



Representation of Indonesian Culture on the Indonesian International Student Mobility Awards (IISMA) Homepage

Sekartaji Anisa Putri^{1*}, Husnaeni Fauziah Amani²

^{1,2}Universitas Terbuka, Indonesia

E-mail: sekartaji.anisa@ecampus.ut.ac.id

Article Info	Abstract
Article History Received: 2024-10-11 Revised: 2024-11-27 Published: 2024-12-09 Keywords: <i>National Culture Identity; Visual Social Semiotic; Globalization; Website; Homepage.</i>	Websites are widely used as a means of communication for programs run by a country's government in this global era. The extinction of languages and various cultures due to the strong current of globalization is inevitable. On the other hand, in this global era, websites could be used as a great dissemination tool for national programs and cultural identity. Like iisma programs from Indonesia that sent their student abroad. Iisma uses websites for spreading information and communicating with their public. This study aims explore how the iisma homepage represents Indonesian national culture. Using visual social semiotic, this study found that the main page of the iisma website represents the dynamic Indonesian culture in the development of Indonesian education on the global stage.
Artikel Info	Abstrak
Sejarah Artikel Diterima: 2024-10-11 Direvisi: 2024-11-27 Dipublikasi: 2024-12-09 Kata kunci: <i>Identitas Budaya Nasional; Semiotika Sosial Visual; Globalisasi; Situs Web; Beranda.</i>	Situs web banyak digunakan sebagai sarana komunikasi untuk program-program yang dijalankan oleh pemerintah suatu negara di era global ini. Punahnya bahasa dan berbagai budaya karena arus globalisasi yang kuat tidak dapat dihindari. Di sisi lain, di era global ini, situs web dapat digunakan sebagai alat penyebaran program dan identitas budaya nasional yang hebat. Seperti program iisma dari Indonesia yang mengirim siswanya ke luar negeri. Iisma menggunakan situs web untuk menyebarkan informasi dan berkomunikasi dengan publiknya. Penelitian ini bertujuan untuk mengeksplorasi bagaimana beranda iisma merepresentasikan budaya nasional Indonesia. Dengan menggunakan semiotika sosial visual, penelitian ini menemukan bahwa halaman utama situs web iisma mewakili budaya Indonesia yang dinamis dalam pengembangan pendidikan Indonesia di panggung global.

I. INTRODUCTION

Websites are widely used as a means of communication for programs run by a country's government. National and international programs are distributed to the wider community using websites designed according to program needs [6]. Websites as a means of communication built by the government can contain certain values. In the digital era, the flow of globalization is getting stronger. At this time, websites can be a means of strengthening cultural identity from the impact of globalization or vice versa. The extinction of languages and various cultures due to the strong current of globalization is inevitable. The Indonesian government, as one of the guardians of cultural sustainability, is obliged to participate in fighting the strong current. On the other hand, Indonesia needs to race and adapt to participate in global developments. Through the main page of the website, strengthening national identity in the digital era, which is marked by the increasing effects of globalization, needs to be implemented. Within the website infrastructure, a homepage is most strategically important [4]. In the

government program in the form of iisma, Indonesian international student mobility awards, there is a website that is used as a source of information and a means of communication.

Technology is used in multimodal digital semiotics (multimodality). The use of computers to facilitate communication between users Multimodality is when people use more than one way to communicate at the same time, like when they talk and use emojis, graphics, photos, videos, audios, music, etc. (Kress and van Leeuwen, 1996 in Hasyim). To find out the representation of a value on a website, a visual social semiotic analysis can be carried out. Several previous studies have used this method to understand the representation on a website. El-Massry's research found the meaning of ecotourism representation on a website [6]. Laba's research found the meaning of representation on the websites of several universities in Australia [4]. Both previous studies used the social semiotic analysis method, which then became the reference for this study. The novelty of this study is the object of research which is a website from the government program for Education in

Indonesia, namely iisma. Iisma is a scholarship program for outstanding Indonesian students to study at world-renowned universities for one semester. Based on the above, this study aims to explore how the iisma homepage represents Indonesian national culture?

1. National Culture

National culture is a spiritual product that includes language, law, morality, science, literature, art, religion, customs, and others created by various nations in production activities and practices, including ideology [11]. National culture is formed through long-term joint development in a certain historical and regional background and is also influenced by the culture of various regions [11].

2. Homepage

Homepage is a new form of digital genre that can be defined as a visual-spatial unit displayed on a computer screen [1]. There are two functions of the homepage, namely, providing general information about the website to users by providing an "informative" and "attractive" appearance [2]. The second function is a gateway for users to access and navigate the site by providing navigation tools and links [2]. The homepage becomes an essential page for the site because it is the first page that users see, and the media conveys the entire structure of the site [3]

The homepage becomes a semiotic space where textual objects are displayed and interconnected by the designer [1]. In a computer-mediated environment, organizational identity depends on sharing visual cues that can display elements of organizational identity, including the name, logo, motto, colour, and typography on the homepage [4].

3. IISMA Homepage

IISMA (Indonesian International Student Mobility Awards) is a policy program initiated by the Ministry of Education, Culture, Research, and Technology (Kemendikbudristek). This program is included in the Merdeka Belajar Kampus Merdeka (MBKM) curriculum, which provides scholarships for undergraduate students to undertake student exchanges at renowned universities abroad for one semester. IISMA is a Ministry of Education, Culture, Research, and Technology program in collaboration with the Education Fund Management Institute (LPDP).

IISMA is expected to play a role in preparing Indonesian students with a future-ready mindset, knowledge, and skills needed by Indonesia for the future. This student exchange is expected to develop students' cross-cultural appreciation and understanding, preparing a new generation of global citizens who are ready to contribute to society and the world (Kemendikbud). This study examines how IISMA represents Indonesian culture and engages with digital audiences through visuals and text on the homepage.

4. Multimodal: Visual Social Semiotics

Multimodal is a semiotic communication method that simultaneously uses two or more communication modes. Websites are one of the multimodal discourses because they have a layered semiotic meaning [6]. Multimodal discourse analysis, one of which was developed by Kress & van Leeuwen. Kress & van Leeuwen developed Halliday's visual social semiotics, which wrote that language has three metafunctions, namely ideational, interpersonal, and textual [6]. According to Kress & van Leeuwen, the metafunctions of social semiotics are representational, interactive, and compositional [5]. Kress and van Leeuwen's analysis focuses on visual meaning [5]. Visual social semiotics is a method used to describe how the elements depicted and represented include people, locations, and objects into a visual scheme [5]. Many visual components can be involved in conducting social semiotic analysis.

II. METHOD

A. Materials

This study analyzes the homepage of IISMA (Indonesian International Student Mobility Awards) (<https://iisma.kemdikbud.go.id/>). IISMA is one of eight Merdeka Belajar Kampus Merdeka (MBKM) policy programs formed in 2021 by the Ministry of Education, Culture, Research, and Technology (Kemendikbudristek). In collaboration with the Education Fund Management Institute (LPDP), IISMA is a student exchange program that takes place at leading universities worldwide for one semester. The expected outcome of the IISMA program is to introduce Indonesian students to international diversity and culture [7]. The IISMA homepage was chosen because it is a "gateway" to represent

Indonesian identity, one of which is Indonesian culture.

B. Procedure

This research is a qualitative study with a visual social semiotic analysis on the IISMA Homepage to examine the representation of Indonesian culture. Social semiotics aim to identify signs and interpret layered meanings [5]. The multimodal analysis framework used is Kress & van Leeuwen, who wrote about the meaning of visual images [5]. In their writing, Kress and van Leeuwen wrote three metafunctions, namely representational, interactive and compositional [8]. The researcher tried to limit it to the representational level to see how Indonesian culture is displayed in the layout on the IISMA homepage. Representational provides information on how semiotic sources represent the internal and external world as humans understand and experience it [6]. The layout of the IISMA homepage is divided into ten reciprocal modules.

III. RESULT AND DISCUSSION

The analysis of the IISMA homepage represents openness to the global world, and it is accompanied by the display of Indonesian national culture. In the layout section, the IISMA homepage uses English as the main mode of communication represents openness to the global world. The layout on the IISMA homepage is also equipped with a variety of visuals that show images of new buildings from various countries, people, to abstractions in the form of patterns or patterns that are part of traditional fabrics in Indonesia which are a manifestation of Indonesian cultural conservation. In the findings and discussion section of this study, we will describe the findings based on the division of modules from the main page based on our analysis. We found that there are 10 module sections on the IISMA homepage.

1. The Formation of the First Module of the IISMA Layout

Figure 1 is a screenshot of the first module in this study. This module is located at the top of the homepage and consists of a logo and several informative captions with click-to-action features. The features are named according to the usefulness of the information contained therein: Home, About Us, Application, Cofounding, IISMA E, Alumni, Contact Us and LOGIN. In the IISMA E and

LOGIN menus, capital letters are used to indicate the highlight that the menu is important for users to pay attention to. The LOGIN menu is accompanied by a red square frame design with blunt corners indicating the importance of the menu. On the side of the click-to-action menu About Us, Application, Cofounding, IISMA E and Alumni, an inverted triangle indicates several action options that can refer to other informative pages according to the main information group. These texts refer to communicative design inviting users to take several other necessary actions.

The iisma logo on the upper left is the main actor displaying the vector in module one. The iisma logo informs the reader that the goal is related to the website's identity. Because the goal in this discourse is that the user is not depicted on the main page of the web, the action process that occurs is non-transactional. The iisma logo consists of the extensive IISMA writing with the small Indonesian International Student Mobility Awards writing on the lower right. The language used in reading "iisma" is Indonesian. English is used to abbreviate iisma. The colour for this writing is primarily white, with a bit of red at the dot of the first I of Visma. IISMA uses all lowercase letters, so the dot on the letter i can be given colour. The red colouring on the first i and the white on the second i symbolize the colours of the Indonesian flag. In this section, the iisma logo voices Indonesia's national identity through the imitation of the colours of the country's flag, namely red and white. The iisma logo here reflects the national spirit in global activities.



Figure 1. First Module of the IISMA Layout (IISMA, 2024)

2. The Formation of the Second Module of the IISMA Layout

In this second module, the background section is filled with four photos of iisma participants. The photos have a background of famous locations outside Indonesia. One photo shows students in traditional Korean clothing. In two photos, most of the students are wearing traditional Indonesian clothing, namely batik. In the last photo, most students are seen wearing modern clothing. Of the four photos, two photos show the Indonesian flag

held by students. From all the photos, the photos are narrative. In these narrative photos, a reactionary process occurs.

Participants as reactors look towards the user through the screen, so that the vector points to a phenomenon that is not depicted in the photo. This makes the existing reactionary process non-transactional. The photos show a national cultural identity accompanied by a global spirit. The use of English in explaining activities and the data displayed shows the enthusiasm to contribute to wider world education. The symbols of the Ministry, LPDP and Kampus Merdeka show Indonesia's fighting spirit to achieve wider education. The red color used in the data section shows the spirit of nationalism.



Figure 2. Second Module of the IISMA Layout (IISMA, 2024)

3. The Formation of the Third Module of the IISMA Layout

In this third module, the background is filled with red and white. The colors of the Indonesian flag. In the red section, there is a flower pattern like a batik pattern. The spirit of showing Indonesian national culture is reflected in the many uses of red and white. This time it is added with flower, stem and leaf patterns as often found on batik clothes. The patterns on the iisma homepage have a more modern form when compared to the patterns on batik cloth in general. In this module, there is a click to action menu to register for the iisma program for vocational and undergraduate programs. In this menu, it is equipped with an explanation in English and is equipped with photos for each option.

The two photos are narratives. Both photos have a reactionary process in them. Participants as reactors look towards the user. Thus, the vector refers to the user as a phenomenon that is not depicted in the photo. The reactionary process is non-transactional. The photos show a national cultural identity accompanied by a global spirit. The use of batik clothes by two iisma students shows

Indonesia's national identity. On the other hand, the use of modern clothes by female students and the background where the two photos were taken, show the spirit of global education. The frame in the form of a red rectangle with blunt sides for the apply menu indicates the importance of the menu to be considered by website users.



Figure 3. Third Module of the IISMA Layout (IISMA, 2024)

4. The Formation of the Fourth Module of the IISMA Layout

In this fourth module, there are messages from the organizers. The messages are all written in English. All messages are accompanied by photos of each actor. The photos have an action process in them. Participants as actors look towards the user. Thus, the vector leads to an undefined goal. The action process is non-transactional. The message seems to be conveyed to website users as prospective participants of the next iisma. The actors in the photos wear formal clothing and are characterized by their respective national identities. The floral pattern on the layout also characterizes Indonesia's national identity because it is a pattern in traditional Indonesian cloth but with a more modern form. The spirit of globalization that does not forget national identity is depicted in this module.



Figure 4. Fourth Module of the IISMA Layout (IISMA, 2024)

5. The Formation of the Fifth Module of the IISMA Layout

The fifth module has a video link that if not played displays the iisma logo with a modernized kawung batik pattern background. The layout of this module takes the color red with a variety of modern national patterns. Batik patterns, woven fabric patterns and other national fabrics also enliven the appearance of Indonesia's national identity on this iisma website. The reflection of Indonesia's national spirit in contributing to the world of education in the global realm is so reflected in the website.

The existing photos show the national cultural identity accompanied by a global spirit. The use of batik and regional clothes by Indonesian and foreign students shows Indonesia's national identity that is global. The existing photos have a reactionary process in them. Participants as reactors look towards the user. Thus, the vector leads to an undefined goal. The existing action process is non-transactional. The message seems to be conveyed to website users as prospective next iisma participants.



Figure 5. Fifth Module of the IISMA Layout (IISMA, 2024)

6. The Formation of the Sixth Module of the IISMA Layout

Figure 6 shows the informative caption "scholarship coverage" written on a white and red background. Red is one of IISMA's identity colors, and it is in harmony with the color of the Indonesian flag. The text is written in English which illustrates openness to the global world. The background used is a batik pattern that illustrates Indonesian culture. The combination of batik background and the

use of English shows that although IISMA is open to the global world, it still holds fast to Indonesian culture.

There are five images with white lines in a blue circle in the middle of the module. The images are accompanied by informative captions: Registration and Tuition fee, Health Insurance Fee, Settlement and Living Allowance, Economy Airfare and Visa and Emergency Fund. The caption adds information about the image above it, an image of a computer device with the caption Registration and Tuition fee, an image of a stethoscope with the caption Health Insurance Fee, an image of a house with the caption Settlement and Living Allowance, an image of an airplane with economy airfare and visa and an image of a warning sign with the caption emergency fund. This image is a non-transactional narrative representation, where no vector is the direction of the actor to achieve goals.



Figure 6. Sixth Module of the IISMA Layout (IISMA, 2024)

7. The Formation of the Seventh Module of the IISMA Layout

Figure 7 displays three boxes containing testimonials from students who successfully received IISMA scholarships. The three boxes are arranged in a large red box that aligns with the IISMA colour identity. Each box is filled with a photo of the awardee on the left side of the box, with a round frame. Besides, the photo has a caption with personal information from the awardee. Then below is the testimonial for the IISMA program. Figure 7 shows a nontransactional action process without interaction between participants. On the upper left side, there is a blue cut circle; on the lower right side, there is a circle that is also blue but not cut; inside it, there is a white quotation mark.



Figure 7. Seventh Module of the IISMA Layout (IISMA, 2024)

8. The Formation of the Eighth Module of the IISMA Layout

Module 8, with a black background, displays photos of student activities while participating in the IISMA program. The caption above writes gallery with a white font and a red background, which is the identity colour of IISMA and also the colour of the Indonesian flag. There is an arrow on the image to change the photo display. Image 8 is included in the metafunction of narrative representation with the circumstance's element. In image 8, it can be seen that several participants are abroad. The overseas setting is displayed with building elements such as the image's background consisting of a white European style building and the presence of several foreigners. Apart from the background, the building elements of the setting that are visible from the image are the use of warm clothes, which indicate that the location is winter. The use of vests by participants shows that they are doing social activities. Some participants wear batik to depict Indonesian culture. The use of vests shows that IISMA students contribute to the world community. In addition, participants look into the room with a medium shot capture that depicts socio-consultative. Because looking into the camera, the image displayed seems to invite homepage visitors to feel closeness. In image 8, there is a preview of another image showing activities carried out by IISMA students during the student exchange.

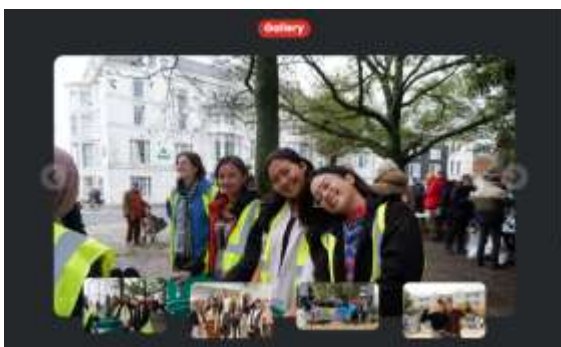


Figure 8. Eighth Module of the IISMA Layout (IISMA, 2024)

Figure 9 also falls into the narrative representation with circumstances elements, where participants are shown, namely Indonesian students and international students, taking pictures with a setting in the classroom. The building elements are doors

and whiteboards that are usually found in the classroom. The diversity of nationalities captured by the camera represents the goal of IISMA, which is to enable Indonesian students to understand and appreciate foreign cultures by developing cultural perspectives. Participants wear batik, either for shirts or skirts. International students also wear batik, showing an effort to introduce Indonesian culture abroad.



Figure 9. Ninth Module of the IISMA Layout (IISMA, 2024)

9. The Formation of the Ninth and Tenth Module of the IISMA Layout

The ninth module displays the registration timeline displayed in a timeline diagram. Figure 10 is an event from the action process where a vector shows the moving action shown through the writing of dates in order from 2024-2025. The vector has a goal, namely the "reporting" period. The red colour on the background of each stage is the same as the IISMA identity and flag colours. The announcement timeline has a pink background for the subtitle that says "SK " (MAR 2024). This distinction aims to emphasize information so that it is easily visible. The choice of colour also contrasts the writing and the background to attract the attention of homepage visitors so that the informative caption can be read. A flower pattern is part of the batik pattern on the left and right ends that depicts Indonesian culture. The image is off-white to not draw too much attention from the important information to be conveyed.



Figure 10. Tenth Module of the IISMA Layout (IISMA, 2024)

The last module in the IISMA homepage's design is located at the bottom of the page. This module is divided into three parts: the first is information related to social media using a red background and social media logos in the top centre; the second is the Kemendikbudristek logo on the left; and the third is the caption on the right containing the contact. Providing new information so that the audience must scroll down to get this information. The caption uses a white font with a black background that matches the colour of the IISMA logo. The contrast between the white with the red and black background can attract the audience's attention. Using a blunt rectangle depicts dynamic and not rigid. At the very bottom, there is a batik motif on the bottom border of the homepage.



Figure 11. Eleventh Module of the IISMA Layout (IISMA, 2024)

IV. CONCLUSION AND SUGGESTION

A. Conclusion

The main page of the iisma website represents the dynamic Indonesian culture in the development of Indonesian education on the global stage. This representation is depicted in all existing modules. For further research, we recommend you to explore the audience or institution sides.

B. Suggestion

The discussion related to this research is still very limited and requires a lot of input, suggestions for future authors are to study it more deeply and comprehensively about Representation of Indonesian Culture on the Indonesian International Student Mobility Awards (IISMA) Homepage.

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