



Research Article

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From Local to Global: Positioning Identity of Yogyakarta, Indonesia through Cultural Paradiplomacy

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Abstract

Building community perceptions of a cultural identity area is a challenge. Convincing the international community about the region cultural identity will be more challenging. Disseminating abroad to create a perception of a cultural identity area is one of many ways. This research aims to analyze the efforts of Yogyakarta to disseminate its cultural identity using cultural paradiplomacy. The research uses descriptive-qualitative method. It uses primary data from the Cooperation and Investment Agency and Cultural Office of Yogyakarta. It also uses secondary data from documents, reports, and articles about cultural paradiplomacy. This research findings are strategies to convince the international community about the cultural identity of Yogyakarta as follows: visiting foreign territories, participating in international events, attending global networks, and representing on behalf of the central government.

Keywords: cultural paradiplomacy, local identity, subnational, public paradiplomacy, Yogyakarta

1. Introduction

Diplomacy is no longer an authority of the central government (Aldecoa & Keating, 2013). In line with the increasing role of non-state actors, diplomatic activities are carried out by various actors as well. Multilayered diplomacy is one of the diplomatic agents emphasizing subnational as actors in international relations (Hocking, 1993).

The increasing role of subnational as diplomatic agents is done together with the rising challenges of regions to improve their welfare. Regional identity has become important as a marker which

demonstrates own uniqueness compared to other regions. The identity of a region helps in terms of popularity and image. Thus, a favorable regional identity may encourage investment climate, international trade, and tourism promotion (Anholt, 2007). Applying paradiplomacy is one of the attempts to establish a positive regional identity.

Paradiplomacy refers to subnational involvement in international relations (I. D. Duchacek, 1984; Soldatos & Michelmann, 1992). Their activities support, complement, correct, duplicate, or question the nation-state diplomacy (I. D. Duchacek, 1984). Paradiplomacy refers to the higher-level administration. It covers provincial and local government engagement in international relations (I. D. Duchacek, 1984; Soldatos & Michelmann, 1992). Apart from the term of paradiplomacy, other terms also appear to refer to subnational activities in international relations. They are multilayered diplomacy (M. J. Keating & Aldecoa, 1999) and plurinational diplomacy (Aldecoa, 1999). Likewise, there are also terms of constituent diplomacy (Kincaid, 2003) and city diplomacy (Pluijm & Melissen, 2007) referring to the activities of city administrative entities in international relations. This research applies the term of paradiplomacy to represent subnational engagement in international relations.

As one of the non-state actors in international relations, subnational has similarities and differences with other non-state actors such as NGOs and MNCs. The similarity is that they do not have external sovereignty, whether they are related to free trade agreements, alliances, or associated with international governmental organizations. The difference is that subnational may take advantage of diplomacy and formal government networks, while other non-state actors use non-government channels (Lecours, 2003). Therefore the term second world also mentions subnational as the second layer after the central government (Lecours, 2003).

The study of paradiplomacy developed in the 1980s. Initially, it analyzed common problems faced by border areas (Lecours, 2003). Currently, this research also maps the phenomena of sub-national international cooperation that do not border directly. The challenges of each subnational to compete in global competition while solving regional problems are the reasons to engage in international relations.

So far, the study of paradiplomacy has generally discussed the development of theories and empirical cases. Within the theory scope, research on paradiplomacy relates to federalism (Crikemans, 2010a; I. D. Duchacek, 1984; Kincaid, 2003; Lecours, 2002b), national interests (Filho, 2012;), foreign policy (Hocking, 1986), and security (Cornago, 2000). Within the empirical scope, several cases raise the paradiplomacy of Quebec of Canada (Andre Lecours, 2002b), Lander of Germany (Happaerts et al., 2011), and Catalonia of Spain (Eugenio & Xifra, 2015). Unlike the previous research, this research raises cultural paradiplomacy. It is found only a few articles examining this topic. Most of the research discuss different cultural and linguistic identities and even they discuss conflicts with the central government (Eugenio & Xifra, 2015). Only a few articles discuss cultural paradiplomacy parallel to the central government. Some discuss the transformation of cultural paradiplomacy through the cultural institution and cultural paradiplomacy agenda (Zamorano & Morató, 2014). Meanwhile, others discuss the cultural paradiplomacy in supporting foreign policy (Mark, 2010) and regional development, particularly in Europe (Stoica et al., 2016). None of the previous articles discuss the cultural paradiplomacy in strengthening local identity. Therefore, the research intends to fill this gap by discussing cultural paradiplomacy strategies to strengthen the local identity in the Special Region of Yogyakarta (Yogyakarta), one of the provinces in Indonesia.

Yogyakarta becomes the research object based on these reasons: firstly, Yogyakarta has a strong history of Javanese cultures. The cultures are tangible such as temples, palaces (one of it is the Sultan Palace/*Keraton*), old cities, the tomb of Mataram Kings. They are also intangible in the form of *batik*, *keris*, traditional ceremonies, and dances. All the relics still exist today. Secondly, the people of Yogyakarta still uphold the traditions and customs of the local cultures. As the provincial government center, the Ngayogyakarta Hadiningrat and Surakarta Palaces play roles in developing cooperation and promoting the cultures abroad. Thirdly, the cultural paradiplomacy of Yogyakarta has been carried out since 1985, before the decentralization began in 1999. It proves that Yogyakarta has long created foreign relations in introducing Javanese cultures. The cultural richness and sustainability aiming to popularize

the Javanese cultures abroad become significant in building the cultural identity of Yogyakarta.

Even though Yogyakarta has various traditions and cultures, the identity seems to fade in line with the many natural disasters that have occurred. Two major disasters have occurred in Yogyakarta, namely the earthquake in 2006 and 2009 and Mount Merapi eruption in 2006 and 2010. All of them resulted in huge losses coupled with other natural disasters such as landslides and floods. The natural disaster resulted that the international communities would rather view Yogyakarta as a disaster-prone area than a cultural city (*Jogyakarta Rawan Bencana, Siap, Siaga, Dan Waspadalah*, 2019). The negative identity of a region erodes the interest of the international community in building relationships. Inevitably, this will affect the competitiveness of Yogyakarta in terms of consumers, tourists, businesses, investment, capital, and respect (Kavaratzis & Ashworth, 2005). On the other hand, a conducive environment and free disaster nature complement regional identity (Paasi, 2013). Based on this situation, it is essential to observe the efforts of Yogyakarta government to develop an identity as a cultural city amid the perception of Yogyakarta as a disaster-prone area. Therefore, the question which arises is: What are the strategies of cultural paradiplomacy of Yogyakarta before the international community to create an identity as a cultural city?

2. Theoretical Framework

2.1 Identity, Public Paradiplomacy, and the intensification of Cultural Paradiplomacy

It is significant for an area to have an identity (Anholt, 2007). Identity is essential since it will determine a region reputation before the international community (Anholt, 2008). It will be a crucial consideration for counterparts before deciding whether or not to establish relations.

Identity arises from the development process (Allegrini, n.d.). It is a process consisting of the production of territorial boundaries, symbolism, and institutions. Identity refers to nature, sign, or marker attached to something distinguishing it from others and it relates to the physical. Physical identity relates to traditions, religions, and languages, while non-physical identity relates to desires, ideas, and goals (Rozi, 2013). Identity develops the customs, laws, and products. Those are written, discussed, and performed in an event accordingly that the outsider finally understands it as an identity (Paasi, 2013).

Regional identity begins with relations between areas which raise the awareness of differences between one territory and another (Allen, 2012). It evolves to create regional uniqueness expressed in economic, cultural, or even political behaviors (Shao, 2014). When it is managed and adequately socialized, identity becomes a regional attraction and advantage in various fields, from tourism, trade, investment to even political support (Anholt, 2008). In the research on 28 August 2008, Saffron Consultant announced the largest city in Europe based on the comparing assets and identity strength. In the research, Saffron Consultant assesses that Paris is a city with the number one identity strength and a city with the wealthiest assets in Europe. The second, in terms of assets, is London. The success of Paris in strengthening the city identity has increasingly opened the way to compete globally. The success in managing identity impacts the opportunities to increase economic growth and improve the lives of local communities.

It is crucial to disseminate an area identity through socialization, cooperation, or collaboration (Raagmaa, 2002). It is part of public diplomacy (Leonard & Stead, 2002). Public diplomacy was initially a tool of state policy to build a positive image before its counterparts. Nevertheless, with the advent of the new public diplomacy, public diplomacy is no longer a matter for not only the state but also non-state actors (Leonard & Stead, 2002). Subnational are non-state actors who can support public diplomacy through paradiplomacy. Initially, the subnational did not realize the importance of public diplomacy. However, along with the decentralization, globalization, international agendas, and regional development targets, then public diplomacy becomes a subnational concern (Kincaid, 1999). Therefore, subnational start to develop their public diplomacy through public paradiplomacy.

Public paradiplomacy activities are increasing following the motivation of the region to meet

their needs. There are many activities carried out by subnational in terms of public paradiplomacy such as nation-building, (re) branding efforts and international cultures, tourisms, economics, and education promotions (Huijgh, 2012). Those open up opportunities for all regions to optimize regional potentials. One of the subnational activities carried out to pursue the regional development agenda is cultural paradiplomacy. Cultural paradiplomacy facilitates subnational to engage international relations utilizing cultural activities. Through cultural paradiplomacy, subnational may strengthen identity to achieve regional development targets.

2.2 Cultural Paradiplomacy Strategies to Create Cultural Identity of an Area

Cultural paradiplomacy refers to subnational activities in international relations relate to culture. Culture points to the whole way of life of the society members. It includes how they dress, their marriage customs and family life, their work patterns, religious ceremonies, and leisure pursuits. It also includes the items they manufacture which are important to them - bows and arrows, plows, factories and machinery, computers, books, and dwellings. (Giddens, 2006). As associated with diplomacy, then, culture means "the set of distinctive spiritual, material, intellectual and emotional features of society or a social group that encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions, and beliefs" (UNESCO Universal Declaration on Cultural Diversity, 2001). Culture provides unique values which distinguish the region from others. The uniqueness comes from the tangible traditions such as historical buildings, temples, palaces, or the intangible ones such as traditional music, traditional clothing, and ceremonies. Each group of the community has different cultural characteristics from others. This difference becomes the identity of a region as well as capital to support regional development. Therefore, culture paradiplomacy means an instrument to support foreign relations carried out peacefully by subnational through cultural activities.

Culture becomes an essential element of regional internationalization along with economic interests or even some political interests (M. Keating, 1999). Considering that international activities carried out by the regions are generally non-political, cultural paradiplomacy may be used to establish international attention and promotion. There will be mutual respect, sharing, tolerance, and understanding between different cultural entities (Mark, 2010). Dialogue and communication will occur between local and foreign communities to bring about togetherness and mutual respect. Foreign communities will respect and appreciate different traditions and values they have never known. For the region, understanding their local culture by the international community would help promote self-legitimation and expansion of its international exposure and roles (Huijgh, 2012). For national governments, international activities carried out by subnational are part of integrating and coordinating foreign policy initiatives and working more horizontally across sectors.

Culture is the second layer in paradiplomacy (André Lecours, 2008) since it has broad and multidimensional characteristics. Most regions perform this. Cultural paradiplomacy is applicable through cooperatives (André Lecours, 2008; Leonard & Stead, 2002) or collaboration (Fisher, 2010). Using networks from the central government and sub-national partners from other countries (André Lecours, 2008), a local government can embrace various partners. Duchacek describes transborder, trans-regional, and global communications as options to engage partners (I. Duchacek, 1990). The willingness of the local government to establish global relationships marks attempts to improve domestic competence globally.

Duchacek suggests that in conducting paradiplomacy, there are several options (I. Duchacek, 1990:). They are first, the establishment of specific departments responsible for international affairs of constituent units. Second, the opening of permanent subnational offices in foreign countries. Third, the official visits of regional authorities to foreign regions and countries. Fourth, the participation in various international events such as exhibitions or forums. Fifth, the forming and participation in global regional and multilateral cross-border networks and working groups on particular issues. Sixth, the participation of regional authorities in international events in their official central government delegations. These steps are feasible to apply in a cultural context since they use a non-traditional

approach. These activities adjust subnational needs, considering that culture is one of the various subnational paradiplomacy policies. This strategy ultimate goal is to introduce, gain recognition, obtain international respect and appreciation for their cultures. They meet, exchange information, and solve problems together. Through these activities, information sharing takes place so that it will be disseminated by the recipients of information to their local communities. Parallel with the cultural paradiplomacy, geographical factors in the form of long-distance partners are no longer an obstacle for subnational along with the increasing need to meet local interests (I. Duchacek, 1990).

3. Research Methodology

This research adopts a descriptive-qualitative research method. It aims to map the cultural paradiplomacy of Yogyakarta in strengthening cultural identity. Data collection came from primary and secondary data. The primary data was taken from in-depth interviews with provincial offices that manage regional cooperation with foreign countries in culture, namely BKPM (*Badan Kerjasama dan Penanaman Modal* or Cooperation and Investment Agency) and the Office of Culture of Yogyakarta Province. The secondary data was obtained from the documents in reports, journal articles, e-books, and websites regarding to Yogyakarta foreign cooperations. The discussion is divided into three parts. The first part discusses the identity, public diplomacy, and intensification of cultural paradiplomacy. The second part discusses Yogyakarta as a cultural city, and the third part analyzes the strategies of Yogyakarta cultural paradiplomacy.

4. Discussion

4.1 Profile of Yogyakarta Special Region

Yogyakarta Special Region is one of the provinces in Indonesia. It lies in the central part of the south of the island of Java. Administratively, Yogyakarta consists of one city, Yogyakarta, and four districts, namely Sleman, Bantul, Gunung Kidul, and Kulon Progo.

Yogyakarta or Ngayogyakarta (Javanese name) is the given name by Paku Buwono II (King of Mataram in 1719-1727). Before the independence of Indonesia, Yogyakarta already had a Sultanate government, including the Paku Alam Principality. The Yogyakarta leader is Sri Sultan Hamengku Buwono, while his deputy is the Duke of Paku Alam. At present, Yogyakarta is led by Sri Sultan Hamengku Buwono X and by Sri Paduka Paku Alam IX. Both play an essential role in maintaining Javanese cultural values and customs and at the same time, unifying the people of Yogyakarta.

The Ngayogyakarta Palace and the Pakualaman Palace become the center of Javanese culture. Various classical Javanese arts, such as dances, songs, *gamelan* music, paintings, literature, and carving, were emerged from the palace and then developed into folk art. In addition to the cultural wealth, many ancient buildings still exist today, such as Tamansari Water Palace, Yogyakarta Palace, Pakualaman Palace, Borobudur Temple, Prambanan Temple, and various museums. The building features of Javanese architecture may not be found in other areas. Yogyakarta residential buildings are also known as *joglo* houses, while the local traditional means of transportation are horses carriages, *andhong*. Having the Javanese cultural wealth, Yogyakarta is the leading tourist destination in Indonesia after Bali.

This unique cultural characteristic inspires Yogyakarta to develop its identity through history, education centers, and various arts such as traditional celebrations and folk parties. Yogyakarta cultural identity distinguishes it from other regions in Indonesia, such as Jakarta, as a trade and industry city, and Bandung, as the city of flowers. Affirming its cultural identity, in 2001, the government launched the tagline: "Jogja The Never-Ending Asia." This branding aims to make Yogyakarta the center of Asian culture. Furthermore, in February 2015, the government updated its tagline to "Jogja Istimewa" (Jogja is Special). In this case, Yogyakarta intends to show its reputation as an area with the rich of Javanese cultural and traditional customs and the Ngayogyakarta Hadiningrat Palace is the center of cultural

wealth.

Efforts to create regional identity are intensively carried out. Local governments design regional work programs to present the identity. In a speech before the Inauguration of the Legislative Members of the Yogyakarta province, the governor of Yogyakarta conveyed the vision and mission in 2025 to become the Center of Education, Culture, and a tourist Destination Region. Therefore, socializing Yogyakarta cultural identity to the international community is essential to attract people's attention to visit, trade, and invest in Yogyakarta. Act number 32 of 2004 strengthens the vision and mission by granting the regional government authority to establish foreign relations. It is stated that the subnational government could manage foreign relations within the framework of improving the welfare of the people and accelerating the fulfillment of regional public services. Furthermore, Act number 13 of 2012 concerns on the Privileges of the Special Region of Yogyakarta, giving regional governments authority to preserve, maintain and develop their cultural wealth both nationally and internationally. Those regulations are the main pillars to legalize Yogyakarta efforts to internationalize its identity.

The initial effort to shape cultural identity was the pioneer of the Yogyakarta Culture Center. It is the primary tool to develop Yogyakarta as the "Capital of Indonesian Culture." Furthermore, the government encourages to develop of cultural centers that function as conservation of culture-based creativities (Art, Fashion, Culinary, and others), Museum & Cultural Studies Center, Theater & Performing Art, Art & Craft Center, Meetings & Conference Center, Exhibition Center, Night Market/Bazaar (Dinas Kebudayaan DIY, n.d.). These facilitate the emergence of various kinds of local creative arts, handicrafts, clothing, or dances. Those creative arts will be disseminated and promoted domestically and abroad to position Yogyakarta cultural identity.

4.2 Cultural Paradiplomacy of Yogyakarta

Since 1985, Yogyakarta has been engaging in foreign relations. Starting with the proximity to the Kyoto Prefecture of Japan, Yogyakarta strengthened international cultural cooperation through children paintings in 1999-2006, collaboration of Yogyakarta-Kyoto arts missions in 2006, and cultural heritage education in 2000-2004 and educational scholarships (Biro Kerjasama Prov DIY, 2006). The collaboration continues to this day. In 2015, there was an event commemorating the 30 years of Sister Province of Yogyakarta-Japan Kyoto Prefecture (*Jogja-Japan Week 2015 Pertahankan Kebudayaan Di Tengah Kemajuan Teknologi*, 2015). This first international cooperation became the foundation for the international engagement of Yogyakarta with other regions.

The momentum of the decentralization policy and the Yogyakarta privilege policy became the starting point to increase the cultural paradiplomacy. Positioning Yogyakarta cultural identity has been intensified both in bilateral, regional, and global relations. Yogyakarta international activities are carried out either by utilizing province cooperation, independent activities through exhibitions of handicrafts, exchanging cultural missions, or taking part in Indonesian cultural missions abroad.

The strategy of strengthening Yogyakarta's cultural identity was carried out through Duchacek's paradiplomacy steps with some adjustments. Duchacek describes six steps to implement paradiplomacy, as described above. However, this research merely describes the four steps taken by the Yogyakarta government. In this research, the Yogyakarta government does not perform two of the six steps of Duchacek's paradiplomacy, namely: first, Yogyakarta does not establish a special department to be responsible for the international affairs. The international cooperation division of BKPM of Yogyakarta has managed this (Personal interviewed with Catur Cahyo from BKPM, 17 December 2018). In connection with the cultural paradiplomacy, BKPM collaborates with the Cultural Office of Yogyakarta to disseminate culture to the international community. Second, Yogyakarta does not establish permanent regional offices in other countries. It refers to Law number 28 of 2018 article 27, which does not allow regions to open representative offices. Below are the steps of the Yogyakarta cultural paradiplomacy.

Official visit of regional authorities to foreign regions and countries. It is an official channel used by subnational to implement the cultural paradiplomacy. This formal visit utilizes the cooperation. From the beginning of international cooperation in 1985, Yogyakarta had sister province cooperation partners in 14 cities from 11 countries (personal interview with Catur Cahyo Setyono, 17 December 2018). Culture is part of the collaboration along with other fields. In the sister province, cultural paradiplomacy is carried out through sending art missions, conducting collaborative performances, exhibiting handicraft products, holding cultural workshops, and displaying Javanese *gamelan* and traditional clothing. One of the cultural paradiplomacy activities through a sister province is the Yogyakarta-Kyoto collaboration. During several visits to Kyoto prefecture, the Yogyakarta government performed arts in dances and exhibitions of children paintings. At the 26th Kyoto National Cultural Festival in 2011, the Yogyakarta palace art troupe Kridho Mardawa performed a traditional dance. They also performed together with art teams from other countries at the International Exchange Festival on 30 October 2011 (*Festival Budaya Nasional Di Kyoto Dimeriahkan Kesenian Keraton Yogyakarta*, 2012).

In 2018, Yogyakarta carried out a cultural mission at the "Pyeong Chang Winter Olympic 2018". It was an event organized by the Gangwon Provincial Government in February 2018. It is part of the sister province cooperation between the two regions. At the event, the Yogyakarta Cultural Mission performed a dance drama entitled "Arjuna Wirajaya," inspired by character of Arjuna in Mahabharata Epic (*Arjuna Wirajaya Ikut Meriahkan Winter Olympic 2018 Di Korea*, 2019). Yogyakarta and Gangwon (South Korea) also undertake cultural cooperation in the sister province framework. Furthermore, in October 2019, the Melbourne Symphony Orchestra, together with Yogyakarta artist, Didik Nini Thowok, performed at the Iwaki Auditorium, Melbourne. It was attended by about 300 spectators (*Merayakan Hangatnya Hubungan Kerja Sama Melalui Kolaborasi Penampilan Kebudayaan Antara Melbourne Symphony Orchestra Dan Didik Nini Thowok*, 2016). Cultural paradiplomacy is carried out as an effort to get closer to the international community through peaceful means. It may form an overall positive image of Yogyakarta through its cultural uniqueness.

Participation in various international events such as exhibitions, forums, and others. Yogyakarta participates in various cultural exhibitions, both organized by counterparts or held domestically. It promotes local handicraft products displayed in partner countries, cultures in dances, shadow puppets, and entertainment. The aim is to introduce Yogyakarta local creativity in both crafts and dances to the counterparts. There are some cultural exhibition activities in the cultural paradiplomacy. Yogyakarta, in 2010, promoted handicraft products. In this exhibition, Yogyakarta featured batik crafts made by Yogyakarta batik artisans and collaborated with Kyoto weaving businessmen to make Nishijin woven crafts with batik motifs. The cloth was called Kyoto Nishijin Yogy Anthology, a blend of Yogy *batik* and Nishijin weaving (*Pameran Te-Collabo Sebuah Kolaborasi Teknologi*, 2009). This cloth exhibition took place in Yogyakarta and Kyoto. In 2012 Yogyakarta held a promotion to Chiang Mai, Thailand, in the Royal Flora Ratchapruerk Festival. In this event, Yogyakarta displayed the architecture of the Joglo house. This joglo house became the opening place of the Indonesian pavilion.

Another cultural paradiplomacy of Yogyakarta was conducting the 2018 Jogja International Batik Biennale (JIBB). In the event, *batik* from various regions in Indonesia with the diverse motifs and patterns were exhibited. The event was also a celebration of Yogyakarta designation as the world of *batik* city by the World Craft Council (a non-profit organization that offers encouragement, help, and advice to the craftspersons of the world). The awards confirm Yogyakarta identity as a city of culture. In the same year, in 2018, the Governor of Yogyakarta attended Javanese Manuscripts' launch from the Yogyakarta Digitisation Project at the British Library. The manuscript comes from the Yogyakarta palace. In 1812, the British army took the manuscripts and brought them to England. There are 75 manuscripts which consist of more than 30,000 digital images containing a collection of letters during the reign of ancient Java, folk tales or chronicles, and theories about philosophy and ethics of life by the kings of Yogyakarta. The Yogyakarta Digitisation Project aimed to introduce the ancient Javanese script to the British (*Jogja International Batik Bienalle*, 2018). The manuscript shows Yogyakarta cultural history which has been going on for a long time. The series of Yogyakarta participation in the exhibition and various forums aim at introducing local Javanese cultures. They intend to show the international

community that Javanese local traditions and cultures still endure and become markers which distinguish Yogyakarta from other provinces in Indonesia.

Establishing and participating in global and multilateral regional transborder networks and working groups on specific problems. The Yogyakarta government is actively involved in foreign cooperation networks to expand cooperation and solve cultural issues. For instance, Yogyakarta is a member of the League of Historical Cities (LHC) from 1994 to 2019. This forum involves local governments from all over the world. The league was established in 1994. The LHC is committed to deepen the understanding between nations by transcending regional boundaries and building the same foundation of historic cities to strengthen the ties between cities (*The League of Historical Cities*, n.d.). In this forum, Yogyakarta had the opportunity to develop cooperation between cities globally while preserving historic cities. The other international forum was at the ASEAN Responsible Minister for Culture and Art (AMCA) meeting in 2018. Yogyakarta was chosen as the city of culture 2018-2020 in this forum (*Yogyakarta Kota Budaya ASEAN*, 2017). As a city of culture, Yogyakarta is to represent various aspects of the ASEAN Declaration's objectives on Culture of Prevention, especially in building a culture of peace and intercultural understanding. ASEAN regional forum is a way of cultural paradiplomacy of Yogyakarta to introduce Javanese cultures to Southeast Asian countries. For Yogyakarta, being elected as a city of culture means the ASEAN recognition of Yogyakarta identity.

Participation of regional authorities in international events within the official delegation of their central government. The central government has a series of activities in various countries to implement public diplomacy through Indonesian cultural diversity. Yogyakarta has a vital role in introducing Javanese customs as part of the diversity of Indonesian culture. The number of cultural mission activities involves Yogyakarta as a member of the delegation. In 2012, Yogyakarta became a member of a cultural mission delegation to Canberra, Australia, to perform Javanese art. A year later, in 2013, Yogyakarta performed a cultural mission in collaboration with the Indonesian Embassy in Washington.

Furthermore, in 2014, Yogyakarta representing the Indonesian Embassy in Istanbul performed a cultural mission in Istanbul, Turkey. In February 2018, Yogyakarta, representing the Indonesian government, performed seven dances at the Louvre Abu Dhabi Museum (LAD). They performed at the invitation of the LAD museum. Around 300 people came and watched the performance. Apart from that, members of the art team also visited schools in Abu Dhabi to conduct short training on how to make *wayang* (shadow puppet) and introduce various cultural treasures from the palace (*Tim Kesenian Keraton Yogyakarta Tampil Di Abu Dhabi*, 2018). Yogyakarta's activities as a delegation of Indonesian culture in various international forums show Javanese culture integrated with Indonesian culture. Introducing Javanese culture abroad is a form of support for Indonesian public diplomacy to strengthen the argument that Indonesia is a multicultural country. It also proves how the government coordinate foreign policy initiatives and work more on across sectors.

In sum, the government put all efforts into cultural paradiplomacy to establish the cultural identity of Yogyakarta. Applying cultural paradiplomacy, the government wishes to socialize Javanese culture diversity both tangibly and intangibly. Understanding the international community regarding the cultural identity of Yogyakarta city is crucial, considering this region relies on the industrial sector, trade, and tourism as the primary source of income (Hanoto, 2018). The increasing counterpart familiarity with Yogyakarta culture will increase people appreciation of Yogyakarta. Furthermore, it will influence counterpart to come, invest or make Yogyakarta a favorite partner (Leonard & Stead, 2002). It is also expected to eliminate the previous perception as a disaster-prone area.

The various Yogyakarta paradiplomacy steps above show the diverse efforts to build a perception as a cultural city. However, the facts show that there are still obstacles to exist. These constraints include: The seriousness of Yogyakarta Government in performing the cultural paradiplomacy must align with the increased capability of the executors. The interview with a key person at the Cultural Office of Yogyakarta indicated the lack of coordination between agencies implementing cultural paradiplomacy (Personal interview with Nur Ikhwan Rahmanto, 17 December 2019). As a result, the program did not run as expected. Besides, foreign language ability of the practitioners to implement cultural paradiplomacy is also one of the challenges. The interview with the resource person from

BKPM showed that not all administrators could speak English. This condition hindered communication with international parties, which should have run smoothly (Personal interview with Catur Cahyo Setiono, 17 December 2018). Therefore, the regions require themselves to prepare so that these obstacles do not arise. When the supporting elements in disseminating cultural values cannot be appropriately managed, it will cause obstacles to support Yogyakarta cultural identity formation.

5. Conclusion

Cultural paradiplomacy is useful in building the cultural identity of an area. An essential issue in cultural paradiplomacy is how the international community perception will be formed by responding to various cultural paradiplomacy activities carried out by the government. Yogyakarta strengthens the cultural identity of the region amidst the perception of a disaster-prone area. The cultural paradiplomacy of Yogyakarta is to utilize all available channels through official regional visits abroad, to participate in international events, to take part of the central government delegation in international activities, to nominate cultural assets in international forums, and to organize a competition to introduce culture. Thus, the image of Yogyakarta as a city of culture will be formed. Further exploration is needed to analyze the influence and constraints of subnational paradiplomacy in strengthening cultural identity.

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