races, cultures, religions, beliefs and others. Cultural diversity is a necessity that is owned by Indonesia. Cultural diversity is something that cannot be denied anymore in Indonesia. Indonesia can also unite various kinds of diversity in accordance with the motto Bhinneka Tunggal Ika, which means different but still one. The existence of cultural diversity owned by Indonesia is of course a good momentum for Indonesia to make maximum efforts to increase Indonesian cultural tourism through cultural diplomacy. The purpose of the cultural diplomacy program is to attract the hearts of the intended overseas communities and gain their

respect, the results of which are difficult to see and measure with certainty. Some of the advantages derived from cultural programs may not be seen until years of implementation. However, while not always visible and measurable, cultural diplomacy programs undoubtedly have a direct effect on those who take part or participate in the program (State, 2011).

Cultural diplomacy does not only interpret art performance but also leans towards soft power which means the implementation of politics without the use of violence. According to (AH, 2016). Cultural diplomacy is part of soft power that offers something different from political, economic and military diplomacy. This shows that cultural diplomacy emphasizes strengthening the beliefs of other parties through culture, values, ideas and ideas without resorting to violence either on a political, economic or military scale. Cultural diplomacy is an instrument that is not quantitative in nature. According to (AH, 2016), cultural diplomacy has major strengths including the following:

a. Cultural diplomacy interprets a two-way relationship so that it does not contain unilateral coercion. Therefore, it can form mutual trust from the dialogue that has been carried out.

b. Cultural diplomacy allows for better understanding because it contains something that is more interesting to the audience.

c. Cultural diplomacy is implemented in a sustainable manner so as to enable connectivity, especially for countries involved in conflict. This shows that diplomacy is an effective tool to reduce tensions and conflicts.

Therefore, cultural diplomacy is diplomacy that rejects using military force or other forms of political or physical violence in order to advance the national objectives of a nation. This cultural diplomacy goal has its goals within society and the global community. Non-state actors,

such as the people or local groups of a country active in culture, can also be actors in cultural diplomacy in addition to countries.

The concept of cultural diplomacy, which are broken down into many sections such as forms, goals, means, methods, and situations, were also defined by Tulus Warsito and Wahyuni Kartikasari. From these various divisions, all of them are related to one another, as detailed in the following table:

Table 1. The relationship between situations, forms, goals and means of cultural diplomacy

Situation	Form	Goals	Means
Peace	-Exhibition -Competition -Mission Exchange -Negotiations -Conference	-Confession -Hegemony -Friendship -Adjustment	-Tourist -Sport -Education -Trading -Art/culture
Crisis	-Propaganda -Mission Exchange -Negotiations	-Persuasion -Adjustment -Confession -Threat	-Political -Mass media -High Level Missions -Public Opinion
Conflict	-Terror -Penetration -Mission Exchange -Boycott -Negotiations	-Confession -Threat -Persuasion -Subversion	-Public Opinion -Trading -Military -Official Forums -Third party
War	-Competition -Terror -Propaganda -Embargo -Boycott -Blockade	- Recognetion -Conquest -Domination -Hegemony -Threat -Subversion	-Military -Military -Smuggling -Public Opinion -Trading -Supply of consumer goods

Source: Warsito & Kartikasari, 2007

In order to achieve the objectives of recognition, hegemony, friendship, and adjustment, cultural diplomacy can take the form of exhibitions, competitions, mission exchanges,

negotiations, and conferences using methods like tourism, sports, education, trade, and the arts, as can be seen from one of the tables above. Terrorism, negotiation, penetration, and boycott are all forms of cultural diplomacy that can be used in times of conflict and involve the public, the military, trade, outside parties, and official forums.

Propaganda, mission exchanges, and discussions with political actors, the media, high-level missions, and the public are all forms of cultural diplomacy used in crisis situations to achieve the objectives of acknowledgment, adjustment, persuasion, and threats. In a war situation, the use of military, paramilitary, smuggling, public opinion, trade, terror, propaganda, embargo, boycott, and blockade has the objectives of recognition, domination, conquest, threats, domination, subversion, and hegemony.

Based on the explanation above, cultural diplomacy is carried out by Indonesia in Mandalika-lombok through a peaceful approach by means of exhibitions as well as competitions. An example is the holding of the "*Bau Nyale*" festival, an event about the legend of the Mandalika princess which is held every year and is filled with worm-finding activities at Kuta beach with its natural beauty. The second form of activity is competition. For the first time, a motor sport racing event was held in November 2021 called the Superbike World Championship (WSBK), and in March 2022, called the MotoGP; the two motor sport racing competitions were of international level and are participated by racers from various countries, and held at the Kuta-mandalika circuit. All of these activities are carried out with the aim of gaining recognition from other countries about the beauty and uniqueness of the Mandalika-Lombok area, which includes the tourism, sports, and arts and culture sectors.

1.4. Hypothesis

Based on the topics brought up in this study on Indonesian tourism, especially in Lombok, it can be said that Indonesian government with the assistance of the West Nusa Tenggara government strive to improve the Lombok tourism using Mandalika as an instrument of cultural diplomacy, especially through exhibitions, such as the "*Bau Nyale*" festival, and competitions, particularly Motor Sport Racing.

1.5. Research Methodology

This study employs a descriptive research method and uses a qualitative methodology. This approach makes use of a method by describing and interpreting a phenomenon, including current conditions or relationships, ongoing processes, repercussions that happen, or regarding ongoing trends that can be applied to notions recognized in the literature. Data resources with secondary data sources derived from earlier research in the form of books and journal articles from various scientific journals related to the topic discussed are used in this paper. That types of data sources can be found online.

1.6. Scope of Research

This research provides a research scope to help make it easier for the author to create and complete the research on the topic. The writer will thus limit the research to the scope of the government's role in developing and promoting the SEZ Mandalika during the years 2017-2022.

1.7. Thesis Structure

Chapter 1, in this chapter provides the introduction which contains the background of the problem, problem formulation, theoretical framework, hypothesis,research method, scope, research and writing systematics. In **Chapter 2** provides the General Description about Mandalika as Special Economic Zone in Central Lombok. Therefore, in **Chapter 3** Explains about

Government Effort to improve Lombok Tourism through Mandalika as an instrument of Cultural Diplomacy. Moreover, in **Chapter 4** concludes the discussion from the previous chapter.