



Nation Branding: The Case of Indonesia's Cultural and Tourism Public Diplomacy

Riska Luneto¹, Khuzaimah²
rizka.luneto@uin-alauddin.ac.id

Abstract

This paper examines the implementation of Indonesia's tourism nation branding through the “Wonderful Indonesia” campaign as an instrument of state diplomacy. As a soft-diplomacy initiative, Wonderful Indonesia represents the diversity of Indonesia's culture, tourism, history, and religious life. Using a tourism image as a tool of public diplomacy is not a new phenomenon in diplomatic studies: where traditional diplomacy once relied primarily on formal negotiation, modern diplomacy increasingly channels a state's cultural and social resources toward cooperative advantage. The analysis finds that a favorable national image can shape foreign perceptions of a country, yet converting that image into measurable tourism growth remains difficult in practice. Tourism security, in particular, continues to constrain how far a positive image translates into higher visitor numbers.

Keywords: *Diplomacy, Tourism, Nation Branding, Cultural Diplomacy, Public Diplomacy*

INTRODUCTION

Diplomacy sits at the center of interaction among nations. It captures several characteristics of engagement between states and non-state actors through the use of soft power – public diplomacy, information media, public relations, nation branding, self-presentation, and foreign policy – directed at managing both short- and long-term national concerns (Gilboa, 2008). As diplomacy has evolved, its modern form has come to treat culture and tourism as instruments for building state strength and expanding economic influence, Indonesia included (Sujai, 2016). Cultural resources are especially significant for Indonesia, a country whose territory spans a wide expanse and whose cultural and touristic diversity is distributed across what the national geospatial agency now counts as 17,380 islands (Badan Informasi Geospasial [BIG], 2024).

¹ Prodi Hubungan Internasional, Universitas Pertamina



The World Economic Forum's Travel and Tourism Development Index identifies infrastructure investment and well-packaged tourism branding as key drivers of a country's tourism growth; Indonesia is considered competitively advantaged in the diversity and richness of its local culture. At the same time, Indonesia faces persistent constraints in how it uses that culture and its tourism assets. Chief among these is tourism security, unsettled since the wave of violent incidents in the early 2000s and still a live concern today, alongside the environmental pressure that tourism-related waste places on destination areas.

Beyond security, uneven infrastructure development is a continuing challenge. While Indonesia has several well-equipped tourism hubs, many other areas of high tourism potential – particularly in eastern Indonesia – remain difficult to reach, even though ease of access and safety are basic requirements for prospective visitors.

Addressing this gap requires coordinated effort from both government and private actors to restore the country's tourism image, an effort that also sits within the wider architecture of global tourism governance built around the World Tourism Organization (UNWTO). Established in 1975 as a specialized United Nations agency – its statutes having been adopted at the IUOTO's extraordinary assembly in Mexico City in 1970 – UNWTO exists to advance tourism's contribution to economic development and employment, to support peace and mutual understanding between nations, and to promote basic freedoms without regard to sex, religion, language, or race (Kementerian Luar Negeri Republik Indonesia, 2012; UN Tourism, n.d.).

Treating culture and tourism as instruments of state power follows the trajectory Joseph Nye traced after the end of the Cold War: as military strength alone ceased to define national power, states increasingly drew on cultural resources and related soft-power approaches (Nye, 2004). Cultural instruments of diplomacy – cultural exhibitions, student exchange, and the circulation of cultural products through television and the internet – have become correspondingly more prominent (Mustaqim, 2018).

Tourism and culture play an important role in building both domestic and international attention around a country's natural and cultural diversity, and are used as diplomatic instruments through which Indonesia introduces its culture to construct its image abroad (Simanjuntak, 2018). Tourism branding accordingly carries meaning, purpose, and function for Indonesia's tourism sector.

This study examines how tourism branding has been implemented as part of Indonesia's public diplomacy. In diplomatic theory, hard diplomacy and soft diplomacy are treated as the principal variables of the concept, with branding representing one form of soft diplomacy. Building on existing definitions of branding, this study examines the function, correlation, and implementation of branding within Indonesia's public diplomacy.

Since 2011, Indonesia's Ministry of Tourism and Creative Economy has used the nation brand “Wonderful Indonesia” to project the country's image (Prawibowo & Purnamasari, 2018). The slogan was created to support tourism promotion and to construct a positive image of Indonesia through a series of accompanying programs, intended to reintroduce the meaning and philosophy behind Indonesia's identity as the country worked to address existing barriers to tourism growth. Promoting Wonderful Indonesia across multiple media channels has been treated as a key mechanism for restoring the country's tourism image amid ongoing security concerns (Idriasih, 2016).

ANALYSIS FRAMEWORK

Diplomacy: Public and Cultural Dimensions

Diplomacy occupies a central place in international political interaction, serving as a means through which states pursue their national interests. It is not limited to formal negotiation; rather, it covers the full range of foreign-relations efforts aimed at achieving a state's interests, and functions as a method for conveying messages and interests across political, economic, trade, social, cultural, and defense domains within the framework of international relations, in pursuit of mutual understanding between two or more states (Idriasih, 2016).

As a form of power, diplomacy belongs to the category of soft power available to international political actors. In *Soft Power: The Means to Success in World Politics*, Joseph Nye (2004) defines soft power as the capacity to shape the choices available to others — the ability to attract another party into willingly doing what one wants. Nye later added the concept of smart power, describing a deliberate combination of hard and soft power that a state draws on to achieve its goals (Gilboa, 2008). Korb and Boorstin (2005) take a different view, arguing that hard and soft power are better understood as “integrated power,” since the two operate as complementary patterns rather than as mutually exclusive alternatives; integrated power, in

their formulation, involves developing new strategies that combine traditional approaches to security, diplomacy, and foreign assistance.

Eytan Gilboa further characterizes the soft-power interactions that take place between states and non-state actors as encompassing two-way communication, strategic public diplomacy, media framing, information management, public relations, nation branding, self-presentation, e-image, and foreign policy — all directed at managing problems across both short- and long-term horizons (Gilboa, 2008).

Table 1. Hard Power – Soft Power

Category	Military	Economic	Soft Power
Behaviors	Coercion; deterrence	Inducement; coercion	Attraction; agenda-setting; co-optation
Resources	Force; threats	Sanctions; payments	Values; culture; policies; institutions
Government politics	Coercive diplomacy; war; alliance	Aid; bribes	Public diplomacy; bilateral and multilateral diplomacy

Source: adapted from Gilboa (2008), Searching for a Theory of Public Diplomacy.

The table above distinguishes hard and soft power along three dimensions: behavior, resources, and government politics. Public diplomacy is classified as a government policy that falls under soft power. Gilboa further distinguishes public diplomacy by time horizon. In the short term, diplomacy focuses on seizing opportunities and minimizing errors, primarily through the use of media as an instrument for shaping public opinion. In the medium term, public diplomacy emphasizes careful planning and policy implementation, pursued through communication and cooperation between government and non-government actors to build international public opinion. In the long term, public diplomacy takes the form of cooperation among government, business, and non-governmental organizations to build public trust, with cultural diplomacy and nation branding serving as its principal instruments (Gilboa, 2008).

Gilboa's categorization situates culture and nation branding as instruments of long-term public diplomacy, one whose influence is meant to be sustained rather than confined to a single period. Keith Dinnie (2008) adds that national identity plays a role in nation branding: a country's national identity helps build and promote the shared goals of public diplomacy, while culture in turn forms a core part of that identity and of national branding – underscoring the connection between public diplomacy and nation branding.

Within this context, the tourism industry draws attention through a country's natural wealth and cultural arts, placing it within the category of a state's cultural diplomacy. Cultural diplomacy can be understood as a state's effort to advance its national interest through the cultural dimension, whether at the micro level (education, science, sport, and the arts) or at the macro level, in line with a country's distinguishing characteristics – including propaganda – which, in conventional understanding, are not considered political, economic, or military instruments (Wiratma, 2017).

Milton Cummings Jr. defines cultural diplomacy as the exchange of ideas, information, art, and other aspects of culture between nations and their societies. Warsito and Kartikasari (2007) similarly describe it as a state's effort to realize its national interest through the cultural dimension, encompassing the use of ideology, technology, politics, economics, the military, and the arts within the arena of international society.

Through the use of cultural elements, government – as one actor in diplomacy – can employ cultural instruments to pursue its national interest. Differences in social background do not pose a serious obstacle to this approach, since culture communicates readily and is easily understood; culture can also draw nations closer together. These positive qualities of culture help open the path toward the objectives of cultural diplomacy, pursued to understand, inform, and influence other nations, thereby increasing appreciation, building mutual understanding, and improving a nation's image. Cultural diplomacy is more than performance: as a form of soft power, it is the conduct of politics through cultural means, without recourse to coercion (Nurlelawati, 2019). Cultural diplomacy is carried out through communication intended to disseminate information or shape public opinion, and it must be pursued through the public in the service of national interest.

Nation Branding

Nation branding is not a new subject, but it has drawn increasing international attention in recent years (Gilboa, 2008). Nation branding matters because it explains a country's image to other actors; in another sense, a country's branding signals a paradigm shift away from power and geopolitics and toward image and influence (Van Ham, 2002). A range of actors have accordingly taken an interest in shaping such branding, aiming to construct a particular face or image for foreign audiences (Gilboa, 2008).

Simon Anholt's Nation Brand Index combines six sectors: tourism, exports, culture and heritage, investment and immigration, people, and governance. Public diplomacy and nation branding are distinct concepts that nonetheless share similar functions and goals – both aim to elevate a public image within a given arena and to manage government policy on diplomacy, image, and communication. Nation branding can be defined as a country's competitive and appealing strategy, reinforced through the state's actions and communication across its various interactions (Szondi, 2008).

As a marketing strategy applied to socio-economic activity, nation branding has been recognized since 1996, when Anholt proposed treating a country's economic, business, and political relationships as a brand – a brand that may refer directly to a product's identity (packaging, logo, communication), to the culture or actors behind that brand, or to the public reputation of what a company or state produces (Szondi, 2008).

Nation branding is also understood as the process of shaping the image of a product or country and the promotional efforts that support it: it occurs when government and private enterprise use their combined influence to change the image of what they produce (Szondi, 2008). As more countries have come to appreciate the pull of a strong global image on international audiences, the practice of nation branding has spread quickly and been adopted by an increasing range of actors, to their benefit (Fan, 2010).

A country's branding is ultimately oriented toward positioning itself within a global system capable of affecting its relative strengths and weaknesses; nation branding, in other words, is chosen and shaped as a reflection of a country's place in the global order. It is not limited to how a logo is designed or a tagline advertised – other values factor into, and are shaped by, the process. As a state's effort to position itself for opportunity in global competition, nation branding can ultimately serve as one avenue toward economic, political, and social gain.

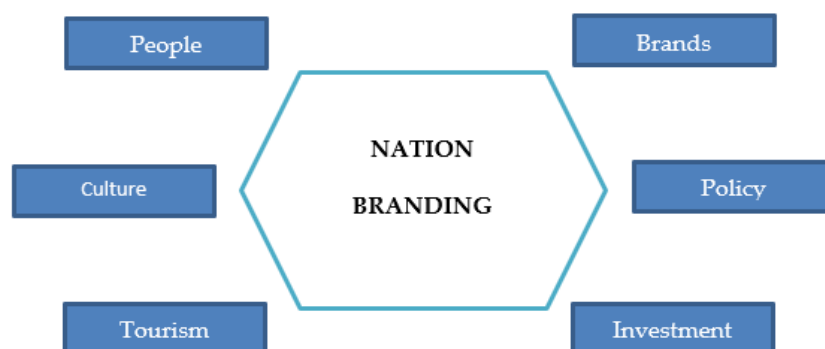
While national branding is properly the government's responsibility, it is not carried out by government alone. Building and running such branding requires the participation of multiple actors. Government, as policyholder, retains the authority to determine and shape the nation's image in the eyes of others, while society, culture, history, and the social order function as the essential variables from which that image is built and sustained.

Anholt argues that national branding is meant to promote a positive national image for the state and its citizens, to build a national brand identity, to attract tourists, to expand product exports, and to increase foreign direct investment. He cautions, however, that a country seeking to strengthen its international image should concentrate more on product development and marketing than on branding efforts confined to name, symbol, and design as communicated markers of national identity. Consistent coordination of ideas relevant to product development and policy formulation is what gradually, and organically, improves a country's reputation (Rahayu & Arianti, 2014).

Anholt views international relations through a marketing lens, in which social interaction among societies functions as a form of exchange governed by market principles of supply and demand: sellers offering products with a genuine advantage attract more demand, while products lacking added value do not. This logic suggests that states will seek to create national products with genuine, competitive added value for the international public. Beyond the aims noted above, nation branding can also ideally contribute to nation-building, insofar as it strengthens a nation's collective confidence (Nurlelawati, 2019).

Anholt develops the concept of nation branding in *Brand New Justice: The Upside of Global Branding* (2005) as the synthesis of representation, preference, and perception that an individual holds when thinking of a particular country.

Figure 1. Nation Brand Hexagon (Simon Anholt)



The Nation Brand Hexagon comprises six dimensions: (1) brand exports – products carrying a given country's mark of origin; (2) governance – perceptions of a country's political dynamics; (3) investment and immigration – perceptions of how attractive a country is to newcomers and investors; (4) culture and heritage; (5) people – a country's image as held abroad through its population; and (6) tourism – a country's appeal to foreign visitors (Yamin & Kristiawan, n.d.).

A city, region, or country's image and the positive perception it holds in the public eye are built through branding – particularly within the tourism industry, amid intensifying global competition. On this basis, nation branding is expected to expand a country's trade, tourism, and investment. It is this logic that has led Indonesia's Ministry of Tourism to use the “Wonderful Indonesia” slogan to draw international attention toward visiting the country.

RESEARCH METHOD

This study adopts a qualitative, descriptive-analytical approach based on documentary research. Data were drawn from secondary sources: academic literature on diplomacy, soft power, and nation branding theory; Indonesian government policy documents, including Ministry of Tourism and Creative Economy publications and the ministerial decree governing the Wonderful Indonesia logo; and institutional and news reports documenting the campaign's implementation. The analysis proceeds in three stages. First, it maps the theoretical framework of public diplomacy, soft power, and nation branding that underpins the study (Section 2). Second, it traces the policy history and institutional design of the Wonderful Indonesia campaign as a case of long-term public diplomacy. Third, it evaluates the campaign's implementation across cultural, social, and marketing dimensions against that framework (Section 4).

RESULTS AND DISCUSSION

Tourism potential is an important asset for any country: the industry makes a substantial contribution to national income, employment, and foreign-exchange earnings, and Indonesia's cultural and regional diversity gives its tourism industry a comparative advantage (Simanjuntak, 2020). Wonderful Indonesia functions as the country's national tourism brand, a soft-diplomacy policy for introducing Indonesian culture and tourism. As the country's image, Wonderful Indonesia is not run unilaterally by government as policymaker; it depends on cooperation among stakeholders in introducing Indonesia's tourism branding and culture, and the rapid growth of social media has itself become a significant influence on visitation interest.

Nation branding, in this context, rests on three important aspects: history, culture, and social interaction (Simanjuntak, 2020). Indonesia's historical influence can be traced across several periods and carries weight beyond the region alone — Bandung, for instance, as the city that hosted the 1955 Asian-African Conference (Arsip Nasional Republik Indonesia, 2012). Public diplomacy channels tourism as a soft-power instrument of the state; tourism is

an influential industry that many countries treat as a leading sector, and the presence of tourism nation branding has become a national focal point for using that sector to strengthen the economy.

Indonesia's tourism logo appears under two related names – Pesona Indonesia and Wonderful Indonesia – carrying similar meaning and the same underlying image. Both use a Garuda emblem with its own philosophical grounding: the Garuda, Indonesia's national symbol, carries a message of peace consistent with the country's constitutional foundations. The logo's shape and color scheme are generally read as communicating Indonesia's diversity and unity across its many cultures.

The Ministry of Tourism's official guidance describes five thematic pillars of “pesona” (charm): natural wonders, sensory wonders (taste), cultural wonders, modern wonders, and adventurous wonders (Setiawan, 2017). In pursuing tourism and creative-economy development, the Ministry of Tourism and Creative Economy has organized its potential-development policy around three areas (Kementerian Pariwisata dan Ekonomi Kreatif, 2021):

1. Tourism destination development potential. Destinations are the primary target of the tourism industry; growing visitor interest can be supported by improving tourism facilities alongside empowering local communities in tourism areas. Collaboration between infrastructure improvement and community empowerment is a key element in strengthening sustainable tourism, encompassing regional and destination infrastructure development, opportunities for foreign investment in the tourism industry, and community empowerment in managing and developing tourism potential.

2. Tourism marketing development potential. Marketing is a further focus of tourism development. Branding or image gives a product its distinguishing character and adds value – a logic that extends directly to tourism marketing. Potential in this area includes the image and branding created through national logos and slogans, the rapid growth of communication and information media, broad partnership across marketing actors, and a growing and increasingly focused range of promotional media for Indonesia's tourism appeal.

3. Tourism institutional development potential. Tourism development depends on effective supporting institutions. Ministry strategy in this area includes synergy among government, business actors, and society from the local to the national level; quality assurance of human resources within the tourism sector; recognition of tourism as an inherently

multisectoral activity; and enabling regulation that also draws on Indonesia's demographic advantages.

Analysis of Indonesia's Tourism Nation Branding

Image and brand formation are central to product marketing, including the marketing of culture and tourism (Makhasi & Sari, n.d.). “Wonderful Indonesia” is the term used to introduce Indonesian tourism to the international market, while the domestic market is addressed through “Pesona Indonesia.” This branding, in place since 2011, replaced the earlier “Visit Indonesia” slogan.

Introducing and promoting Indonesia abroad relies heavily on the Ministry of Tourism and Creative Economy's use of electronic media – tourism videos, online advertising, print media, and direct cultural exhibitions in public spaces (Prawibowo & Purnamasari, 2018). This branding is meant to broaden recognition of Indonesia's tourism potential beyond Bali, extending it across the country's provinces and their distinct local character.

Figure 2. Wonderful Indonesia Logo



Source: Kementerian Pariwisata dan Ekonomi Kreatif, <https://kemenparekraf.go.id/profil/logo/Logo-Wonderful-Indonesia>

The logo's five colors each carry a distinct meaning: green for harmony and natural beauty, purple for faith and unity, orange for innovation and openness, blue for peace, and magenta for the balance of reason and conduct (Prawibowo & Purnamasari, 2018). The Garuda emblem is read as a symbol of communal life, signifying peaceful coexistence with others in the wider world; the bird, Indonesia's most populous fauna species and its national symbol, has outstretched wings that signify openness, aspiration, the will to cross boundaries, universality, and broad recognition (Keputusan Menteri Pariwisata dan Ekonomi Kreatif tentang Logo Wonderful Indonesia).

Campaigning Wonderful Indonesia as national branding is meant to spread awareness of Indonesia's tourism appeal worldwide, deepen international recognition, and build a positive global image; as Indonesia's international image improves, the likelihood of an increase in

foreign visitor numbers is expected to grow (Idriasih, 2016). Wonderful Indonesia, as a nation brand, foregrounds Indonesia's natural beauty, the hospitality of its people, and its cultural diversity through five components:

1. Wonderful Nature refers to Indonesia's natural beauty – its many islands, scenic landscapes, and coastal attractions.
2. Wonderful Culture covers traditional music, dance, food, and clothing; well-known examples of Indonesian culture include batik and wayang (shadow puppetry).
3. Wonderful Food reflects Indonesia's abundance of spices and distinctive flavors, with each region maintaining its own traditional cuisine.
4. Wonderful People refers to the hospitality of Indonesian society.
5. Wonderful Value of Money conveys that travel to Indonesia need not be expensive – a point of continuing importance for the sector, since the independence and sustainability of tourism drive growth in foreign-exchange earnings and employment.

Through this branding, Indonesia foregrounds several dimensions of the campaign, with “Wonderful Indonesia” as a public policy for the tourism industry supporting the following aspects:

a. Cultural Aspect: Branding as a Vehicle for Introducing Local Culture

In 2016, the Indonesian government cooperated with the city of Paris to introduce Indonesian tourism and culture, using Paris city-tour buses carrying imagery of Indonesian destinations. This promotion functioned as an invitation to the international community, showcasing Indonesia's natural beauty and cultural diversity, and is consistent with the public-diplomacy concept of disseminating information about an opportunity or policy to foreign audiences in pursuit of the policymaker's interests.

b. Social Aspect

Social life is one of the aspects that supports the formation of a nation's image. The face a country presents is shaped by the social behavior and everyday life of its people, which in turn affects how other parties assess that social image. Building a country's self-image requires coordination and integration across multiple aspects that together produce a picture of the nation – its social, economic, and political life among them. A well-coordinated national

branding effort accordingly produces a more positive influence. As an industry traded internationally and growing rapidly, tourism ranks among the leading categories of the global economy.

For Indonesia, tourism is an important sector supporting the national economy, capable of sustaining employment and opening further opportunities for national development. Branding communicated through marketing and promotion is intended to shape a nation's image in ways that influence visitor numbers. In Anholt's categorization, nation branding rests on several supporting variables, including tourism, people, and culture and heritage (Utami & Gaffar, 2014).

Kagon Rage, as discussed in Mustari et al. (2021), identifies several variables central to branding strategy. Brand positioning — positioning the image or brand — is fundamental to determining an actor's subsequent direction and policy; reflecting on a product's existing brand becomes part of how an actor evaluates its next steps, generating feedback that reveals public reception. Brand positioning is accordingly treated as a key stage in how an actor assesses and directs its product branding. Philip Kotler describes positioning as the effort to design a product and its marketing so as to create a specific impression that remains in the consumer's memory.

A further variable is brand personality, understood as a strategy for building a brand's external appeal from the consumer's point of view — shaping public opinion of a product based on the image or personality that has been constructed, often pursued through social media as a channel for building a positive public image. Brand personality aims to create attraction by shaping characteristics grounded in consumer experience and public opinion of the brand (Mustari et al., 2021).

Under the Ministry of Tourism's Brand Guidelines, the meaning of “Wonderful” or “Pesona” is described as Indonesia's promise of tourism to the world: a promise that Indonesia is rich in wonders, both human and natural, and that it offers new, enjoyable, and captivating experiences. The accompanying use of “Indonesia” in the logo is intended to communicate the country's position more firmly amid international tourism competition (Kementerian Pariwisata dan Ekonomi Kreatif, Brand Guidelines).

Indonesia's tourism promotion follows the stages of branding, advertising, and selling. Tourism branding built to carry meaning across Indonesia's diverse cultures is subsequently promoted through advertising, supported by cooperation between countries and private parties,

before being offered to the wider public. Social-media influencers, Miss Indonesia titleholders, tourism ambassadors, and related actors play an important role in promoting the country's tourism.

The use of communication, information, and technology media is a strategy with substantial influence on introducing Indonesian tourism, and government, business actors, and society are all expected to make active use of these media to introduce Indonesia's tourism and culture globally (Prawibowo & Purnamasari, 2018). While conventional media such as leaflets remain in use in some Indonesian provinces, the adoption of online technology continues to grow and has a significant effect on the reach of tourism marketing (Alias, Yahya, & Rusmini, 2020).

Among the Ministry of Tourism and Creative Economy's promotional programs is the digital visualization of Indonesia's diversity, featuring content on natural potential, arts tourism, culture, religion, and regional cuisine from across the country. Wonderful Indonesia's visualization, promoted through a range of online media, has drawn considerable attention from both domestic and international audiences, with individual Indonesians frequently contributing to the Wonderful Indonesia narrative through their own material (Afrianto & Santiko, n.d.).

Recent tourism data suggest that this branding has continued alongside a broader post-pandemic recovery in the sector. Indonesia recorded approximately 13.9 million foreign visitor arrivals in 2024, an increase of about 19.05 percent over 2023, generating an estimated USD 16.71 billion in foreign-exchange earnings, alongside 1.02 billion domestic trips recorded in the same year (Kementerian Pariwisata dan Ekonomi Kreatif, as reported in ASEAN Magazine, 2026). Indonesia's position on the World Economic Forum's Travel and Tourism Development Index likewise improved, from 40th of 140 countries in 2019 to 22nd of 119 countries in 2024 — an improvement that coincides with, without being fully explained by, the continued use of the Wonderful Indonesia campaign (World Economic Forum, 2024).

CONCLUSION

Since 2011, the Indonesian government has promoted a new tourism image known as Wonderful Indonesia, replacing the earlier Visit Indonesia campaign. This change in name signaled a shift in focus and purpose: beyond attracting visitors, it sought deeper international recognition of the diverse culture, tourism, and traditions found across Indonesia.

Wonderful Indonesia carries meaning that extends beyond the tourism sector alone, encompassing customs, ethnicity, language, culture, and other forms of diversity across the country. Understood this way, the branding is read as a representation of that broader diversity.

Indonesia's tourism promotion strategy spans multiple media, both online and offline. The selection of tourism ambassadors from each Indonesian province is also part of the local cultural promotion carried out by respective regional governments.

Branding functions as both a policy and a supporting strategy in tourism promotion: tourism branding forms part of a national identity consumed by both domestic and international audiences. Wonderful Indonesia is a tourism identity visualized through its slogan and logo, representing Indonesia's cultural diversity, customs, languages, religions, beliefs, and other distinguishing features embodied in that logo.

At the same time, the analysis indicates that a positive national image does not automatically translate into proportional tourism growth. Tourism security remains a significant constraint that the government must continue to address if the branding's economic potential is to be more fully realized.

REFERENCES

- Afrianto, D. T., & Santiko, P. B. (n.d.). The dramatic structure of tourism advertisement Wonderful Indonesia episode Toraja-Makassar. *Capture: Jurnal Seni Media Rekam*, 11(2), 218–219.
- Alias, M., Yahya, S. D., Rusmini, et al. (2020). Analisa data kunjungan wisatawan (Nusantara dan mancanegara) periode Januari–Desember 2019. *Bidang Pengembangan dan Pemasaran, Dinas Kebudayaan dan Kepariwisata Provinsi Sulawesi Selatan*.
- ASEAN Magazine. (2026, January 12). Reimagining Wonderful Indonesia: Inclusive, sustainable, resilient. <https://theaseanmagazine.asean.org/article/reimagining-wonderful-indonesia-inclusive-sustainable-resilient/>
- Badan Informasi Geospasial (BIG). (2024). Pulau Indonesia bertambah jadi 17.380 [Press release]. <https://sipulau.big.go.id/news/11>
- Cummings, M. C., Jr. (2003). Cultural diplomacy and the United States government: A survey. Center for Arts and Culture.
- Dinnie, K. (2008). *Nation branding: Concepts, issues, practice*. Elsevier.
- Fan, Y. (2010). Branding the nation: Towards a better understanding. *Place Branding and Public Diplomacy*, 6(2), 97–103. <https://doi.org/10.1057/pb.2010.16>
- Gilboa, E. (2008). Searching for a theory of public diplomacy. *The ANNALS of the American Academy of Political and Social Science*, 616(1), 55–77.
- Idriasih, G. (2016). Diplomasi Indonesia melalui kampanye Wonderful Indonesia dalam meningkatkan pariwisata Indonesia di dunia internasional tahun 2011–2015. *JOM FISIP*, 3(1).
- Kementerian Kelautan dan Perikanan Republik Indonesia. (2022). Jumlah pulau [Data set]. <https://kkp.go.id/djprl/p4k/page/4270-jumlah-pulau>
- Kementerian Luar Negeri Republik Indonesia. (2012). Daftar kerja sama multilateral World Tourism Organization (UN-WTO). https://kemlu.go.id/portal/id/read/135/halaman_list_lainnya/worldtourismorganization-un-wto
- Kementerian Pariwisata dan Ekonomi Kreatif Republik Indonesia. (2021). Kebijakan Kementerian Pariwisata dan Ekonomi Kreatif. <https://kemenparekraf.go.id/>
- Kementerian Pariwisata dan Ekonomi Kreatif Republik Indonesia. (n.d.). Brand guidelines: Wonderful Indonesia. <https://www.indonesia.travel/gb/en/brand-guidelines/>
- Korb, L. J., & Boorstin, R. O. (2005). *Integrated power: A national security strategy for the 21st century*. Center for American Progress.
- Makhasi, G. Y. M., & Sari, S. D. L. (n.d.). Strategi branding pariwisata Indonesia untuk pemasaran mancanegara. *ETTISAL: Journal of Communication*.
- Mustaqim, S. A. (2018). Upaya Jepang dalam mempopulerkan program Cool Japan sebagai nation branding. *eJournal Ilmu Hubungan Internasional*, 6(4), 1407.

- Mustari, N., Hartaman, N., Sahrir, V. A., & Aulia, N. R. (2021). Branding pariwisata dalam pengembangan objek wisata di Kabupaten Majene. *JIIP: Jurnal Ilmiah Ilmu Pemerintahan*.
- Nurlelawati. (2019). Diplomasi budaya Indonesia melalui nation branding Wonderful Indonesia dalam meningkatkan kunjungan wisatawan mancanegara di Mandalika tahun 2011–2017. *eJournal Ilmu Hubungan Internasional*, 7(3).
- Nye, J. S., Jr. (2004). *Soft power: The means to success in world politics*. PublicAffairs.
- Prawibowo, D., & Purnamasari, O. (2018). Strategi Kementerian Pariwisata Indonesia dalam branding Wonderful Indonesia melalui media sosial. *Jurnal Perspektif Komunikasi*, 1(3).
- Rahayu, & Arianti, R. K. (2014). Persepsi national branding sebagai upaya meningkatkan kinerja ekspor ke Jepang dan Australia [Unpublished manuscript]. Universitas Indonesia.
- Arsip Nasional Republik Indonesia. (2012). *Guide arsip Konferensi Asia-Afrika tahun 1955*. Direktorat Pengolahan, Deputy Bidang Konservasi Arsip.
- Setiawan, H. (2017, December 27). Pesona Indonesia/Wonderful Indonesia: Inspirasi di balik jenama pariwisata Indonesia. Sekretariat Kabinet Republik Indonesia. <https://setkab.go.id/pesona-indonesiawonderful-indonesia-inspirasi-di-balik-jenama-pariwisata-indonesia/>
- Simanjuntak, T. R. (2018). Efektivitas nation branding “Wonderful Indonesia” sebagai sebuah strategi dalam hubungan diplomasi pemerintah Indonesia tahun 2011–2018. *Jurnal Cakrawala*.
- Simanjuntak, T. R. (2020). Efektivitas nation branding “Wonderful Indonesia” sebagai sebuah strategi dalam hubungan diplomasi pemerintah Indonesia tahun 2011–2018. *Cakrawala: Jurnal Penelitian Sosial*, 8(1), 29–59. <https://ejournal.uksw.edu/cakrawala/article/view/4166>
- Sujai, M. (2016). Strategi pemerintah Indonesia dalam menarik kunjungan turis mancanegara. *Kajian Ekonomi & Keuangan*, 20(1).
- Szondi, G. (2008). *Public diplomacy and nation branding: Conceptual similarities and differences*. Netherlands Institute of International Relations Clingendael.
- UN Tourism. (n.d.). *History*. <https://www.unwto.org/history>
- Utami, S., & Gaffar, V. (2014). Pengaruh strategi nation branding “Wonderful Indonesia” terhadap proses keputusan berkunjung wisatawan Australia ke Indonesia. *The Journal: Tourism and Hospitality Essentials*, 4(1).
- Van Ham, P. (2002). Branding territory: Inside the wonderful worlds of PR and IR theory. *Millennium: Journal of International Studies*, 31(2), 249–269.
- Warsito, T., & Kartikasari, W. (2007). *Diplomasi kebudayaan: Konsep dan relevansi bagi negara berkembang: Studi kasus Indonesia*. Ombak.
- Wiratma, H. D. (2017). *Diplomasi pariwisata sebagai nation branding Indonesia di tingkat global*. Prosiding Seminar dan Call for Paper, Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Muhammadiyah Sidoarjo.
- World Economic Forum. (2024). *Travel and Tourism Development Index 2024*.

Yamin, M., & Kristiawan, A. (n.d.). Implementasi konsep nation branding Anholt dalam penyelenggaraan Asian Games Jakarta-Palembang 2018. *Indonesian Journal of International Relations*, 4(2), 116.