

Branding the Nation Through Indigenous Heritage: *Tunun Gringsing* and Indonesia's Cultural Diplomacy During the G20 Summit

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ABSTRACT: This study examines the role of *Tunun Gringsing*, a unique Balinese double ikat textile, as an official souvenir during the 2022 G20 Summit in Bali, analyzed within the frameworks of cultural diplomacy and nation branding. Using a qualitative descriptive approach, the research examines how the Indonesian government, in collaboration with the local community of Tenganan Pegringsingan and the Geographical Indication Protection Society (MPIG) of *Tunun Gringsing*, strategically positioned *Tunun Gringsing* as both a symbol of national identity and an expression of cultural heritage. The findings reveal that the incorporation of *Tunun Gringsing* transcended symbolic representation, functioning as a deliberate cultural diplomacy strategy that integrated economic empowerment, heritage preservation, and image-building. As a mega-event, the G20 Summit provided Indonesia with a global stage to present its intangible cultural wealth and to reinforce its international reputation as a nation rich in authenticity and creativity. The initiative produced tangible outcomes by engaging more than 125 artisans in the production process, raising the market value of the textile, and strengthening community-based governance through MPIG's certification and quality control mechanisms. At the same time, the initiative served broader nation branding objectives by positioning Indonesia as a modern state deeply rooted in cultural traditions yet capable of integrating local heritage into global diplomacy. In this way, the deployment of *Tunun Gringsing* during the G20 Summit exemplifies an effective nation branding strategy, demonstrating that cultural diplomacy through mega-events can simultaneously advance local economic development, safeguard intangible heritage, and enhance Indonesia's standing on the global stage.

KEYWORDS: Cultural Diplomacy, G20 Summit, Nation Branding, *Tunun Gringsing*, Woven

I. INTRODUCTION

Indonesia, with its abundant cultural wealth, holds immense potential to utilize its cultural assets as instruments of diplomacy to strengthen its position on the international stage. Among its rich cultural resources is the nation's diverse traditional textiles, known collectively as *wastra nusantara* (Khoiri, 2024). One notable example is *Tunun Gringsing*, a textile of high aesthetic and philosophical value. Originating from Tenganan Pegringsingan Village in Karangasem, Bali, *Tunun Gringsing* is a unique traditional textile in Indonesia. Locally referred to as *tunun Gringsing*, this traditional double ikat textile is widely recognized in formal Indonesian usage as *tenun Gringsing*. In this study, the author employs the term *Tunun Gringsing* because the word *tunun* reflects the way the customary community of Tenganan Pegringsingan refers to their communal and hereditary weaving tradition. This terminology reinforces the position of *Tunun Gringsing* as an intangible cultural heritage of the indigenous community, rather than merely a handicraft product.

The textile is renowned for its intricate production technique, which utilizes the rare double ikat method. This double ikat tradition is exceptionally rare and is found only in three countries worldwide—Indonesia, Japan, and India (Setiawan, 2022)—making *Tunun Gringsing* an exclusive cultural representation. Beyond its visual beauty, *Tunun Gringsing* is a deeply meaningful cultural heritage (Lodra, 2015), imbued with spiritual values that symbolize harmony, balance, and protection.

In 2022, Indonesia held the presidency of the G20 Summit—an apex event within the G20 process involving heads of state and government. The G20 Summit, held in Bali, served as a strategic platform for Indonesia to promote *Tunun Gringsing* as a diplomatic instrument. With the presence of world leaders, this summit was not merely a forum for political and economic discussions but also a prime opportunity to showcase Indonesia's cultural excellence. During the event, *Tunun Gringsing* was incorporated into various elements—from decorations to official souvenirs—highlighting both Bali's local identity and Indonesia's cultural richness more broadly.

As part of its national cultural showcase, Indonesia strategically introduced *Tunun Gringsing* as one of the official souvenirs for international delegates. This decision was not merely symbolic but constituted a deliberate act of cultural diplomacy and nation branding, leveraging indigenous communal heritage to construct a favorable image of Indonesia on the global stage. The presence

Branding the Nation Through Indigenous Heritage: Tunun Gringsing and Indonesia's Cultural Diplomacy During the G20 Summit

of *Tunun Gringsing* at such a prestigious international forum as the G20 demonstrates how traditional cultural expressions can be mobilized as instruments of *soft power*, supporting Indonesia's efforts to reinforce its identity as a culturally rich, diverse, and globally engaged nation.

The utilization of *Tunun Gringsing* at the G20 Summit was not solely aimed at promoting Indonesian cultural heritage but also at enhancing Indonesia's brand as a country that is rich in tradition, innovative, and respectful of ancestral heritage. Through a cultural diplomacy approach, Indonesia aims to project a positive image as a nation that values cultural diversity while actively contributing to international dialogue.

Based on the above background, this study poses the following research questions: How did Indonesia strategically utilize *Tunun Gringsing* as a diplomatic instrument during the G20 Summit? Was this strategy effective in building Indonesia's cultural brand, or did it serve merely as a symbolic gesture with limited substantive impact on Indonesia's nation branding efforts? This research seeks to analyze Indonesia's strategy in employing *Tunun Gringsing* as a tool of cultural diplomacy during the G20 Summit, and to assess its impact on Indonesia's cultural branding.

II. LITERATURE REVIEW

A. Literature Review

Studies on *wastra nusantara* (Indonesian traditional textiles) in the context of international relations have frequently focused on batik as a cultural diplomacy instrument. Nelson Mandela popularized batik in the context of Indonesia–South Africa relations, contributing positively to cultural acculturation and the export of batik (Cakranegara, 2023). In Japan, batik diplomacy has been conducted through exhibitions aimed at increasing export potential (Destriyani, 2020). In South Korea, batik diplomacy has been pursued through exhibitions, workshops, and state gifts, thereby strengthening bilateral cultural ties and creative economic cooperation (Wijaya, 2022). These examples demonstrate a cultural pattern that supports economic diplomacy.

Tenun endek Bali has also been utilized as a tool of diplomacy, notably through collaborations between local Micro, Small, and Medium Enterprises (MSMEs) and Christian Dior SE, as well as its use as official attire during the G20 Summit in 2022 (Dewi, 2024; Dewi & Wiranata, 2024). From a socio-political perspective, these efforts reflect Indonesia's soft power through cultural promotion, while the economic paradigm emphasizes increased international trade and national economic growth (Dewi, 2024). These five previous studies show that batik and *tenun endek* Bali, as parts of *wastra nusantara*, can function as instruments of cultural diplomacy to support nation branding. However, research on *Tunun Gringsing* in the context of cultural diplomacy remains scarce.

Lodra (2015) studied *Tunun Gringsing* through ethnographic and historical approaches, highlighting the commodification of its local values as a form of soft power in tourism. In contrast to Lodra's work, this study offers a new perspective by linking *Tunun Gringsing* to cultural diplomacy through a mega-event, in order to strengthen Indonesia's nation branding. This study thus affirms the strategic role of *wastra nusantara* as a crucial instrument in cultural diplomacy and nation branding efforts.

B. Theoretical Framework

Through the theoretical frameworks of nation branding, cultural diplomacy, and mega events, this study explores Indonesia's nation branding strategy by examining the use of cultural diplomacy and the impact of *Tunun Gringsing* as a representation of Indonesian cultural identity in international forums. Culture is one of the key components of the nation brand hexagon (Anholt, 2013) and plays a central role in shaping a country's image (Dinnie, 2016). Various objectives of nation branding include enhancing national competitiveness, reconstructing national identity, and altering, improving, or elevating a country's image or reputation (Anholt, 2013; Olins, 2002; Gudjonsson, 2005).

Cultural diplomacy is one of the instruments used in nation branding. It refers to the exchange of ideas, information, art, and other aspects of culture among nations and peoples to foster mutual understanding (Cummings, 2003). Cultural diplomacy involves the systematic intervention of governments in the fields of arts, science, and other forms of cultural expression as a means of formally categorizing and promoting national identity (Zamorano, 2016). Cultural diplomacy and nation branding are conceptually interlinked, as both focus on how a country builds a positive image and international influence through cultural elements. Clarke (2016) identifies four key actors in cultural diplomacy: (a) policymakers and politicians in government and legislative bodies; (b) agents, institutions, and individuals; (c) cultural practitioners, such as artists, writers, and performers; and (d) individuals or consumers. This research employs the concepts of nation branding and cultural diplomacy to analyze Indonesia's strategy in using *Tunun Gringsing* as a diplomatic instrument, including the actors involved, the diplomatic processes undertaken, and the implications for Indonesian cultural branding.

Mega events refer to large-scale events attended by numerous participants and capable of generating significant economic impact for the host country, often accompanied by extensive media coverage (Noor, 2009). A mega event typically attracts international and regional participants from at least five different countries (Abdullah, 2017). States utilize mega events as platforms for public diplomacy, showcasing to the global community their national dignity and their capacity to host large-scale international events

Branding the Nation Through Indigenous Heritage: Tunun Gringsing and Indonesia's Cultural Diplomacy During the G20 Summit

(Lutan, 2005). In this study, the concept of mega events specifically refers to the 2022 G20 Summit held in Bali, Indonesia, which served as a strategic arena for cultural diplomacy.

III. METHOD

The author employs a qualitative research approach using descriptive analysis to examine the state's efforts in diplomacy through the instrument of traditional Indonesian textiles (*wastra nusantara*), focusing on the case study of *Tunun Gringsing* at the G20 Summit. The scope and limitation of this study are confined to the 2022 G20 Summit. Therefore, the required data encompass preparations for the G20 Summit beginning in 2021, as well as data following the event in 2022, restricting the temporal range to 2021–2022.

The data utilized in this study consist of primary and secondary sources. Secondary data were obtained from various official government websites containing articles about *Tunun Gringsing* in relation to the G20 Summit, such as the official site of the Ministry of Tourism and Creative Economy of the Republic of Indonesia, the Indonesia Information Portal, and the Cabinet Secretariat of the Republic of Indonesia. Additionally, secondary data were collected from various journals and mass media articles, both in print and online formats. These secondary data were cross-checked against primary data for verification and subsequently clustered as necessary to address the research questions.

Primary data were gathered from relevant informants, including the head of the Tenganan Pegringsingan traditional village, representatives of the MPIG *Tunun Gringsing* Secretariat, and *Tunun Gringsing* artisans. The collection of primary data was conducted through semi-structured interviews, allowing informants the freedom to provide responses without strict limitations, while ensuring adherence to predetermined themes to maintain focus on the main topic (Sugiyono, 2013). The researcher prepared a list of guiding questions in advance to facilitate the interview sessions, ensuring that discussions remained centered on *Tunun Gringsing* as cultural heritage, the acquisition of geographical indication status, the process of its selection as the official state souvenir at the G20 Summit, and its impact on the artisans.

IV. FINDINGS AND DISCUSSION

A. *Tunun Gringsing: Indigenous Heritage and Geographical Indication*

Tenganan Pegringsingan is one of the few villages categorized as *Bali Aga* or *Bali Mula*, the ancient villages of Bali that have preserved pre-Majapahit social systems and beliefs. Its uniqueness lies in the community's resilience in maintaining ancestral traditions, including a social system without caste stratification (a horizontal caste system) and the strict enforcement of *awig-awig* or customary law (Geertz, 1980). Within Balinese anthropology, Tenganan holds a distinctive position as it maintains a social order different from the majority of Balinese society.

One manifestation of this exclusive social system is its closed membership rules. Only native residents of Tenganan Pegringsingan possess full rights within the customary community, including in the production of *Tunun Gringsing*. Women who marry outsiders lose their customary rights, including the right to weave *Gringsing*. Such restrictions serve as a mechanism to preserve traditional knowledge within the indigenous community (Juliartha, 2011).

Amid the dynamics of modernization, the lifestyle of the Tenganan Pegringsingan community remains deeply rooted in customary values. This is particularly evident in the way they preserve and safeguard their cultural heritage, one of which is the *tunun Gringsing*. *Tunun Gringsing* is a unique traditional textile produced through the *double ikat* technique, making it a rare creation found in only three locations worldwide: India (*Patola*), Japan (*Kurume Kasuri*), and Indonesia (*Tunun Gringsing*) (Sudarma, 2013). Its production is highly complex and entirely manual, requiring an extensive period of one to two years depending on the motif and size of the cloth, alongside meticulous craftsmanship and an understanding of its accompanying philosophical values. The physical care of the textile also follows hereditary traditions that form an integral part of cultural identity. One such practice still preserved is washing *Tunun Gringsing* using rainwater, which is considered the purest medium, free from chemicals that could damage the fibers or the natural dyes of the textile (Yudiana, 2025).

Etymologically, the term *Gringsing* derives from *gring* (sick) and *sing* (not), meaning “to ward off illness” or “healer.” In line with this meaning, the textile is believed to possess spiritual power and is employed in various significant customary ceremonies such as *metatah* (tooth filing), *ngaben* (cremation), and *mekare-kare* (pandanus war) (Yuliana, 2019). Thus, it is not merely a functional object but also a spiritual medium and cultural symbol embedded in the religious life of the Tenganan Pegringsingan community.

This textile is produced exclusively by the local community and serves as an important cultural emblem. The continuity of the *Tunun Gringsing* tradition is inseparable from the closed system of inheritance practiced in the village, whereby weaving techniques and knowledge are transmitted solely to the native villagers (Ardika, 2007). This aligns with the communal principles that regard cultural ownership and production as collective responsibilities, rather than individual (Geertz, 1980; Juliartha, 2011). Customary regulations, such as restricting weaving rights only to indigenous women of the village who have not married outsiders, function as a form of social control to safeguard both the preservation of knowledge and the authenticity of cultural production. Accordingly,

Branding the Nation Through Indigenous Heritage: Tunun Gringsing and Indonesia's Cultural Diplomacy During the G20 Summit

the textile is not simply a traditional artifact but also a symbol of collective identity, an expression of spiritual values, and a tangible manifestation of local wisdom that is transmitted across generations within this closed indigenous community.

Furthermore, the correlation between the social system of the indigenous community and the existence of *Tunun Gringsing* is inherently a form of cultural symbiosis. The presence of *Tunun Gringsing* sustains the continuity of customary rituals, while, conversely, the persistence of these rituals ensures the ongoing production and significance of *Tunun Gringsing*. This textile represents the collective identity of the Tenganan community, constitutes an integral part of the customary life cycle, and simultaneously reinforces the village's social structure, which is grounded in kinship, exclusivity, and spiritual values.

Tunun Gringsing was officially recognized and inscribed as part of Indonesia's Intangible Cultural Heritage by UNESCO in 2010. As an intangible cultural heritage, *Tunun Gringsing* embodies values that transcend material aspects. The recognition of its cultural value has been further strengthened through the granting of Geographical Indication (GI) status by the Government of Indonesia, based on the Decree of the Minister of Law and Human Rights of the Republic of Indonesia No. HKI.4-IG.01.02.2016 (Kementerian Hukum dan HAM RI., (2016). GI right is a form of intellectual property that functions as a legal instrument that provides protection for local products characterized by unique qualities derived from geographical, natural, cultural, and community skill factors. In the context of *Tunun Gringsing*, GI protects not only the name and quality of the textile but also safeguards the rights of the indigenous community over their cultural heritage from unauthorized commercial exploitation by external parties (Darmawan, 2021).

The acquisition of GI status reinforces the legal protection afforded to local producer communities and prevents counterfeiting or unlawful exploitation by outsiders. At the same time, this status serves as a strategic instrument for cultural diplomacy and for enhancing the economic value of *Tunun Gringsing* in both domestic and international markets (Ministry of Law and Human Rights of the Republic of Indonesia, 2016). Moreover, GI constitutes formal recognition of the traditional knowledge transmitted across generations by the Bali Aga community of Tenganan Pegringsingan.

Management of *Tunun Gringsing* in Tenganan is carried out by the *Masyarakat Perlindungan Indikasi Geografis* (MPIG) *Tunun Gringsing* or the Geographical Indication Protection Society for Gringsing Weaving. MPIG *Tunun Gringsing* ensures that all production, distribution, and marketing comply with standards outlined in the GI description, including the double ikat technique, raw material selection, and unique motifs. According to the GI Documentation Book, 27 motifs are recognized—17 classical motifs passed down through generations and 10 developed variants. Gringsing motifs emphasize balance and symmetry, symbolizing harmony in Tenganan life. The color scheme—red, black, white, and black-white—represents elements such as fire, water, and wind (Yudiana, 2025).

As part of quality control, MPIG *Tunun Gringsing* conducts detailed record-keeping for each textile produced, documenting motifs, dimensions, artisan identity, production time, and production sequence. Each authentic *Gringsing* textile carries a serial number as proof of authenticity, facilitating traceability and preventing counterfeiting. This system safeguards product integrity in domestic and global markets while providing legal protection against misuse of the “Gringsing” name.

Such management practices illustrate the integration of legal protection through Geographical Indications with inherited local wisdom. MPIG *Tunun Gringsing* not only serves an administrative and legal role but also safeguards the aesthetic, technical, and symbolic continuity of *Tunun Gringsing* as communal heritage of Tenganan Pegringsingan. Beyond cultural preservation, MPIG *Tunun Gringsing* contributes to enhancing economic value and competitiveness. GI protection strengthens *Tunun Gringsing*'s role in cultural diplomacy and nation branding, positioning Indonesia as a country capable of harmonizing cultural preservation with sustainable creative economy development.

Through GI recognition, the relationship between the village, community, and cultural product becomes formalized and legally protected. GI not only legitimizes the cultural and historical value of *Tunun Gringsing* but also empowers indigenous communities in sustainably managing their cultural assets (Darmawan, 2021). More than legal protection, GI functions as a strategic tool for reinforcing the socio-economic position of indigenous groups. With GI, *Tunun Gringsing* gains added value in national and international markets as an exclusive product producible only in Tenganan. This ensures culture-based economic equity, where benefits return to the community, while supporting the regeneration of cultural heirs through sustainable incentives. Thus, *Tunun Gringsing* represents a preserved cultural ecosystem maintained by the indigenous community, inherited across generations, and reinforced by legal, economic, and social mechanisms. This model demonstrates that local cultural products are not only of aesthetic or economic value but also function as crucial instruments in sustaining indigenous identity and social structures.

B. *Tunun Gringsing as an Official Souvenir of the G20 Summit*

Recognition of the cultural value and spiritual symbolism of *Tunun Gringsing* was further reinforced when the textile was selected as the official souvenir of the 2022 G20 Summit in Bali (Kompas, 2022). The Ministry of Tourism and Creative Economy of the Republic of Indonesia, through the creative team of *Anugerah Desa Wisata Indonesia* (ADWI) managed by Global Jaring Indonesia, commissioned 120 pieces of *Tunun Gringsing* from Tenganan Pegringsingan Village. The procurement process began with the formal submission of a price quotation by the *Masyarakat Perlindungan Indikasi Geografis* (MPIG) *Tunun Gringsing*, in accordance

Branding the Nation Through Indigenous Heritage: Tunun Gringsing and Indonesia's Cultural Diplomacy During the G20 Summit

with official procedures. The proposed price was IDR 1,100,000 per piece for the *gringsing cenik* (small-sized textile), with dimensions ranging from 120–160 cm in length and 21–23 cm in width (Wiadnyana, 2025). The entire order was coordinated by MPIG Tunun Gringsing, which involved 125 local weavers (Yudiana, 2025). To ensure equitable economic distribution, each weaver was permitted to contribute only one piece.

In addition, MPIG Tunun Gringsing also received a separate order for G20 Summit souvenirs from the Ministry of Education, Culture, Research, and Technology. Through Melali MICE, MPIG *Tunun Gringsing* submitted the same quotation, and Ministry of Education, Culture, Research, and Technology commissioned 34 pieces of *gringsing cenik* (small-sized textile). This brought the total number of commissioned textiles for the G20 souvenirs to 154 pieces (Wiadnyana, 2025).

All production was carried out manually without the use of machinery, employing natural dyes and adhering to traditional techniques transmitted across generations. The initial stage involved soaking yarn in candlenut oil for a period ranging from 40 days to one year, depending on the complexity of the motif and color scheme. In some cases, production required up to two years. In accordance with the Geographical Indication guidelines, the motifs were restricted to 27 recognized patterns, and the color composition was limited to three principal hues—red, black, and white or yellow—applicable to both classical and innovative motifs (Wiadnyana, 2025).

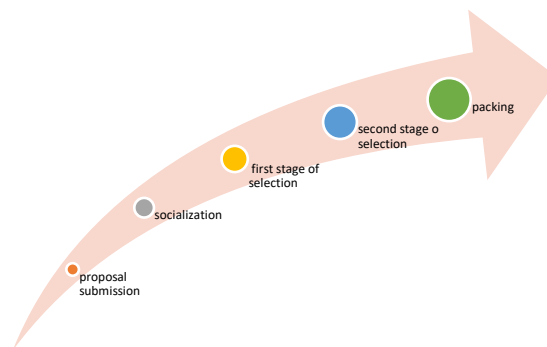


Figure 1. Stages of the preparation process of *Tunun Gringsing* as a souvenir for the G20 Summit

The production process of *Tunun Gringsing* for the G20 Summit order began with a socialization stage conducted by the Geographical Indication Protection Society (*Masyarakat Perlindungan Indikasi Geografis* / MPIG) Tunun Gringsing for all weavers in Tenganan Pegringsingan Village. At this stage, the weavers were informed about the criteria and quality standards that had to be met, particularly with regard to the motifs that must comply with the 27 canonical patterns stipulated in the Geographical Indication (GI) requirements, as well as the use of three primary thread colors (red, black, and white or yellow) (Wiadnyana, 2025). This socialization aimed to align perceptions so that all weavers would understand and be capable of producing textiles that met the established standards of quality and aesthetics.

Within one and a half months after the socialization, the first selection stage was carried out, in which the initial production was strictly examined by a selection committee composed of seven members, including MPIG administrators, the traditional village leader (*kelian desa adat*), senior weavers, the master weaver Nengah Rusni, and a motif designer. The assessment at this stage covered conformity of the motifs with canonical standards, the weaving quality, and compliance with the prescribed color scheme, namely the three primary thread colors—red, black, and white or yellow—whether in classical motifs or newly innovated designs (Wiadnyana, 2025). Subsequently, a second selection stage was conducted, as the quantity of textiles required for the order had not yet been fulfilled in the first round of selection.



Figure 2. Selection Stage

source: official documentation of the MPIG *Tunun Gringsing*

Branding the Nation Through Indigenous Heritage: Tunun Gringsing and Indonesia's Cultural Diplomacy During the G20 Summit

The total preparation period from the decision on procurement to the fulfillment of the submission deadline was approximately three months. This limited timeframe made it impossible to produce *tunun gringsing* from the very beginning, as the entire process—from thread preparation, natural dyeing, to weaving—is carried out manually and typically requires one to two years of production time, depending on the complexity of the motifs and colors. The restricted time thus compelled artisans to use existing stocks of *tunun gringsing* that had been preserved over time. Older stock generally commands higher prices, as the cloth naturally undergoes color changes, resulting in deeper and richer hues as it ages (Yudiana, 2025). Some artisans also produced new weavings; this was feasible because the threads, dyeing, and motif preparation had already been completed beforehand, leaving only the weaving stage, which itself requires about one month (Yudiana, 2025; Wiadnyana, 2025).

Following the selection process, the chosen cloths were then prepared for the packaging stage, coordinated by MPIG *Tunun Gringsing*. At this stage, each piece was packaged together with a Geographical Indication (GI) certificate affirming its authenticity and uniqueness, along with a technical code containing information on the motif, artisan, and production date as part of the traceability system. The packaging also featured the official logos of ADWI, the Ministry of Tourism and Creative Economy, and MPIG *Tunun Gringsing*, symbolizing the collaboration between the indigenous community and governmental institutions in safeguarding and promoting this cultural product. Upon completion of the packaging process, the products were handed over to the event organizer (EO) responsible for the distribution of the G20 Summit souvenirs (Wiadnyana, 2025).



Figure 3. Contents of the G20 Summit Souvenir
source: official documentation of the MPIG *Tunun Gringsing*

The entire process was managed under the auspices of the MPIG *Tunun Gringsing*. As an institution grounded in the principles of communal management, MPIG *Tunun Gringsing* plays a pivotal role in ensuring that all stages of production, distribution, and utilization of *Tunun Gringsing* adhere to customary values, traditional knowledge, and quality standards passed down through generations. This communal governance encompasses the regulation of rights and responsibilities among weavers, the determination of protected patterns and motifs, and the supervision of the use of the name “*Tunun Gringsing*” to prevent misuse by external actors. MPIG *Tunun Gringsing* also serves as a liaison between the weaving community and external stakeholders—including the government, creative industry players, and international partners—in promoting *Tunun Gringsing* as a unique cultural identity of Bali. Through the mechanism of Geographical Indication (GI) protection, MPIG *Tunun Gringsing* ensures that the economic, social, and cultural benefits derived from *Tunun Gringsing* are equitably shared among all members of the community.

C. Indonesia's Cultural Diplomacy and the Branding of Local Identity

The selection of *Tunun Gringsing* as the official souvenir of the 2022 G20 Summit in Bali represents more than an aesthetic gesture; it also constitutes a strategic instrument of cultural diplomacy and nation branding. Cultural diplomacy, as defined by Nye (2008), is a vehicle of ideas, information, and artistic exchange between nations aimed at fostering mutual understanding. As a component of nation branding, cultural diplomacy is intended to promote global appreciation of Indonesia's cultural values through systematic exchanges and representations—such as the symbolic distribution of cultural souvenirs—facilitated by the government.

From the perspective of cultural diplomacy actors outlined by Clarke (2016), the involvement in this case comprised:

Branding the Nation Through Indigenous Heritage: Tunun Gringsing and Indonesia's Cultural Diplomacy During the G20 Summit

- Policymakers: The Ministry of Tourism and Creative Economy, Republic of Indonesia and the Ministry of Education, Culture, Research, and Technology, Republic of Indonesia as commissioning institutions.
- Agencies and institutions: MPIG *Tunun Gringsing*.
- Local creators (cultural practitioners): artisans, master weaver Nengah Rusni, and motif designers.
- Consumers/recipients: international delegates of the G20 Summit.

This collaboration illustrates an inclusive model of cultural diplomacy, where not only state elites but also grassroots communities are engaged as key diplomatic actors.

From a mega-event perspective, the G20 Summit meets the criteria of an international-scale event attended by leaders from more than five countries, extensively covered by global media, and generating significant impact on the host nation's economy (Getz, 2005). In this regard, the G20 Summit functioned as a mega-event providing Indonesia with a stage to showcase its capabilities in public diplomacy and nation branding through cultural media such as traditional textiles. *Tunun Gringsing*, as an authentic, exclusive product protected by Geographical Indication, reinforces Indonesia's narrative as a nation that honors cultural heritage while innovatively employing it in diplomacy. The integration of *Tunun Gringsing* into this international forum expanded the visibility of Indonesian culture to a global audience, serving as a public diplomacy instrument that demonstrates both the nation's capacity to host major events and its commitment to cultural preservation.

The designation of *Tunun Gringsing* as the official souvenir of the 2022 G20 Summit in Bali constitutes a tangible example of Indonesia's cultural diplomacy practice, directly involving local heritage and indigenous communities as primary actors. This decision underscores that traditional cultural products are not merely symbols of local identity but also instruments of state representation on the international stage. By presenting *Tunun Gringsing* as a diplomatic gift for global delegates, the Indonesian government conveyed a message that cultural narratives rooted in indigenous communities deserve recognition and appreciation at the global level. Thus, this strategy demonstrates how an international mega-event can be leveraged as a strategic platform to promote intangible cultural heritage, strengthen cultural diplomacy, and advance nation branding through symbolic, inclusive, and sustainable means.

The presence of *Tunun Gringsing* in the hands of world leaders enhanced Indonesia's positive image, projecting national identity as not only modern and progressive but also authentic and harmoniously balancing tradition with contemporary values. Prior to distribution, each *Tunun Gringsing* cloth underwent traditional production processes, rigorous selection, and careful packaging, accompanied by the logos of ADWI, MPIG *Tunun Gringsing*, and The Ministry of Tourism and Creative Economy, Republic of Indonesia—transforming this cultural product into a meaningful diplomatic message.

This initiative reflects an inclusive, community-based, and sustainability-oriented model of cultural diplomacy. Diplomacy is no longer confined to the exclusive domain of state actors but has evolved into a collaborative space that includes indigenous communities as authoritative custodians of cultural heritage. With their strategic role, the Tenganan Pegringsingan community emerges not only as guardians of tradition but also as representatives of the nation in the global arena. This illustrates how cultural diplomacy can grow from the grassroots level, integrating local strengths into global strategies. As a communal heritage of the Bali Aga people, *Tunun Gringsing* carries symbolic significance that transcends textile aesthetics. Each piece embodies life philosophy, spiritual values, and complex production techniques, making it a symbol of cultural continuity for the nation. Its use at the G20 Summit exemplifies a contemporary diplomatic approach that emphasizes soft power—leveraging symbolic and cultural capital to construct a positive international image.

When analyzed through Dinnie's (2015) nation branding framework, culture represents a key element within the Nation Brand Hexagon. The use of *Tunun Gringsing* at the G20 Summit is not merely a promotion of a handicraft product but serves as a strategic effort to shape Indonesia's image as a nation rich in authentic, creative, and high-value cultural heritage. The immediate impact is an increased international awareness of *Tunun Gringsing* as a world cultural heritage, while the long-term impact strengthens Indonesia's global reputation, enhances the competitiveness of cultural tourism, and opens opportunities for local wisdom-based creative economy. Thus, the collaboration between government actors, indigenous communities, MPIG, and artisans represents a tangible manifestation of cultural diplomacy and nation branding synergy, leveraging a mega-event for strategic national interests.

The management and utilization of *Tunun Gringsing* for the G20 Summit did not occur in isolation but involved cross-sectoral collaboration, which can be analyzed through the Pentahelix model, comprising five primary actors: government, academia, business actors, communities/society, and media. In this context, the government, represented by the Ministry of Tourism and Creative Economy and the Ministry of Education, Culture, Research, and Technology acts as the initiator and policymaker by designating *Tunun Gringsing* as the official G20 Summit souvenir, establishing administrative governance to ensure production and distribution adhere to official protocols, and developing cultural diplomacy narratives for promotional materials and media kits.

Meanwhile, the industry and business actors, represented by event organizers such as Global Jaring Indonesia (an official partner of the Ministry of Tourism and Creative Economy) and Melali MICE (an official partner of the Ministry of Education, Culture, Research, and Technology), serve as intermediaries bridging the administrative process, proposal submission, and ordering of *Tunun Gringsing* from MPIG *Tunun Gringsing* to this ministry. In other words, these organizations function as intermediaries between the

Branding the Nation Through Indigenous Heritage: Tunun Gringsing and Indonesia's Cultural Diplomacy During the G20 Summit

government and local communities, ensuring that production and distribution of the official souvenirs meet standards and international event requirements.

Local communities and artisans, particularly from Tenganan Pegringsingan, are the primary producers, crafting the textiles manually using the double ikat technique, natural dyes, and established motif standards. Their participation ensures direct economic benefits for the local economy while safeguarding traditional knowledge and cultural heritage. The final actor in the pentahelix model is the media, both national and international, which document, publish, and disseminate information regarding *Tunun Gringsing* as the official souvenir. The media strengthen Indonesia's cultural diplomacy narrative while supporting nation branding through international and national exposure.

In practice, four main actors were actively involved: government, business actors, communities, and media. The involvement of these four actors enhances the effectiveness of the nation branding strategy by leveraging complementary strengths in policy, knowledge, business, community engagement, and public communication. The synergy among these actors ensures that *Tunun Gringsing* is recognized not only as a cultural product but also as a symbol of national identity with diplomatic and economic significance.

The procurement of 120 pieces of *Tunun Gringsing* as official souvenirs for the Bali G20 Summit generated significant economic impact for the indigenous community of Tenganan Pegringsingan. The production process of each textile directly involved four main actors: thread artisans, dyers, weavers, motif designers, and traders responsible for distributing the products. Consequently, approximately 480 individuals benefited directly from this large-scale order (Wiadnyana, 2025). Beyond labor contributions, the economic impact is also evident in the increased market price of *Tunun Gringsing*. Previously, a single piece was priced around IDR 1,100,000; however, with rising demand and recognition of its cultural value through the G20 Summit, the price increased significantly to IDR 2,500,000 per piece (Tresnawati, 2025). This price increase not only enhanced the income of artisans and related business actors but also strengthened the economic value and exclusivity of *Tunun Gringsing* as an Indonesian cultural product.

Since its designation as an official G20 souvenir, demand for *Tunun Gringsing* has risen sharply, leading to the involvement of weavers from Tanah Aron, Karangasem, Bali. The participation of Tanah Aron weavers was motivated not solely by production needs but also by the strong historical and cultural ties with Tenganan Pegringsingan (Yudiana, 2025). Both villages are located in Karangasem and belong to the Bali Aga community, which preserves traditions, social systems, and religious practices that predate the influence of Hindu Majapahit. The relationship between Tanah Aron and Tenganan Pegringsingan is reflected in collaborative rituals, knowledge exchange in weaving, and shared cultural practices. Such collaboration in *Tunun Gringsing* production ensures the authenticity of motifs, the double ikat technique, and the textile's spiritual value. This demonstrates that increased production is not merely economic but also maintains the continuity of cultural heritage and the social network among indigenous communities in Bali.

More broadly, the incorporation of *Tunun Gringsing* into the G20 Summit reflects a shift in contemporary diplomacy, which no longer relies solely on military or economic power but emphasizes symbolic and cultural influence through soft power. Indonesia strategically leverages its local cultural wealth to construct a positive international narrative. As a cultural product of the Bali Aga community, imbued with spiritual significance, life philosophy, and complex production techniques, *Tunun Gringsing* not only exemplifies textile aesthetics but also serves as a tangible symbol of national identity and cultural continuity.

The use of *Tunun Gringsing* in the G20 Summit extends beyond symbolism; it represents a deliberate step in Indonesia's cultural diplomacy, showcasing local cultural richness as an integral component of the national image (nation branding) to the world's leaders. The active involvement of the Tenganan community in producing these official souvenirs fosters a mutually beneficial exchange between the local community and the international sphere, in which cultural heritage is valued both economically and politically.

This initiative further contributes to post-COVID-19 economic recovery by empowering indigenous communities through increased income and reinforcing cultural assets as globally competitive national resources. Consequently, *Tunun Gringsing* at the G20 Summit exemplifies the synergy between cultural diplomacy and nation branding, generating positive economic, social, and political outcomes for both Indonesia and its local cultural communities.

For Indonesia, the G20 Summit was more than a gathering of global leaders; it represented a strategic opportunity to reinforce its image as a modern, progressive nation deeply rooted in authentic cultural traditions. *Tunun Gringsing* functioned as an instrument of cultural diplomacy, communicating values of diversity, local uniqueness, and a commitment to heritage preservation. Through this initiative, Indonesia demonstrated its capacity to integrate traditional cultural assets into global diplomatic agendas, positioning culture as a strategic resource capable of shaping international perceptions.

V. CONCLUSIONS

The analysis of *Tunun Gringsing* as an official souvenir of the 2022 G20 Summit demonstrates that Indonesia did not merely employ culture in a symbolic manner but strategically integrated cultural heritage into its diplomatic and nation branding agendas. By leveraging the global visibility of the G20 as a mega-event, Indonesia successfully positioned *Tunun Gringsing* as a medium of

Branding the Nation Through Indigenous Heritage: Tunun Gringsing and Indonesia's Cultural Diplomacy During the G20 Summit

cultural diplomacy that conveyed messages of authenticity, continuity, and creativity to international audiences. This effort reinforced the narrative of Indonesia as a nation deeply rooted in tradition while simultaneously modern and globally engaged.

The strategy also yielded substantive impacts beyond symbolic recognition. At the grassroots level, 125 artisans were engaged in the production process, ensuring that the benefits of the G20 Summit extended directly to local communities. The economic impact was evident not only in the increase in production volume but also in the significant rise in market value, which elevated the prestige and exclusivity of *Tunun Gringsing*. Equally important, the involvement of the Geographical Indication Protection Society (MPIG) of *Tunun Gringsing* reinforced institutional mechanisms of heritage governance by standardizing motifs, verifying authenticity, and maintaining cultural integrity. This ensured that the commodification of the textile did not undermine its symbolic or spiritual value, but instead safeguarded its continuity as part of Indonesia's intangible cultural heritage.

At the national and international level, the G20 Summit as a mega-event offered Indonesia a high-profile stage to construct and project its cultural brand. The use of *Tunun Gringsing* advanced Indonesia's narrative as a nation deeply rooted in authentic traditions while simultaneously modern, innovative, and globally connected. In this sense, cultural diplomacy was not confined to symbolic display but operated as a form of soft power capable of shaping perceptions among global leaders and audiences. By embedding cultural assets within the architecture of a global diplomatic event, Indonesia positioned itself as a creative economy hub and a cultural power in its own right. More broadly, this case illustrates how mega-events can serve as strategic arenas for integrating local heritage into global diplomacy, enabling states to promote cultural identity, stimulate local economic development, and strengthen international reputation simultaneously. The deployment of *Tunun Gringsing* at the G20 Summit thus exemplifies an effective and substantive nation branding strategy, demonstrating that culture—when managed inclusively and strategically—can become both a diplomatic instrument and an engine of sustainable development.

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