

REVIVING INDONESIAN HISTORY ON THE DEVELOPMENT OF INDONESIA'S GENUINE AND REMARKABLE NATION BRANDING

Inter-cultural relation

We are facing an offer to understand nation branding as more than just a tool for global competition. The biggest challenge lies in making interpretation of nation branding that could accommodate wider and more sustainable matters in representing prevalent interest from the nation's components to participate actively in developing nation branding.

Indonesia has yet emerging strategic concept in developing an official nation branding to date, caused by the continuous and thorough tracking of significant and genuine components in communicating its nation branding.

Indonesia takes geographical and historical aspects as crucial in establishing culture as fundamental foothold to have highly qualified nation branding awareness and execute it, in which major characters are able to invite all shareholders to participate, to maintain it well, and able to cause great, preferable impact towards sustainable socio-economics life.

Every nation lives and coexists in a certain area that called a country, thus, the natural surrounding or geographical boundaries within are intersecting with one another, and it has to be well aware of. Therefore, historically, a country and a nation have certain bound and link with other nations. This comprehension concludes that a country could not be unattached from inter-connection in which the intersecting geographic and culture would actualize into an important image, character and identity in the context of activating nation branding.

Character and identity of Indonesia as a country was formally established on August 17, 1945. Yet the process had been developed for centuries before. The kingdoms within archipelago areas that later on included as parts of Indonesian territorial had already have mutual relationship in terms of culture, massively. The process of cultural inter-connection in the period of Kahuripan Erlangga, Singhasari Kertanegara, Majapahit, and Sriwijaya Kingdoms had greatly influencing the creation of nowadays' character and identity of Indonesia.

Human's exploration in pre-Indonesia era as recorded in numerous historical documents had actually reached other hemispheres of the world. As stated, for example, prior to AD period, the name of Sumatera Island—Swarnadwipa or Swarnabhumi—had emerged in India's ancient manuscripts. So did the products of camphor used in mummifying process in Egypt in the dynasty of Pharaoh 18th (1657-1339 BC), turned out to originate from a certain part of Sumatra. It is more visible in the historical manuscripts of the next centuries that the capability of pre-Indonesian human in establishing inter-connection network in terms of culture had exceeded Asians, Europeans, and even Africans.

Geographical condition of Indonesian archipelago plays important role to encourage the people to actively contribute in developing cultural connection with other nations. The technology of vessel, the skills and the courage of the people have opened the opportunity for dialogue, interaction and cultural acculturation that are tremendously

dynamic. The sea serves as a way in gluing human civilizations in ancient kingdoms that later on unite as a whole Indonesia.

When the state of Indonesia was proclaimed with the area of administration consisted of 17,540 islands, the process of cultural interlacing is actively progressing. The new state of Indonesia also had the strategy of collaborative struggle with other countries in Asia, Africa, America, Europe, and even Latin America. True, there was a time—politically, formally, and structurally—when Indonesia was taking side with a certain block of the world's power. Yet, informally, the people of Indonesia had done cultural works in all areas of the world. They had introduced, spread, and influenced numerous cultures through various cultural icons such as language, culinary, fashion, architecture, and many more.

Indonesia keeps on processing to weave the character and identity of its culture. Outside, overseas, it offers a dialogue while absorbing the elements of other countries' culture to combine with the ones whose culture is strong. Inside, domestically, of more than 600 tribes of Indonesia, each has unique cultural character and greatly influencing one another through active migration for the past two decades. It results in Indonesian woven culture that is dynamic and rich.

The process of Indonesian's cultural weaving has not finished yet and not easily traceable since the subjects had done it spontaneously as a part of their daily routine. The records and documentations were limited, yet they spread massively by the process of story telling. Freedom of the media for the past fifteen years had also contributing to such process, yet it is not able to capture the enthusiasm of ongoing process in weaving Indonesian's culture.

Even so, thoroughly looking at the images that rapidly emerge anywhere in Indonesia, strictly speaking, the process of shaping the character and identity of Indonesia has reached its peak. And those emergences have been established through the process of dynamic cultural inter-connection, both inside and outside. And this is a proposal to the world, to be together in developing cultural inter-connection, just like the sea and the ocean that embrace Indonesian archipelago and make way to establish interlinks to one another.

The History that Inspired

One of our important exploration we can contribute to the development of Indonesia's nation branding is how the history of Indonesia contain some genuine idea of 'branding'. Even it happened centuries ago. It shows us about fundamental aspect of 'branding' and it's related with identity and image that will represent the strong brand. We see that Indonesian history not only describing names -as we know is an important aspect of the brand- but also strategy, meaning and the storytelling which also the important part of branding.

We have some case studies showing strong relation between Indonesian history and the genuine idea of what today we call it nation branding. One is about our story of Indonesian Batik titled "Batik Tiga Negeri" or "Three Countries Batik". It was an outcome of changes in fashion tastes posts the 1870s and continued on into the twentieth century. These trends dictated a preference for extremely intricate

designs. They were very expensive cloths that also showing the Javanese desire for perfection by ensuring each cloth utilized only the best qualities from the three regions (countries) in Indonesia. The cloth was waxed and dyed in three locations, each famous for the production of a certain color of dye. Solo for its rich *soga* brown, Pekalongan for Blue color and Lasem for Red Color. Fortunately, they are not just representing the best color style they have but also come up with design and motifs. In Batik Tiga Negeri or Batik Three Countries they including the iconic symbol combining the motifs from the Pasisir (Sea Shore) and central Java (The Land), the wearer was highlighting connections with groups in both regions. At the time Batik Three Countries produced and made was the fashion for Europeans and Indo-Europeans. The style also later became the choice of Peranakan Chinese wanting their social position to be seen as being equal to the Dutch. We will highlight the connection between the idea and mechanism of making (which nowadays we know it as strategy and story telling) and the idea of naming "Batik Three Countries" (which nowadays we know it as brand name). It contain the strong point of the brand not to be just different but equal with quality and uniqueness also remarkable.

In 2009 UNESCO named Indonesian batik a masterpiece of the 'Oral and Intangible Heritage of Humanity'. This designation reflects UNESCO's efforts to move beyond the protection of ancient monuments and encourage living artistic traditions that have been passed down for generations. UNESCO's guidelines emphasize that promoting intangible cultural heritage is "an important factor in maintaining cultural diversity in the face of growing globalization.

Second one is taken from the history of Srivijaya Kingdom in Sumatra. The first historical source that mentions Srivijaya is the memoir of a Chinese Buddhist monk, I-Tsing, who visited the kingdom for six months in 671 CE. He describes a rich and well-organized society, which presumably had been in existence for some time. A number of inscriptions in Old Malay from the Palembang area, which are dated from as early as 682, also mention the Srivijayan Kingdom.

The wealth of Srivijaya supported an extensive community of Buddhist monks, who had contacts with their co-religionists in Sri Lanka and the Indian mainland. The Srivijayan capital became an important center of Buddhist learning and thought in the world. This influence extended to smaller kingdoms within Srivijaya's orbit, as well, such as the Saliendra kings of Central Java, who ordered the construction of Borobudur, one the largest and most magnificent examples of Buddhist monumental building in the world. Borobudur Built in the 9th century during the reign of the Sailendra Dynasty, the temple's design in Gupta architecture reflects India's influence on the region. It also depicts the gupta style from India and shows influence of Buddhism as well as Hinduism.

Here, we learn about strong brand name (The name of Srivijaya In Sanskrit, sri means "shining" or "radiant" and vijaya means "victory" or "excellence".) equal with brand value and positioning where Srivijaya Kingdom act as central of Buddhis learning and thought in Asia. Which nowadays equal with reputable Institute of Cultural value.

And later, Srivijaya it was influence the existence of Borobudur, the huge monument is both a shrine to the Lord Buddha and a place for Buddhist pilgrimage. The journey for pilgrims consist three levels symbolic of Buddhist cosmology: *Kāmadhātu* (the

world of desire), *Rupadhatu* (the world of forms) and *Arupadhatu* (the world of formlessness).

UNESCO listed Borobudur as a World Heritage Site in 1991. It is listed under Cultural criteria:

1. To represent a masterpiece of human creative genius
2. To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology
3. Monumental arts, town-planning or landscape design
4. To be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance".

This Borobudur existence we believe is a form of beyond branding idea. Where the existence can compare now with the build of brand destination icon (landmark or physical monument). Borobudur is the real brand concept both contain tangible and intangible value.

The third case study is Majapahit Empire. Majapahit empire is an inspiration of Indonesia country now. Majapahit put the foundation of the area of Indonesia from Sumatera to Papua, west to east and Kalimantan to Alor, north to south.

Majapahit was an archipelagic empire based on the island of Java from 1293 to around 1500. Majapahit reached its peak of glory during 1350 to 1389 marked by the conquest of kingdoms in Maritime Southeast Asia (including present day Indonesia, Malaysia, Singapore, Brunei, East Timor, and the Philippines).

We highlight some important notes from Majapahit story in relevance to nation branding concept:

- Structure of district and governance is equal destination management in today's termination
- Advance in Trading, Agriculture and maritime is equal with asset management
- Relation between human resources, role and tasking in producing livelihood

As we now fundamental aspects of nation branding is in three things above

National motto of Indonesia, ***Bhinneka Tunggal Ika*** means ***Unity in Diversity*** promoting the unity to the hundreds of tribes in Indonesia nation. It is a quotation from an Old poem "Kakawin Sutasoma", written by Mpu Tantular during the reign of the Majapahit empire sometime in the 14th century. It is inscribed in the Indonesian national symbol, Garuda Pancasila (written on the scroll gripped by the Garuda's claws), and is mentioned specifically in article 36A of the Constitution of Indonesia.

And then it becoming our political statement to deal with international issues. It was stated in our constitution preamble in paragraph 1 and 5 "***Whereas independence is a genuine right of all nations and any form of alien occupation should thus be erased from the earth as not in conformity with humanity and justice,***" and "Pursuant to which, in order to form a Government of the State of Indonesia that shall protect the whole people of Indonesia and the entire homeland of Indonesia, ***and in order to advance general prosperity, to develop the nation's intellectual life, and to contribute to the implementation of a world order based on***

freedom, lasting peace and social justice, Indonesia's National Independence shall be laid down in a Constitution of the State of Indonesia, which is to be established as the State of the Republic of Indonesia with sovereignty of the people and based on the belief in the One and Only God, on just and civilized humanity, on the unity of Indonesia and on democratic rule that is guided by the strength of wisdom resulting from deliberation / representation, so as to realize social justice for all the people of Indonesia."

Summary

When the state of Indonesia was proclaimed with the area of administration consisted of 17,540 islands - with 1,9 million km² Land and 3,1 million km² sea - We are talking about 3rd Mega Biodiversity in the world with 300 ethnics and 742 languages and dialect, This biggest archipelago in the world is in the challenge to activating its biggest asset wisely in the name of sustainable nation branding not just for 237 million of Indonesian people but for the people in entire world.

With many respect to some potential asset we have, the ocean side is one of the biggest resource we need to develop as the cultural history mentioned its glory in the past.

Our intention in the development of ocean as a big resource and asset using cultural approach is open to all parties taking part in valuing the shore, sea and ocean not just as resources but as a living habitat where people, flora & fauna, and various culture lies down for future livelihood.

One of example we challenge is to including young people to explore our ocean on their way, and here we have some example what Satrio Prabhoto did in exploring Indonesian ocean in his specific angle and mind frame. From this, we are planning to invite people to participate and contribute their point of view about their ocean in **International Vision Image Festival 2013** wild held in Bali, Indonesia in October 2013. This is part of our effort in developing inter-cultural relation to build sustainable multi nation branding.

Presented for BIEC 2013 by:

Vision International Image Festival 2013

Angasraya: The Chemistry between Human and the Seas

Bali – Indonesia 2013

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