ANALYSIS OF INDONESIA'S NATIONAL CULTURAL IMAGE REPRESENTATION ON THE MINISTRY OF FOREIGN AFFAIRS OFFICIAL WEBSITE

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ABSTRACT As the government institution that handles the international affairs of the nation, the Ministry of Foreign Affairs of the Republic of Indonesia holds the responsibility of representing Indonesia to its international counterparts. The official website of the Foreign Ministry, www.kemlu.go.id, is the hub of information provided by the institution with news stories submitted from domestic sources and also from Indonesia's official diplomatic representative overseas. This research aims to analyze how Indonesia's national cultural image is represented on the official website of the Ministry of Foreign Affairs RI, www.kemlu. go. id. Moreover, this research also aims to analyze the aspects of 'representation and the real', as well as analyzing how 'positive and negative images' are represented on the website. This research employs a qualitative approach in analyzing aspects of 'representation and the real' and 'positive and negative images' of Indonesia's national cultural image representation on the website. Data collected are in the form of documentation of news stories published on the website. Research findings show that the Foreign Ministry illustrates representations that are in favor of Indonesia and protective of its national culture. The website presents key aspects of Indonesian culture that contribute to a positive representation.

Keywords: Representation, national cultural image, representation and the real positive and negative images, and international relations.

ABSTRAK *Sebagai lembaga pemerintah yang menangani urusan internasional bangsa, Kementerian Luar Negeri Republik Indonesia memegang tanggung jawab mewakili Indonesia untuk rekan-rekan internasionalnya. Situs resmi Kementerian Luar Negeri, www.kemlu.go.id, adalah pusat informasi yang disediakan oleh lembaga dengan berita-berita yang disampaikan dari sumber-sumber domestik dan juga dari perwakilan diplomatik resmi Indonesia di luar negeri. Penelitian ini bertujuan untuk menganalisis bagaimana citra budaya nasional Indonesia diwakili di situs resmi Kementerian Luar Negeri RI, www.kemlu.go. id. Selain itu, penelitian ini juga bertujuan untuk menganalisis aspek 'representasi dan yang nyata', serta menganalisis bagaimana 'gambar positif dan negatif' terwakili di situs web. Penelitian ini menggunakan pendekatan kualitatif dalam menganalisis aspek 'representasi dan yang nyata' dan 'gambar positif dan negatif' dari representasi citra budaya nasional Indonesia di situs web. Data yang dikumpulkan berupa dokumentasi berita yang dimuat di situs web. Temuan penelitian menunjukkan bahwa Kementerian Luar Negeri menggambarkan representasi yang mendukung Indonesia dan melindungi budaya nasionalnya. Situs web ini menyajikan aspek kunci dari budaya Indonesia yang berkontribusi pada representasi positif.*

Kata Kunci: *Representasi, citra budaya nasional, representasi dan citra positif dan negatif yang nyata, dan hubungan internasional.*

INTRODUCTION

In an era where the internet has become a vital part of communications, online presence has become just as important in the pursuit of a 'national cultural image representation' through the use of a website. It is in this particular form of media that this research will focus on. More specifically, it will look at Indonesia's Ministry of Foreign Affair's official website, www.kemlu.go.id, as a means of implementation of Indonesia's national cultural image representation in the field of international relations. The Ministry of Foreign Affairs is a government institution that deals with the international affairs of the country. Indonesia it self is a budding economic power in the global spectrum, a natural leader in its region of ASEAN (Association of Southeast Asia Nations), and a country rich of natural resources and tourism potentials. As a governmental institution, the Ministry of Foreign Affairs holds great responsibility in representing Indonesia overseas in order to further develop Indonesia's potentials.

The presence and representation of a country online has become essential in twenty-first century diplomacy. With the Internet providing transparency into governmental activities to the public, a softer, or a cultural approach to diplomacy has become increasingly relevant. The internet is the fastest and easiest way to communicate with a wide audience, at a national and international level. To that end, a website becomes an effective medium in which the Foreign Ministry can control first hand the information that is put out there. With the Internet being a channel of communication that is not restricted by national borders, it will be interesting to see how a governmental institution is representing Indonesia to the world via this website. This representation is documented in the form news articles on the Foreign Ministry's relevant activities overseas (i.e embassies and consulates) and domestic events in field of international diplomacy.

To conclude, national cultural image representation is an essential component in the development of soft power. Soft power itself is an important element of twenty-first century diplomacy in order to build national image and a reputation. It is this reputation that will help attract interest of potential countries to develop relationship in the aim of building cooperation. International cooperation is essential in international relations because it creates alliances that can encourage the growth of a country in various fields such as political security, economical advancements, education and infrastructure development. Within the context of diplomacy, I analyzed Indonesia's national cultural image representation on the Ministry of Foreign Affair's official website, *www.kemlu.go.id.*

Web pages, like photographs, can denote a certain apparent truth, provide documentary evidence, or tell the Web surfer a little about the individual or group who constructed and maintains it (Becker, 1995). The connotative meanings of the Web page emerge from the social and historical contexts under which it was constructed; particularly in situations where the conventions are like road signs. Just as we have learned to recognize the meaning of road sign symbols almost instantaneously, we have learned over a short period of time in which the Web has existed to decode the denotative and connotative content of internet web pages. This research documented web content and analyzed the national cultural image representation of Indonesia in the official website of the Ministry of Foreign Affairs of the Republic of Indonesia, *www.kemlu.go.id.*

The website contains an array of information from basic details of the Ministry it self and information regarding Indonesia's foreign policies. Enriching the website even further is the presence of news stories provided by internal and external parties. The research mainly analyzed strictly on the content by the Foreign Ministry it self: These content include news stories published from the Foreign Ministry's central office and also from diplomatic representatives overseas. It also takes into account representation through words within the news stories. It is to be noted that the research only analyzed the homepage section of the website

that provides links to news stories. The research analyzed news stones in me contextual frame or national cultural representation.

Based on the above context, the research questions that will be discussed will be divided into two categories consisting of major and minor questions. The major research questions is: How is Indonesia's national cultural image represented on the official website of the Ministry of Foreign Affairs RI, www.kemlu.go.id?

The minor research questions are:

1. What aspects of representation from real national cultural images are on the website?

2. How are the positive and negative images represented on the website?

LITERATURE REVIEWS

Understanding Representation

Representation is a rich term that holds several related meanings. According to Branston and Stafford, in the field of media studies, "representation" emphasizes that however realistic or plausible media images seem, they never simply present the world direct. "The media give us ways of imagining particular situations, identities and groups" (Branston and Stafford, 2003: 90). Media images are always understood as constructed products, a re-presentation, and not a direct transparent window on to me real. For Benshoff and Griffin, representation can be defined as a "process of presenting an image of something in order to communicate ideas or tell a story (Benshoff & Griffin, 2004: 350).

Representation can also be understood as to stand in the place of or, stand for an object, story or event, among other things. Representation also symbolizes or come to stand for a wider set of meanings or concept, as for example, the cross as symbol for the concept of Christianity. According to Stuart Hall (2003), there are two systems of representation in the process of constructing meaning. The first "system" refers to our 'conceptual map' by which everything from objects,

people and events are correlated with a set of concepts or mental representation that each person carries in their mind. It is a system because it consists of not individual concepts, but "of different ways of organizing, clustering, arranging and classifying concepts, and of establishing complex relations between them" (Hall, 2003: 217).

Each person may have different conceptual map from one another. However, we are able to communicate because we have broadly the same conceptual map, therefore allowing us to interpret and see the world in roughly similar ways. This then allows us to build a shared culture of meanings and consequently constructing a social world which we inhabit together, thus making us belong to a same culture. That is why 'culture' is sometimes defined in terms of 'shared meanings or shared conceptual maps' (du Gay, Hall, et al., 1997).

Language is the second system of representation involved in the process of constructing meaning. Having a shared conceptual map is not enough and we must be able to exchange meanings and concepts. "Our conceptual map must be translated into a shared language so that we can correlate our concepts and ideas into certain written words, spoken sounds or visual images" (Hall, 2003: 18). Words, sounds or images that carry meaning are generally known as 'signs'. These signs represent the concepts and conceptual relations between them that we carry around in our head, and together they formulate the meaning-system of our culture. "From an interaction perspective, language is a tool for negotiation of meanings between and among individuals" (Ruben and Stewart, 2006).

Language is also linked to the process of cultural identification. Even though Indonesia's national language is Bahasa lndonesia, across the nation there are a number of vernaculars linked to the diverse ethnic group. Noticeably, there is also a rapidly growing trend of English language. Previous researches based in Indonesia have found English language learning in lndonesia is believed to be beneficial to individuals and society at large (Altamira, 2010; Djiwandono, 2005; Lamb, 2007; Lamb, 2011; Lauder, 2008, and Marhum, 2009).

Some researchers have even found that English language in Indonesia has become a status symbol for some to remain attached to (chosen) types of identity such as that of upper middle class lifestyle (Altamira, 2010; Rakhmani, 2007; and Rizky, 2006).

Frameworks of Representation

Continuing on Branston and Stafford's (2003) understanding of representation, five areas of representation can be analyzed starting from stereotype, representations and gender, representation and the real, questions of positive and negative images, and other ways of changing representation (Branson and Stafford, 2004: 90-104). Each topic can be taken as an analysis framework to understand the different aspects of representation.

a. Stereotype

"Stereotype" comes from Greek 'stereo = solid', a printer's term for the solid blocks of type which could be used to represent something which would otherwise need considerable work with individual pieces of type to show fine detail. Just as electronic publishing has replaced 'solid' print, so this concept of stereotyping may now need to be rethought. Stereotyping are not actual people but "widely circulated ideas or assumptions about particular groups" (Branston and Stafford, 2003: 191). Generally, the term is considerately more derogatory than terms such as "type" or even "archetype."

Characteristics of stereotyping emphasizes some easily grasped feature(s) of the group in questions and suggest an often more, though not always, negative evaluation. Furthermore, according to Dyer (2006), while discussing stereotyping in visual media such a film, one of the methods of stereotyping is through iconography. Iconography is a kind of short-hand that places a character quickly and economically. That is, "Elms use a certain set of visual and aural signs which immediately bespeak and connote the qualities associated, stereotypically, with an identity" (Dyer, 2006: 357).

b. Representations and Gender

A distinction between sex and gender is taken into consideration in the context of representation. Sex difference refers to the division of male and female in accordance to physical characteristics from sex organs, hormonal make-up and so on. Meanwhile gender difference, even though it exists on the basis of the biological, it builds a system of differentiation that is culturally formed (Branston and Stafford, 2003: 94). Some assumptions of gender roles are circulated through the media and touches on stereotypical media images. For example, the role of women as a "domestic goddess" has been responded by feminist positions keen to challenge them and developed key approaches to representation.

c. Representation and the Real

'Realism' in representation within the media provides complex relationship that can be seen by two points of view. On the one hand, media text may be accused of being 'distorted' or 'unrepresentative' when providing 'realism' or positive images of disadvantaged groups by ignoring a straightforward relationship to the rest of the 'real'. But on the other hand, to accuse of such thing may ignore the fact that representation on the other end of the word is actually a construction with its own formal rules and fascinations (Branston and Stafford, 2003: 97).

d. Positive and Negative Images

According to Branson and Stafford (2003), groups that are heavily stereotyped and categorized into a narrow view, will often try to replace 'negative' with 'positive' images. However, this too is a complex process. From the time that a group begins to produce certain images or stories, this group have to bear what has been called a 'burden of representation' which has systematically implicated the group as a whole in terms of the audiences' approach in regards to the said group (Branston and Stafford, 2003: 100) Furthermore, there is no guarantee that a text or a 'positive image' can change audiences in progressive ways. "Texts have always to be understood in the context of audience formations and understanding, power

structures and production practices" (Branston and Stafford, 2003: 103).

e. Other Ways of Changing Representations

Finally, the fourth topic of representation according to Branson and Stafford (2003) highlights the need to look beyond just textual analysis level and into the media industries and their material processes. It is important to look at the things surrounding the media text such as the contextual political conditions, employment and struggles and in the media industries, because these are involved in influencing the construction of a representation (Branson and Stafford, 2003: 103).

Concepts Used in This Research

Taking from Branston and Stafford's (2003) questions or representation, this research drew two main focus areas to analyze: "representation and the real" and "positive and negative images". These concepts work as framework used to analyzed Indonesia's national cultural image representation in response to the data available on the Foreign Ministry's website.

1. Representation and the Real

The use of 'realism' in images of representation may be ignoring the way that media texts do not represent a straightforward relationship to the rest of the real (Branston and Stafford, 2003: 97). As it has been previously explained earlier, representation draws intertextual reference from our 'conceptual map' (Hall, 2003: 17) to formulate our understanding of a certain image, event, people and such. When using 'real' or positive images, it is necessary to raise questions of how that certain image relates to the bigger picture. The said 'realism' in representation can be stitched together in order to provide a certain reflection.

nalysis of the representation and the real is important in critically analyzing the combination of media texts in order to understand the intentional representation, which may or may not be the straightforward real representation. For example, there is a recorded amount of 1,304 ethnic groups in Indonesia (according to the 2010 BPS census). In the context of Indonesia's national cultural image representation, how much of the 'real' images actually represent the rest of Indonesia. These questions are explored in the data analysis of this research in accordance to the web content on *www.kemlu.go.id.*

2. Positive and Negative Images

It is understood that from the time images of a certain group begin to emerge, said group must bear the 'burden of representation' (Branston and Stafford, 2003: 100). Groups that are socially or politically perceived to be oppressed generally attempt to try to change that oppression at the level of representation. Often times, such a group will try to replace negative images with positive ones. However, establishing or changing representation is a complex process in it self.

There are debates that surround on questions of the following:

1. How to define the 'community' being represented?

2. What are considered as 'positive' representations'?

3. What are the effects of employing such images in the media, and the different understandings of different audiences that will make meaning to the images provided? (Branston and Stafford, 2003: 99).

The complexity is representation is further heightened at the level of national cultural image representation. This research analyzes these questions via the news content published on the Foreign Ministry's website. As a government institution, it is safe to assume that the chosen 'positive' representation will be in accordance to government policy. What will be analyzed then, is the substance of said positive representations and also how such a representation unites a national identity.

METHOD

This research will apply a constructivist paradigm that aims to provide systematic analysis of socially

meaningful actions. "The constructivist paradigm assumes a relativist ontology (there are multiple realities), a subjectivist epistemology (knower and respondent concrete understandings), and a naturalistic (in the natural world) set of methodological procedures" (Denzin & Lincoln, 2008: 32). Qualitative research is creative and interpretive, whereby qualitative interpretations are constructed.

This research employs a qualitative research approach. Meanwhile, Bogdan and Taylor (1992) described qualitative method as a research procedure that collects descriptive data of verbal, written and human behavioral observations to be analyzed. A qualitative approach seeks to attain in-depth descriptive analysis about observations on verbal, written or behavioral of an individual, group or community and particular organization within a contextual framework with a comprehensive and holistic perspective. Therefore, qualitative is a research method that attains results are not quantified by numerical procedures or limits, rather, a research approach that emphasizes process and definition within the realms of social sciences in analyzing social phenomenon and human behavior.
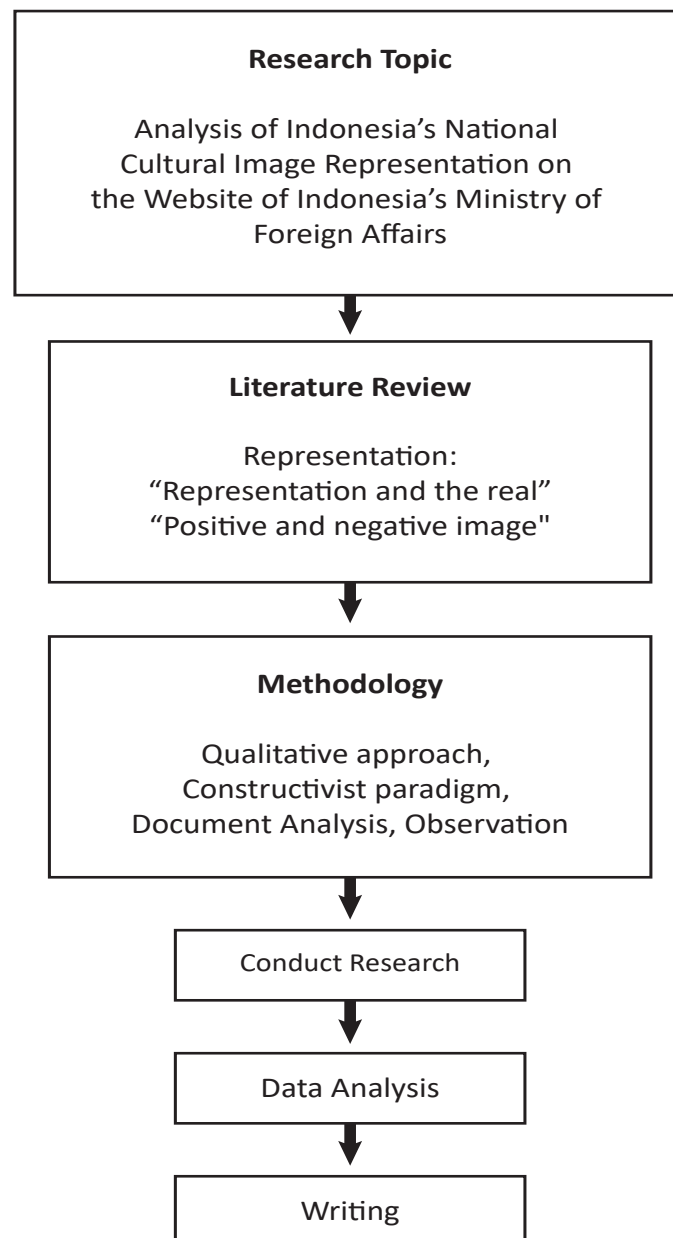
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Figure 1. Research Model

The focus of this research is to provide a descriptive analysis of Indonesia's national cultural image representation on the Ministry of Foreign Affair's website www.kemlu.go.id. Since the context of this research is international diplomacy, it views the Foreign Ministry's construction of national cultural image of Indonesia in response to existing foreign policies and national interest.

In response to the research topic, data for the research were in the form of the news articles from www.kemlu.go.id. The Foreign Ministry produces news articles in relation to the Ministry's events that are conducted in Indonesia as well as overseas. The news articles are divided into sections of headline "News", "News Updates", "Success Stories" and "Embassy News". Articles were chosen at random, Choosing specifically those containing aspects of Indonesia's national cultural image representation.

This research employed two techniques to collect data. The first technique is document analysis. Documentation is relevant due to the nature of this research that analyzed representation on the Foreign Ministry's website. The second technique is observation. This technique is used to enrich information on the data, which I was able to do while observing the behind the scenes workings of *www.kemlu.go.id* in the office of the Ministry of Foreign Affairs RI.

The theoretical framework diagram for this research can be seen in the following.
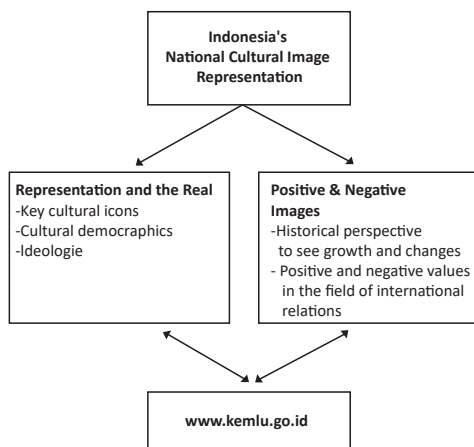

Figure 2: Theoretical framework or research on 'Representation (Branston and Stafford, 2003: 97-103).

FINDINGS AND DISCUSSION

Analysis Indonesia's National Cultural Representation

The Republic of Indonesia is an archipelago country located in Southeast Asia comprising of approximately 17,508 islands. As of 2010, the BPS census has on record 1,340 ethnic groups in Indonesia. Prior to its independence in 1945, the Dutch began to colonize Indonesia in the early seventeenth century. The Second World War shifted the attention of the Dutch back to its homeland and Indonesia was soon occupied by Japan from 1942 to 1945. On 17 August 1945 Indonesia declared its independence. However, the nation only received sovereignty in 1949 following brutal fighting, negotiations and also mediation by the United Nations.

Indonesia's relatively young age as an independent nation in comparison to its long history of colonization provides for a complex national cultural image that is arguably still in constant development. Indonesia is a multicultural country with ethnic groups that have developed its cultural identities over centuries that have been influenced by Indian, Arabic, Chinese and European sources. Creating traditions that are rich and diverse. For example, traditional textiles, such as batik and ales, and also traditional cuisines vary regionally. As a nation, despite being the largest Muslim country in the world, Indonesia adepts secular democracy.

This research focused on news articles published in the year 2013 on the website www.kemlu.go.id in analyzing Indonesia's national cultural image representation. In accordance to the analysis framework as stated in the methodological outline, the analysis will be divided into two sections consisting of 'representaticn and the real' and 'negative and positive images'. Each section will look at news articles from the website in reference to the topic. Each section will analyze the articles wholly in relation to the related aspect of representation.

a. Representation and the Real

Accepting the World Statesment Award, President SBY Pointed Out the Importance Pancasila News Accepting the World Statesman Award, President SBY Pointed Out the Importance of Pancasila

In the article on receiving the World's Statesman Award by the Appeal of Conscience Foundation (ACF), the President of the Republic of Indonesia, President Susilo Bambang Yudhoyono shared the importance of Pancasila to Indonesia. The article by Foreign Ministry highlighted a particular part of the President's speech at the event. President Susilo Bambang Yudhoyono said in his speech, "Pancasila is important to the safety of Indonesian nation, which always needs accompaniment of hard work, courage and determination in solving many existing challenges in the democratization process."

Pancasila is at the heart of Indonesia's ideological foundation that has been important since the declaration of independence. It consists of five principles aimed at cultivating peace in the nation. On the world stage, it was important for the President of Indonesia to share this with the world, in line of the event. The AFC is an interfaith institution that aims to promote freedom, democracy and human rights through interfaith activities. Indonesia, as a country of multicultural population, sometimes face challenges in this regard.

President SBY was awarded as a form of appreciation towards Indonesia in boosting peace, human rights value enforcement, and interfaith cooperation. Pancasila corresponds to these very ideas; in fact, Pancasila is believed to be the "moral barometer for the nation…as the foundation ideology of the nation, guarantees inclusive citizenship because of its strong commitment to pluralism and tolerance" (Ali, 2010).

Despite Pancasila's first principle philosophical foundation that doesn't specifically refer to a particular God "Ketuhanan Yang Maha Esa" [belief in the one and only God] there are in actually a number of different religions practiced by the Indonesian people. With many different religion practices, religious conflicts tend to arise periodically. Some recent examples can be seen such as in the case of the conflict of building the church for the Indonesian Christian Church (GKI) Taman Yasmin in Bogor and the sealing of the Ahmadiyah Mosque in Bekasi.

These conflicts are not only contained among civil citizens, but also involve the government. In an article published on BBC.co.uk, the conflict between the Ahmadiyah community and the local government in Bekasi "has been drawing attention to what rights groups say is an increasing trend of intolerance in Indonesia" (Vaswani, 2013). The article by the Foreign Ministry's does briefly mention the conflicts amongst the Indonesian people that are happening around the country in reference to the events in the past and those that are still happening.

In continuing with the aspect of Pancasila, the article stated, "President SBY also pointed out his commitment of not giving any tolerance towards each violence conducted by a certain group on behalf of religion and towards destruction of houses of worship with whatever reasons." This statement underlines the stance on no tolerance towards violence. Not only is President SBY rearming the importance of Pancasila, but he is also underlining a commitment. By doing so, the President is trying to build trust from his people and at the same time trying to lead by example.

As an elected President, he must act on his duties as the leader of the people. The President's statements should reflect the majority of the people and his administration's policies must be made to suit the best interest of Indonesia in order to promote peace and growth. In this case, this statement was in line with the philosophical foundation of the nation and addressed the religious conflicts and concerns. On this note, the aspects of Indonesia's national values and its determination to hold up its philosophical foundation are understood to be portrayed correctly.

However, to say that the article portrays a real image of Indonesia as a whole is to ignore

the complexities at the regional level in regards to the application of the law on sensitivities of religious conflicts. Take for example President SBY's statement in which he says, "Indonesia will always protect the rights of the minority and guarantee that there is no individual who suffers from discrimination and that the law enforcement is applied to each violation of law". It is indeed a strong statement that shows conviction in presenting a united front to cultivate peace amongst Indonesia's diverse culture. Nevertheless, this statement more so represents an ambition rather than the real condition.

Equipping BSBI Participants, Deputy Foreign Affairs Minister Wardana Introducing Indonesia in Three Colors. News Equipping BSBI Participants, Deputy Foreign Affairs Minister Wardana Introducing Indonesia in Three Colors.

This article provides a clear example in analyzing Indonesia's national cultural image representation, especially from the perspective of the Foreign Ministry. Not only does the article provide an insight of how the Foreign Ministry aims to represent Indonesia, but it is also done in a specific context of the Indonesian Arts and Culture Scholarship Program, or also known as Beasiswa Seni dan Budaya (BSBI) that the Foreign Ministry provides for the international community. The Deputy Foreign Minister, Wardana, Specifically highlighted three 'basic realities' in introducing Indonesia to the scholarship recipients. These three different aspects will be analyzed one by one more in the context of representation.

First, the Deputy Foreign Minister Wardana stated, "Indonesia is a nation with great diversity." On this note, the Deputy Minister continued on to state a number of facts in relation to this issue This include the fact that Indonesia boasts a population of 240 people across approximately 17.000 islands enriched by a diversity of more than 300 different tribes, 740 vernaculars and a number of different religions. As the first and foremost feature shared by the Deputy Minister, Indonesia's multiculturalism proves to be one of the most

important aspects in representing Indonesia's national cultural image. Indonesia's unique cultural diversity across the archipelago is central to the Indonesian national identity.

Indonesia's cultural diversity is also often put forward in tourism promotions. A previous study carried out in analyzing Indonesia's multiculturalism on tourism brochures found that Indonesia's diversity is represented at the provincial level (Fulvia, 2009). Fulvia's (2009) study showed that "Indonesian multicultural representation by its provinces showed the definition of the Indonesian government that is reflected on the content of tourism brochure of the mix of all places of tour locations in the 30 provinces that present substantial illustration of history and art/culture" (Fulvia, 2009: 174).

Second, it is stated that the Indonesian society is "united by respect and tolerance." Though Indonesia's diversity is seen as strength of the nation, it is also a weakness at the same time. It is expressed in the article that, even since the establishment of this nation, Indonesia's diversity has been one of its biggest challenges. With hundreds of ethnic groups and religious groups there is a risk of conflict in the midst of cultural differences. However, Deputy Minister Wardana's statement emphasizes hat the nation has learned to live with each other in peace and harmony by way or developing a "Deliberation for Consensus". This statement focuses on a peaceful image of the nation despite the differences found amongst its people.

Third, Indonesia is proud to be the third largest democracy in the world. As the biggest Muslim country in the world, Indonesia has proven that "Islam, democracy and modernity can go hand in hand". The article underlines the notion that the majority of Indonesia's Muslim population promotes moderation and tolerance. The articulated image of a peaceful democracy presents an illustration of good governance without addressing one of the Indonesian government's biggest issues-corruption.

On the one hand, Indonesia practices a considerably successful democracy and continues

to make improvement. This is supported by the establishment of the Bali Democracy Forum where the government collaborates with countries in the region to exchange ideas and promote democracy. However, on the other hand, as an article published on The New York Times online notes that "Indonesia has a free and fair election but not a free and fair competition" (Cochrane, 2013). It is not in the Indonesian culture for people or companies to make political contributions. There is still a lack of trust from the people toward political parties. These conditions push an environment for illegal political financing which in turn becomes an issue in the Indonesian government. Analysts even predict a spike in illegal financing before the legislative and presidential elections set for next Year (Cochrane, 2013).

b. Positive and Negative Images

Minister Natalegawa: Indonesia Hurt Our Own Nation News Minister Natalegawa: Indonesia is Recognized by the world, Do Not Hurt Our Own Nation

In the news article above, Foreign Minister Marty Natalegawa makes a direct reference to a point in history where Indonesia held negative image in the public eye. On this note, the Minister says, "Indonesia in 2013 is different to Indonesia in 1998." It is to be mentioned that in 1998 Indonesia experienced a national crisis in the sector of economy, governmental and even socio-cultural. Due to this, Indonesia experienced a world wide trust deficit. Nevertheless, as the years have passed, Indonesia has continuously stabilized as a nation. As a result, the country has eventually gained significant trust and continues to experience improvements.

Groups that have previously experienced a negative perception will generally attempt to improve their image into a more positive one. This article briefly shares that throughout the years since 1998, Indonesia has attempted to recover its reputation. It is stated that Indonesia has grown to be a regional power with global interest and has the trust of the international community.

The Foreign Minister even encourages people to "showcase Indonesia as part of the solution to various global problems." Indonesia has proven to continuously make improvements as a nation. Currently Indonesia has the largest economy in Southeast Asia and is one of the emerging market economies of the world. However, the downfall in the development of a more positive image seems to come from the Indonesian people itself. As the Foreign Minister shares in his speech, Indonesian people still do not accept of believe that currently the condition of Indonesia is hill of positive values and is experiences changes for the better. The negative attitude coming from the Indonesian people underestimates the potential for Indonesia to be even better. A sense of national pride and protection of the Indonesian cultural identity need to be improved amongst its people.

The OSTW is a scholarship program by the Ministry of Foreign Affairs that provides opportunities for Indonesian youths who excels in their fields to contribute in promoting and improving Indonesian image in the national community. In the forum of the Outstanding Student for the World (OSTW), the Foreign Minister also encourages Indonesians to have a higher regard for their own country. Mark Canning, current British Ambassador to Indonesia, shares that this is a type of 'Soft Diplomacy' that is important in building Indonesia's reputation in the international field.

As part of improving Indonesia's image, this shows that the Foreign Ministry aims to present quality human resources and introduce Indonesians with high achievements at a national and international level to the worldwide community. In the case of this year OSTW, participants are sent to England, where they will not only develop their knowledge and experience, but also present Indonesia to the local community.

Indonesian Culinary Hit de Bijenkorf the Netherlands News

Traditional food and culinary is an essential part of a culture. It is an aspect of culture that

can be experienced by a wide range of people. Introduction of national traditional cuisine to the international community can be a vehicle to promote a country and its culture. Food can be a type of representation of a nation. With this being said, a positive experience of food can mean a positive impression of a country. Promoting Indonesian culinary and ingredients in the Netherlands via a high-end super store provides an influential stage of introduction to the Dutch population, both locals and visitors.

The promotion event, held in de Bijenkorf Amsterdam and Den Haag, ran for three days and proved to be a popular attraction. Impressions taken from the event were positive and even stating that the products were sold out by the end of the event. The article specifically wrote down the local expression from pleased customers, "alleslekker" (all good), to further provide a positive image specifically one which foreign customers enjoyed Indonesian food. The article also shared that Bijenkorf party is even considering selling Indonesian food permanently. It can be seen that food popularity not only boosts a country's reputation but also paves the way for economic opportunities.

The Ministry of Foreign Affairs RI provides a range of information for the public via its official website. Not only does the website provide information regarding the ministry itself, but it also provides a range of updates in regards to Indonesia's activities concerning international relations. The Foreign Ministry provides information and updates in the form of news articles. These articles are available on the homepage of the website that readers can easily access.

It is through the use of news articles that the Ministry of Foreign Affairs provides Indonesia's cultural image representation. As I observed during my internship, all of the offices of Indonesia's diplomatic missions (embassies, consulates and pennanent mission) are integrated with the central office through an intranet portal. This system of connectivity give every diplomatic staff and staff of the communication center access to the system via an internal e-mail account. However, it is only

staff in the Sub Directorate of Multimedia, 3 sub directorate within the Directorate of Information and Media, that has access to the management of the website.

Through the connectivity system, every office of Indonesia's diplomatic mission can submit their news stories easily and quickly. However, I noticed that not all of the submitted news stories are published into the website. The staff at the Sub Directorate of Multimedia are the editors of the website. Like in a regular newsroom, the editors choose which articles to publish and also edit the actual quality of the article if they don't fulfill standards of news writing.

After analyzing the website, I noticed that one of the main feature of Indonesia's national cultural image representation on the website is Indonesia's multiculturalism. Data analysis of several news articles suggests multiculturalism ethnic groups, religious groups, languages, and culinary - to be an important part of the national cultural image. Remembering that these representations are in the context of international relations, this means that representation not only presents Indonesia's multiculturalism but also how said multiculturalism relates in terms of politics and governance. In this case, multiculturalism is presented as a diversity and positive aspect in which the Indonesian people can live in harmony.

As a government institution, the Foreign Ministry seeks to provide a positive image to the international community. In relation to the diverse culture of Indonesia, the Foreign Ministry does present its policies and ideologies that are important to the national culture in a straightforward manner. For example, results from data analysis shows that the Foreign Ministry chooses to highlight aspects of peace and tolerance in the midst of its diversity. These aspects do provide a correct representation that pertains to the ideology of Pancasila. However, in comparison to the real overall picture of Indonesia, the situation proofs to be more complex condition. It only ambiguously addresses issues in terms of conflicts and clashes. Though, it is understandable that the Foreign Ministry chooses to portray such an image

due to the fact that it is a governmental institution. And for this reason, the Foreign Ministry attempts to show a united front to show strength and integrity of the nation.

In terms of positive and negative images, it is important to look back in history when Indonesia was considered an oppressed group with a negative representation. In an article that was analyzed, it was specifically stated that "Indonesia in 2013 is different than Indonesia in 1998." Looking at the general condition of Indonesia today a regional power, a rising economy and a functioning democracy there have evidently been efforts taken to improve Indonesia from inside out. Analysis of news articles in this research shows that the Foreign Ministry continues to further improve Indonesia's representation. Partly, the do so by presenting universally accessible aspects such as high achieving citizens as well we promoting traditional Indonesian cuisine. Events held by the Foreign Ministry, both in Indonesia and overseas, are proof of this effort. For example, the Foreign Ministry provides cultural scholarship for both foreigners and Indonesian citizens to familiarize with the Indonesian culture. Meanwhile, it also attempts to introduce and popularize Indonesian cuisine overseas.

After analyzing the website, it can be seen that the Foreign Ministry does provide a range of aspects of Indonesia's national cultural image. In the form of news articles, Indonesia's national cultural image is represented from the point of view of a governmental institution and in the context of international relations. This form of representation is available to the public and to a wide range of people since it is on the Internet. Due to the openness, the Foreign Ministry provides a careful and protective representation of Indonesia's national cultural image.

CONCLUSION

With the use of an official website, the Ministry or foreign Affairs website is actively building Indonesia's national cultural image representation. These representations are shared via news articles about activities carried out by the Ministry, both in Indonesia and its representative offices overseas. As a governmental institution providing information to the public, the Foreign Ministry is careful in selecting news stories that best serve the national interests. Data from this research suggests that the website illustrates representations that are in favor of Indonesia and protective of its national culture.

This can be further seen via the two aspects of representation that were analyzed: (1) The Foreign Ministry presents a realistic, albeit limited representation of Indonesia. By this I means that the Foreign Ministry acts in accordance to policies and ideologies shared by the nation. But in the interest of building Indonesia's reputation, the Foreign Ministry chooses to show the more positive aspect of national cultural representation. (2) Data analysis on the web content has found that the Foreign Ministry continually develops a positive image in representing Indonesia. Part of this is done by conducting a series of events, within governmental relations and also public diplomacy, to improve Indonesia internally as well as its external perception. Events conducted by the Foreign Ministry, in Indonesia and overseas seek to promote positive aspects of Indonesia's national cultural image via concrete and relatable aspects such as "quality human resources" and "traditional cuisine."

As it can be seen in this research, there were several concepts Irom Branston and Stafford's (2003) 'questions of representation' that were not used in the analysis, namely the concepts of 'stereotype' and 'representations and gender', which I find to be topics of great interests in regards to Indonesia's cultural representation within the international field. This was not necessarily expected prior to conducting research. Unfortunately, it was due to the fact that there weren't any data that could be categorized in the mentioned concepts in accordance to the nature of document analysis technique that was applied. Thus, I find this to be some of the limitations to the research. Suggestions for future related academic research would be to apply different data collection technique in order to explore the mentioned concepts.

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