Nation and Cultural Branding on Instagram:
Case Study of Indonesian Arts and Culture Scholarship (IACS) Campaign Program

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ABSTRACT

Indonesian Arts and Culture Scholarship (IACS), which displays Indonesian arts, and culture, is a program that the Directorate of Public Diplomacy holds for the Ministry of Foreign Affairs of the Republic of Indonesia. This program was started in 2003 and took place face-to-face until 2019. This program becomes an excellent opportunity for Indonesia to spread Indonesian values by forming nation-branding and creating a national image through *soft diplomacy*. This research analyzes how Instagram can play an essential role in promoting the 2019 IACS program so that the general public can know about this program. This research was analyzed by using the Circuit of Culture model. It is specified in Production moment to disclose how Studios and MoFA distributed messages through Instagram. By analyzing Instagram, we can find out how the account is managed and the content shared by the committee that holds the Instagram account. Data were taken based on interviews, social media, and government documents. The results are that MoFA does not use Instagram @iacs_kemlu well. It can be seen from the re-confirmation absence to the public regarding the date range of its program. As well as the minimal upload of documentation of the participants, MoFA is not carrying out the monitoring function regarding the inactive @bsbi_pdg account. Besides that, on Instagram @iacs.banyuwangi, Instagram management could be better. It can be seen on its Instagram account page.

INTRODUCTION

Indonesia is a country whose population is multi-ethnic (tribes). Cultural heritage has grown over the centuries and is passed down from generation to generation by each ethnic group. An English Anthropologist Edward B. Taylor (1832-1917), defined the meaning of culture or culture as an interrelated whole, including aspects of knowledge, belief, art, morals, customary law, other capabilities as well as habits that people accept as a member of society (Taylor, 1871).

Along with the times, changes must be faced in Indonesian culture. This change must be faced due to community factors themselves. The flow of globalization is increasingly causing the culture of the Indonesian state tends to fade. The lack of learning is why local culture is being eroded (Nahak, 2019).

Preservation efforts need to be carried out by the government and the community who participate in it, which aims to support the sustainability of the culture's existence. Two ways can be done to preserve cultures (Sendjaja, 1994), such as Culture Experience and Culture Knowledge. In terms of cultural experience, culture preservation is directed more at people who go to the field to learn about local culture. Meanwhile, cultural knowledge is a form of cultural preservation by building an information center related to cultural knowledge so that it can be transferred to various formats.

From the efforts to preserve culture, the identity of the Indonesian state can be maintained and passed down from generation to generation. The statement from Dinnie (2016) reinforces why culture should be preserved. Culture as an identity has a significant role in branding a country. This culture is displayed through a program that aims to preserve it. It is appropriate to understand the literal meaning of branding (Salim & Rosdian, 2022). Viewed from the perspective of functionalist economics, politics, and cultural criticism, branding is a tool to build and maintain the strategic advantage of a country with the aim of economic growth. Another understanding is that branding is a solid political tool to strengthen a country's economic position to compete with economic, financial, or military power (Biletska, 2021).

In branding, power becomes the central point because nation branding can be realized when the government or private companies use power to convince anyone who can change the nation's image. Branding tools are used to change a nation's behavior, attitudes, identity, or image (Gudjonsson, 2005). Power is the ability to influence the behavior of others to get the desired result. If we look from the side of the Indonesian state, the power of the state lies in the cultural aspect. Cultural diplomacy using cultural tools is essential to expedite the country's branding efforts. Cultural diplomacy means exchanging ideas, information, arts, languages, and other cultural aspects between nations and peoples to foster mutual understanding.

State branding is closely related to cultural diplomacy (Jora, 2013). Cultural diplomacy's branding dimension involves schematization to obtain a profitable product. Cultural diplomacy is exchanging ideas, information, arts, and other cultural aspects among nations and communities to foster mutual understanding (Cummings, 2003). There is a difference in meaning between Cultural Diplomacy and Country Branding. Cultural diplomacy aims to represent the nation in all its complexities by covering various aspects. For country branding, involvement of simplification and message schematization is required by limiting the message to a few image concepts.

Research conducted by Donelli (2019) research explained that the cultural diplomacy applied to Turkey includes two complementary levels: high and popular culture. Each of these cultures presents both public agencies and civic organizations. Cultural diplomacy planning actors use strategic communication to project the Turkish state's point of view and the national brand. Cooperation with various NGOs is carried out so that they can launch state campaign projects.

Turkish state scholarships are also a tool to run a cultural diplomacy program. With this scholarship program, the negative image pinned for the Turkish state can be warded off.

Even though the country does not have a brand, each country has its uniqueness. It can be seen from the name and image embedded in the minds of both countries of origin and abroad. In simple terms, international stakeholders interpret a brand as a perception of a nation (Fan, 2010). On the other hand, other opinions state that countries that do not have brands have difficulties attracting political and economic attention. Image and reputation are essential to the country's strategic equity (Knott, Fyall, & Jones, 2015).

Related to the state of Indonesia, we can certainly identify brands that are used to increase the country's positive image. There are three categories of a country's brand: product, country (the nation as a whole), and culture (the country's culture and people). Indirectly, culture can be categorized as a brand from the Indonesian state.

Because culture has been identified as a brand and used as the primary tool in cultural diplomacy, the government is very closely related to diplomatic activities, namely the Ministry of Foreign Affairs of the Republic of Indonesia. The Indonesian Arts and Culture Scholarship Program is one of the routine agendas of the Ministry of Foreign Affairs every year to launch cultural diplomacy efforts aimed at strengthening relations between countries, increasing social cooperation, and promoting national interests.

The IACS program, which is included in the realm of cultural diplomacy based on the political interests of a country, can be adequately implemented if the program is aimed at a superpower country. A *superpower* is defined as a country with the potential for economic war and high social power and is recognized throughout the world, influencing other geo-economic areas (Coccia, 2019).

For the 2019 IACS program, superpowers are included in the priority countries. It is reflected in the scope of ASEAN+3, such as China, Japan, and Korea. In addition, members from the SwPD (Southwest Pacific Dialogue) countries also participate in programs, such as Australia, the Philippines, Indonesia, Papua New Guinea, New Zealand, and Timor Leste. Finally, the PIF (Pacific Island Forum) countries, namely Australia, Cook Islands, Fiji, New Caledonia, Kiribati, Marshall Islands, Nauru, Niue, Federated States of Micronesia, Palau, Papua New Guinea, French Polynesia, New Zealand, Samoa, Solomon Island, Tuvalu, Tonga, and Vanuatu (Kementerian Luar Negeri, n.d.).

In addition to ASEAN+3, SwPD, and PIF countries, several countries from the continents of Europe, Asia, and Africa also took part in the 2019 BSBI program. Also, interfaith dialogue partner countries and three new countries in the 2019 BSBI program, namely Gambia, Portugal, and Colombia (Iswara, 2019). With the stipulation of priority countries, the 2019 BSBI program can run optimally by utilizing cultural assets whose existence must be upheld.

Culture as a commodity of branding, of course, can help the Indonesian state to increase its branding ranking. Unfortunately, Indonesian branding still needs to catch up to expectations. The country's branding index data reinforce it. FutureBrand displays a country index for 2020 and provides an in-depth ranking of country brands globally. The report

was compiled after six months of the COVID-19 pandemic. Indonesia was ranked 86th in 2014, increasing to 56th in 2019 and ending 52nd in 2020. The increase looks significant, but it has yet to succeed in occupying the top position (The Staff, 2020). Then, IPSOS Group S.A., where he is a market research firm and multinational consultant, also presented the Anholt-Ipsos Nation Brands Index (NBI) in 2021. The country of Indonesia was ranked 41 in 2020 and declined to rank 43 in 2021 (IPSOS, 2021).

State branding has yet to be entirely successful from these two data reviews. The Country Index for Indonesia, which FutureBrand analyzed, shows an increase in its ranking even though it is still in the 50s. Furthermore, in the Anholt-IPSOS Nation Brands Index (NBI) category in 2021, Indonesia's ranking decreased to 43. The assumption of weak state branding is reinforced by other evidence, namely from the Press Freedom Index in 2021.

Quoted from the Press Freedom Index released by Reporters Without Borders in 2021, Indonesia is ranked 113 out of 180 countries ("2021 World Press Freedom Index," 2021). According to the Minister of Communications and Informatics, Minister Jhonny said, the ranking increased drastically from 139 in 2013. Minister Jhonny added that the biggest challenge was not only from the outer side of the press but also from the inner side of the press (Kominfo, 2022).

The data shows that the weakness of the country's branding indirectly impacts the image of a country. To support a better image of the country, we should understand social media tools as a medium to promote an activity or program from that country. According to Van Djik (2013), social media is a platform that focuses on the existence of users in order to facilitate them both in doing activities and collaborating. The government must be understood in its entirety in carrying out its programs which are closely related to cultural diplomacy and social media, which is included in the framework of the communication concept, of course (Nasrullah, 2015).

Government communication means conveying ideas, ideas, information, thoughts/statements from the government to the public to achieve state goals. The objectives of Government Public Relations involve three things: Reputation and Image – the task of public relations cannot be separated from reputation and image (Nurnisya & Nurjanah, 2016). A positive image will be associated with high public access to the organization's output. Communication Bridge – Public Relations becomes a communicator and mediator in conveying aspirations. Mutual Benefit Relationship – Public Relations must ensure that government, in its operations, has good intentions in realizing social responsibility and expressing through a beneficial relationship between the government and the public.

In this case, Public Relations is a bridge between the government and the community. According to John E. Rizka, the definition of Public Relations is a plan to use persuasive communication to influence the public. The development of Public Relations has shifted to the form of E-PR. The ICT (Information and Communication Technologies) tools must be carried out in the context of carrying out P.R. activities in an organization, both Government PR, Corporate PR, and International PR (Sedarmayanti, 2018).

From the existence of social media, public relations can activate P.R. activities and focus on branding campaigns. Before moving on to the discussion of nation branding, we need to know social media's meaning comprehensively. Daud, Apriliani, & Kusuma (2021) stated that social media is online media used by various levels of society and easily accessible by anyone. Social media is also a place to exchange information and create video vlogs, social networks, Wikipedia, forums, and other virtual worlds. Kaneva (Bolin & Stahlberg, 2015) has seen three approaches to nation branding, namely, technical-economic, political, and cultural. The specification of social media that is widely used by audiences, especially young people, is Instagram (Mayangsari & Salim, 2021). The internet development that is increasingly developing, makes Instagram a tool for product marketing (Monica & Darma, 2022). This paper analyzes one of the programs organized by the Ministry of Foreign Affairs of the Republic of Indonesia, namely the Indonesian Arts and Culture Scholarship program in 2019, in terms of social media. The IACS program was held from May 4, 2019, to August 16, 2019.

Previously, there was a journal article entitled The Indonesian Arts and Culture Scholarship as an Instrumentality of Cultural Diplomacy Indonesia, studied by Kurnia (2016). This study discusses the role of IACS as a tool of cultural diplomacy in improving Indonesian image in the international area. The substance discusses culture as soft power by building Friends of Indonesia through people-to-people contact and has an impact on building the country's image on the international stage.

Previous research tends to use International Relations theory in cultural diplomacy studies; meanwhile, the researcher in this writing discusses IACS social media used by the Ministry of Foreign Affairs and studios in disseminating information regarding IACS in terms of Communication studies. This study chose the object of this research because the program was implemented face-to-face by six studios for three months, starting from the Syofyani Padang studio, the "Veterans National Development University" studio. "Yogyakarta, the Denpasar Semarandana studio, the Sayu Gringsing studio in Banyuwangi, the Gubang Kutai Kartanegara studio, and the Kazaki Arts School studio.

Each studio has an Instagram social media account, including @iacs.banyuwangi, @iacs.kukar, @iacs.makassar, @iacs.bali, @iacs.yk, and @bsbi_pdg. The six Instagram accounts of the studio have become media for publishing and disseminating the IACS program to the public. A main IACS Instagram account was later acquired by the Ministry of Foreign Affairs, namely @iacs_kemlu. The reason for making Instagram specifically for IACS is that the Ministry of

Foreign Affairs asks each studio to create an Instagram account, and the studio has the authority to be creative through Instagram. It is based on the reason that social media allows participation and interaction with the targeted audience. Social media can quickly emerge as a popular platform for country branding efforts. Social media, including new media, allows for two-way communication, contributes to a sense of personal identification with purpose, and turns users into active participants. In addition, social media allows countries to engage stakeholders in a conversation that can help communicate the nation's authentication (Knott et al., 2015).

Cultural diplomacy is a core part of this research so that the research context can be understood comprehensively. The theory of cultural diplomacy, of course, is very closely related to state branding. Then, an explanation of the country's image in the literature review will be briefly explained. In the next section, a description of the branding campaign will be presented, and the role of International Public Relations in creating the image of the country is also included in this literature review.

Cummings (2003) defines *cultural diplomacy* as the exchange of ideas, information, art, and other aspects of culture between nations and their peoples to foster mutual understanding. It is a one-way street rather than a two-way exchange, such as efforts focused on one country in promoting national language, explaining policies and points of view, or telling the world his story.

On the other hand, cultural diplomacy can be directed to the realm of national policies designed to support community exchange in the cultural arena so that foreign policy objectives can be achieved. From this explanation, cultural diplomacy is assumed to be an effort that uses cultural results that lead to the promotion of a country's culture (Ha, 2016).

Although cultural diplomacy can introduce a country to the international scene using 'culture,' there is another unknown side. Cultural diplomacy has been sidelined and has received minimal attention in studying International Relations. Politicians and diplomats think a cultural diplomacy is a tool with low power and impacts foreign policy achievements which weakens (Mark, 2009).

Furthermore, determining the long-term impact of cultural diplomacy programs on public behavior takes much work. Several methods can measure the success of cultural diplomacy activities or events, including the number of spectators who come to an event, media coverage, feedback from the audience, and participant comments after the show. However, more is needed to measure the long-term impact of an event or activity. Observations and reviews must be carried out periodically. The government must design appropriate methods to see the long-term impact of cultural diplomacy programs or events.

As a state actor, the government has a role in contributing to image formation, nation-building, or the formation of a country's ideology. The value of art and culture in the cultural diplomacy program that goes into the scope of soft power becomes a force to construct the country's image. Country branding can help improve reputation (Ahn & Wu, 2013). A substantial dimension is seen in a country brand's 'culture' component. The national brand is likened to an element uniquely combined (Dinnie, 2016) and provides the nation with a differentiation based on a culture relevant to all its audiences (Mariutti & Medeiros, 2018).

Before discussing branding campaigns, we need to know the supporting factors that have contributed to the campaign's success, including the national brand. A national brand is a collection of perceptions of a country and society based on six dimensions of national assets, characteristics, and competencies, such as tourism, exports, government, investment and immigration, culture and heritage, and society (Anholt, 2007).

Branding efforts must be carried out using campaigns so that the policy direction of a country can be achieved optimally. According to Aronczyk (2008), a branding campaign must go through 4 steps. The first is an evaluation in which the external perceptions of the state obtained from the community are identified. This first step becomes a material consideration for campaign implementers to determine the right country brand. In the end, it has an impact on branding success.

The second step is to build a campaign message to change perceptions. Which helps raise public awareness and slowly change the image. The third step is to identify methods for communicating messages. The method, in this case, refers to the medium to be used, such as print or online media. Lastly, the implementation of the campaign. According to Marat (2009), the audience for state branding campaigns can be categorized into three. Major groups, such as businessmen, politicians, and tourists, play an essential role in reaching these three audience groups (Jordan, 2014).

As a sovereign government that is limited territorially, Public Relations contributes to sharing information from one party to another that refers to interests in a structured, planned, and sustainable manner between one another and aims to improve the country's image. Of course, when discussing the matter of International Public Relations, it cannot be separated from the term 'propaganda.' Lasswell (1942) emphasizes 'propaganda' as a form of manipulating symbols that indirectly influence attitudes related to controversial matters. The book Images of Nations and International Public Relations considers 'propaganda' and PR similar elements. However, International Public Relations (nation-state) uses persuasive communicative actions as an action step from the government aimed at foreign audiences (Kunczik, 2016).

Kunczik further stated that International Public Relations could be evaluated by looking at Four aspects, including Voluntaristic International Public Relations, International Public Relations of Organizations, and International Public Relations as an Extension of Diplomacy. International Public Relations as an Extension of Diplomacy), and Taking Professional Development and Activities to the World Scale.

For the concept of voluntary International Public Relations, volunteers are involved in promoting the country with various topics such as tourism, culture, and education incorporated into the framework of International Public Relations. People who are usually members of Voluntary International Public Relations, namely people whom they tend to use social media as a form of civilization development. Second, namely, the aspect of Public Relations of International Organizations. For this aspect, we need to know more about the definition of an international organization. Ideally, international organizations include international diplomacy organizations, non-governmental organizations, foundations, and commercial institutions. In the global scope, international organizations have increased and have more capacity as actors in international cultural and economic activities. Public relations is needed in international organizations so that relationships between stakeholders can be maximized and lead to agreements.

Third, regarding International Public Relations as an Extension of Diplomacy. Traditionally, *diplomacy* has been defined simply as leading to direct communication of views and opinions in making decisions. Management of the international arena through communication interactions is also the realm of diplomacy. Fourth, namely, the aspect of Bringing Professional Activities and Development to a World Scale. In this aspect, the historical steps of public relations development are four public relations models developed by Grunig and Hunt (1984). This model consists of press institutions, public information, two-way asymmetrical practices, and two-way symmetrical practices (Tuncer, 2018).

Based on these four aspects as evaluation aspects. Hence Nwosu (1996) summarizes the meaning of International Public Relations as an activity of an organization or nation that has been systematically planned so that healthy, productive, and mutually beneficial relationships with the international public can be maintained (Okwuchukwu, 2014).

Talking about creating the image of a country indeed cannot be separated from the concept of 'diplomacy.' In 1996, Simon Anholt explained that the right strategy for the state to improve its reputation is by applying the concept of reputation management and identity construction embedded in goods and organizations so that the image of the country can be formed. Communicating the country's image is by employing 'diplomacy.' As Anholt (2007) stated, public diplomacy is one of the effective strategies for disseminating the country's image to the broader community. Communicating the country's image involves several parties who act as communicators. This form of 'diplomacy' is very different from the 'traditional' one because the diplomacy tool that uses the news media is undoubtedly more robust. Indirectly, the media influence the public perception of a country (Banterng, 2021).

METHOD

This study used qualitative research methods. Qualitative research focuses on multi-methods involving an interpretive, naturalistic approach to the subject (Aspers & Corte, 2019). It means that qualitative researchers study things related to natural settings and try to understand or interpret phenomena that, in this case, are related to meaning. If understood, qualitative research is research that analyzes the occurrence of a phenomenon descriptively. This study uses the Circuit of Culture theory which Stuart Hall (1993) initiated. Culture plays a crucial role in the practice of International Public Relations. *Culture* is the process that is produced, circulated, commodified, consumed, reproduced endlessly, and renegotiated back to society.
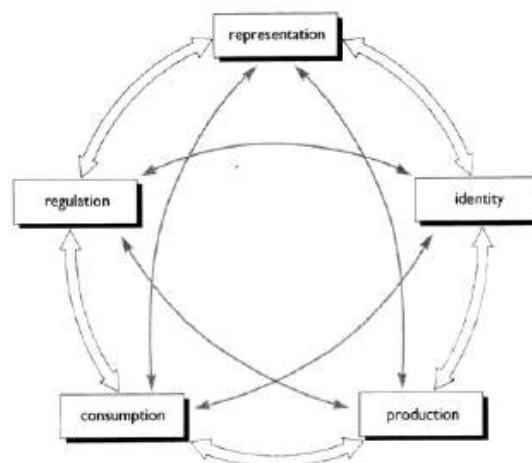

Fig. 1. The Circuit of Culture Model

There are five moments in the Circuit of Culture model- representation, identity, production, consumption, and regulation – which work together to provide a cultural space where meaning is created, shaped, modified, and reinvented. Of the five moments, the author chose one moment to analyze, namely the moment of production of the social media section in the 2019 Indonesian Arts and Culture Scholarship program.

The moment of production in the Circuit of Culture model has a definition, the process by which creators of cultural products plan and add meaning. This process is often referred to as encoding. Hall (1993) says that several factors, such as cultural norms, specific circumstances, availability of technology, and economic factors, influence the affixation of meaning. The production moment is also defined as the design, manufacture, and preparation of communication messages that must be passed through a process. In the end, this message is used as material to attract the target audience of both products and campaigns and is usually centered on the tactical level of PR practice (Han & Zhang, 2009).

Other moments that need to be explained are the moment of regulation, the moment of representation, the moment of identity, and the moment of consumption. *Regulatory moments* are defined as efforts from cultural activities controlled by legal and formal control to the informal stage or local control of cultural norms. The practice of a program, activity, or product can be regulated to be carried out according to the rules. The moment of representation is a reasoning process by which the meaning of culture can be demonstrated and displayed. As we know, meaning is not static or equally acceptable to the target audience but is socially shaped by passing through a symbolic system or discourse.

Furthermore, moments of identity can be understood on several levels of analysis, starting from the individual, organizational and national levels – these three things interact constantly. Most Public Relations research understands how to identify identities for individuals who perceive them as public from a demographic, psychographic, or situational perspective. Lastly, the moment of consumption. For the moment of consumption, this is part of the acknowledgment of the moment of production. Whether the meaning or message is appropriately conveyed to the target audience as expected. The moment of consumption is as important as the moment of production in creating and negotiating to mean (Curtin & Gaither, 2005).

Data collection techniques that researchers use are in-depth interviews and document collection sources of data, namely in the form of interviews and documents relevant to the research where the documents are from Instagram. Instagram accounts analyzed by the researcher are Instagram @iacs_kemlu, Instagram @sanggarsyofyani, Instagram @bsbi_pdg, Instagram @iacs.banyuwangi, Instagram @iacs.yk, Instagram @iacs.bali, Instagram @iacs.kukar, and Instagram @iacs.makassar. Posts that will be sampled in this research are related to the activities of IACS 2019 from each Instagram account. The technique of determining the informants used a purposive sampling technique. Interviews were conducted through ZOOM Meetings, and some were conducted in person.

RESULTS AND DISCUSSION

Social media is necessary to disseminate activities or events. One of these means of information has become very much loved and has many benefits for today's society. The media are chosen by those who carry out their duties at a much lower cost. Which plays an essential role as an instrument for disseminating this campaign (Ardha, 2014).

With the existence of social media, Public Relations or PR in the current era can carry out their duties efficiently. Utilization of the internet makes the work of a PR, especially the implementation of campaigns, can be carried out in a planned manner. Sugianto and Sembiring (2018) define a Public Relations campaign as an ongoing explanation by PR practitioners so that motivation can be grown among the community in an activity or program by using processes and communication techniques that are continuous and have been arranged beforehand.

In this case, the campaign carried out by the Ministry of Foreign Affairs and the studio is through Instagram social media.

A. Instagram @iacs_kemlu

First, the Instagram account @iacs_kemlu, the primary official account of the Ministry of Foreign Affairs, to inform the participant registration schedule and the activities carried out by selected participants in the studio for three months.

Fig. 2. IACS Participant Registration Pamphlet,

The Ministry of Foreign Affairs designed the pamphlet well (Figure 2). It can be seen from the pictures of several dances originating from 6 provinces, namely East Java, South Sulawesi, West Sumatra, Yogyakarta, East Kalimantan, and Bali. The picture is displayed as if the Ministry of Foreign Affairs is telling the public that if elected, they will be divided into six groups and study in each studio. Furthermore, several requirements must be considered by the audience who wants to register. Such as ages ranging from 21 to 27 years, three passport-sized photos, motivation letters, photocopies of passports, academic diplomas, health certificates, letters of recommendation, and a signed statement. Personal. Then, information on scholarship coverage is also displayed in the pamphlet, including tuition fees, round-trip economy class tickets, accommodation, local transportation during the program, health insurance, and monthly pocket money. Including the logo in the pamphlet is a must as an official entity.

Fig. 3. Information on the Announcement of IACS Participants from Indonesia in 2019

The announcement of selected participants for the 2019 BSBI program is only specifically for Indonesian participants (Figure 3). The Ministry of Foreign Affairs displays the name of the participant along with the participant's area of origin. It tends to be different from the announcements of foreign participants. The Ministry of Foreign Affairs should also display a list of selected foreign participants for the 2019 BSBI program because Instagram @iacs_kemlu is public. The transfer of this announcement made foreign participants have to seek information from the relevant Indonesian Embassy.

Fig. 4. Pamphlet of the 2019 IACS Program Period

The discrepancy between the pamphlet and number 1 is apparent (Figure 4). The Indonesian Arts and Culture Scholarship (BSBI) program were held from April 7 to July 16, 2019 (Figure 1). However, in the pamphlet Figure 3, the BSBI was held from May 4 to August 16, 2019. From this, the Ministry of Foreign Affairs needed to clarify the differences in the pamphlets regarding the implementation date range.
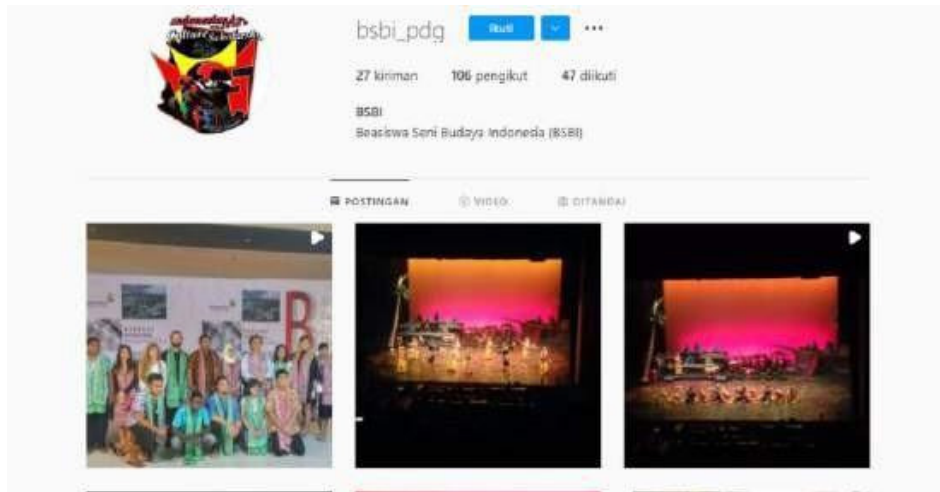
B. Instagram Account @bsbi_pdg

Fig. 5. Instagram Account Page @bsbi_pdg

From the appearance of the Instagram account @bsbi_pdg, its activity stopped in 2016. The Ministry of Foreign Affairs partnered with Syofyani studio for the first time in 2016. Regarding the reason why Syofyani studio did not continue uploading IACS content in 2017-2019, the 2019 IACS committee explained.

> *"If the people in the studio said it was so that more people would know about IACS in Padang. Because the studio's IG followers are quite large. On the IG IACS Padang, there are few followers," (Rail Mifta Zelira, the 2019 IACS committee, personal interview).*

Therefore, the IACS documentation, including in 2019, was transferred to the Instagram account of Sanggar Syofyani @sanggarsyofyani with 2,492 followers.


Fig. 6. Some of the 2019 IACS Padang Documentation uploaded to @sanggarsyofyani

Regarding the monitoring function. Studio Syofyani participated in implementing this function. One admin holds an Instagram account, Rail Mifta Zelira, as the PR of the Sanggar. As the Head of the Studio, Sofi has a vital role in directly reviewing matters relating to posting the 2019 BSBI program activities.

> *"So before uploading, we first check things like this, or for example, he forgot to tell him, and he uploaded it, Rail seems just to take it down" (Sofi Yuanita, Head of Studio, 21 June 2022, personal interview).*

C. Instagram @iacs.yk
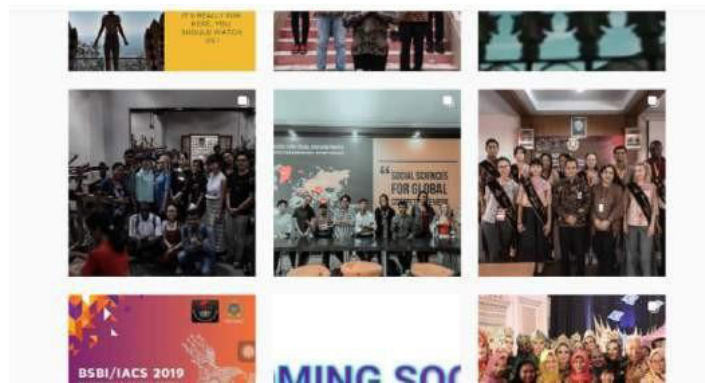
Fig. 7. Documentation of Participant's Activities at IACS Jogja

The figure shows that the management of the BSBI Instagram account is very well done. Documentation related to the participants' activities is uploaded at any predetermined time and periodically.

> *"In addition to what the Ministry of Foreign Affairs has requested, we upload photos at least once a week. So, once a week. Then secondly, every activity has its documentation. Well, that documentation can cover the video. At first, we were IACS too, but then, it seems from the pictures, Instagram, yes, more there. Yes, then we also formed a team, a team for documentation. In the last three years, we have formed a documentation team that we have been tasked with. So, we are looking for students who are used to taking photos and videos, okay?" Ludiro Madu, IACS Organizing Coordinator, personal interview.*

The statement from Mr. Ludiro Madu can undoubtedly explain why the feeds for the IACS Instagram @iacs.yk account are well structured. It is due to a team that has worked very well behind the scenes. Students are included in the management of Instagram; of course, they are paid for by the IACS Jogja documentation team.

Then, turning to the monitoring function is also implemented by the IACS Jogja organizers to minimize errors in uploading photos/videos. Pak Ludiro also explains it in the following interview:

> *"The admin is there. So, only certain students can upload photos. Then, when there is doubt as to whether this is possible, it should usually be in line with our goals. So, usually, it is me as the Coordinator. I asked one of the lecturers to be the Coordinator, so for example, if I couldn't, the lecturer would take over. Usually, check and recheck because it could be some of the photos, I cannot, but my friend can. Or vice versa. We usually have a discussion" (Ludiro Madu – Person in Charge of Implementation of BSBI Jogja, 11 June 2022, personal interview).*

From the statement above, there was a shift of duties in which Ludiro appointed another lecturer as Coordinator if he could not work at certain times. Tasks that colleagues mutually back up indicate the readiness of the organizers to hold an event.

D. Instagram @iacs.banyuwangi
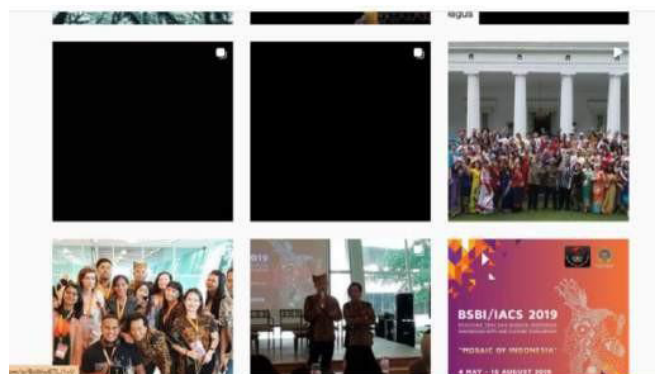
Fig. 8. IACS Participant Documentation in Banyuwangi

As we can see from Figure 8, photo documentation explicitly shows the activities of IACS participants regarding footage of the participants' learning process in the studio. There are only five videos showing visiting studies activities for the participants. Although Sanggar Sayu Gringsing has recruited the photographer, the Instagram account management needs to be managed optimally. It shows that the production moment from the @iacs.banyuwangi Instagram account promoting IACS activities in Banyuwangi should run better.

E. Instagram @iacs.bali

Fig. 9. Documentation of IACS Participants in Bali

On the Instagram account @iacs.bali, the uploading of participant activity documentation is carried out by the studio team. Each team needs to gain the expertise to manage the BSBI Bali Instagram account. It was conveyed by DR. Drs. I Nyoman Nikayana, M.M as the Semarandana Studio leader during the interview.

> *"Yeah, we are just a studio, huh? So be a member of the studio. We do not have a special so. After all, we also know a lot. Ha ha ha. I prefer to look a little bit, so he was curious to ask. Ha ha ha. So we can explain in detail" (DR. Drs. I Nyoman Nikayana, M.M., leader of the Semarandana Studio, personal interview).*

In the excerpt of the interview, we can understand that the Semarandana studio, as a partner of the Ministry of Foreign Affairs in the IACS program, uses a particular strategy so that the wider audience is curious about this program. Indirectly, the image of Sanggar Semarandana's name is getting more and more soaring with questions posed by the community itself.

The studio also considers the monitoring function in the Semarandana art studio. Mr. Nyoman Nikayana conveyed it in the interview session.

> *"In terms of monitoring, we are the ones who manage it, but more than the Ministry of Foreign Affairs, there is also cooperation" (I Nyoman Nikayana, M.M – Head of the Semarandana Art Studio, June 11, 2022, personal interview).*

F. Instagram @iacs.kukar

Fig. 10. Documentation of IACS Participant's Activities in Kutai Kartanegara

From Figure 10, which shows some of the activities of IACS participants in the Kutai Kartanegara area, researchers can analyze that the IACS account holder team does not display curriculum learning activities in the studio, either music, craft, or dance. On Instagram @iacs.kukar, the feeds page tends to display visiting studies activities.

G. Instagram @iacs.makassar

Fig. 11. Documentation of IACS Participant's Activities in Makassar

In Figure 9, the documentation representing the activities of the 2019 IACS participants is displayed very well. Art and culture learning activities in the studio and visiting studies activities are shown on the Instagram account. The Kazaki Arts School studio has formed a special team for documentation. Photographic documentation and videos are edited by the team and uploaded to the @iacs.makassar Instagram account.

Instagram @iacs.makassar social media monitoring function is also implemented. It is evident from the interview with Mr. Muzakkir Hakim.

> *"There are those who supervise directly, apart from the Sanggar team and the Ministry of Foreign Affairs. Some of the post material was given directly by the Ministry of Foreign Affairs. The rest is left for us from the studio that processes it" (Muzakkir Hakim, Head of Sanggar Kazaki Art School, July 11, 2022, personal interview).*

From the interview excerpt, we can understand that the Kazaki Art School studio team, in collaboration with the Indonesian Ministry of Foreign Affairs, carries out the supervision/monitoring. Posting documentation of the activities of Makassar BSBI participants must go through a checking line with the Ministry of Foreign Affairs. After getting approval, the studio can process the posting material.

CONCLUSION

Based on the five moments contained in the Circuit of Culture theory, the researchers examined one of the moments. Namely, the production moment from the Instagram side of the IACS of each studio. This study shows that each of the six studios had tried its best to promote the activities of IACS participants through the media. Instagram social. The absence of a video editor constrains some studios from editing the videos of the participants while studying in the studio within three months.

From what researchers have seen through each IACS Instagram account per region, IACS Padang, Banyuwangi, and Makassar have documentation teams with the expertise to edit videos. Then, the video was shown on the BSBI Instagram page. Nevertheless, unfortunately, the Ministry of Foreign Affairs monitoring function regarding social media Instagram IACS regional representatives needed to be carried out correctly. It can be seen from the IACS Padang account, which was converted to the Instagram of Sanggar Syofyani. The small number of followers made the IACS Padang committee transfer the documentation of the activities of the 2019 IACS participants to the Syofyani Studio's Instagram. The Ministry of Foreign Affairs also did not warn the IACS Padang committee. Then, for @iacs.banyuwangi, Instagram management could be better. We can see this from the minimal upload of documentation.

Specifically for the Instagram account @iacs.kemlu, which the Ministry of Foreign Affairs has taken over, this study sees that the promotion of IACS activities in each region needs to be uploaded regularly. Then, the IACS registration

info pamphlet and the date range underwent changes that needed to be confirmed via Instagram. Furthermore, the announcement of IACS participants for foreign participants needs to be conveyed via Instagram. However, we must seek information from the relevant embassy if we look more broadly, with many Instagram followers. It becomes a potential for the Ministry of Foreign Affairs to disseminate IACS activities and reach a wider audience, especially the Indonesian people.

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