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Performing the nation online: multimodal government communication and the visual politics of Indonesian identity

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ABSTRACT

Background: Indonesia's official digital communication increasingly performs national identity through multimodal arrangements of image, caption, logo, color, place, institutional voice, and platform format rather than through verbal policy messages alone. **Objective:** This research examines how Indonesian government and state-linked online channels construct, standardize, and circulate national identity across official visual-symbolic, cultural, territorial, and digital-governance materials. **Method:** Using a qualitative multimodal critical discourse design, this research analyzes 23 publicly accessible official digital items through a multimodal identity grid, a visibility hierarchy matrix, and a platformed government performance protocol. **Results:** Heritage, tourism, and cultural diversity formed the dominant assemblage, indicating that national belonging is most often made recognizable through curated places, landscapes, cultural motifs, museums, and regional heritage. Official visual systems and territorial-developmental narratives translated nationhood into standardized symbols, downloadable guidelines, Independence Day themes, and spatial imaginaries of Jakarta, Nusantara, and national progress. Digital citizenship appeared through literacy, safety, and child-protection frames, while participation remained institutionally bounded through polling, reuse, and campaign interaction. **Implication:** These findings show that online nation-making functions as controlled visibility, where diversity is displayed, standardized, and circulated through official platform infrastructures. **Novelty:** This research contributes an integrated framework for analyzing multimodal government communication as platformed national performance online.

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1. INTRODUCTION

Indonesia's national identity is increasingly performed through digital state communication rather than only through school curricula, monuments, ceremonies, or print-based nationalism. This shift matters because Indonesia is not a small or homogeneous polity: World Bank [1] country data describe Indonesia as this world's fourth most populous country, composed of more than 17,000 islands and more than 300 ethnic groups. At the same time, APJII [2] reported that Indonesia had 221,563,479 internet users in 2024, equivalent to 79.5% penetration, while Digital 2026 reporting [3] estimated 180 million social media user identities in Indonesia. These figures show that online platforms have become a major arena where governmental signs of unity, diversity, development, and citizenship circulate at national scale. Recent state action on social media governance, including large-scale deactivation of underage accounts, further indicates that digital space has become a strategic site of governmental visibility and regulatory authority.

Existing scholarship has examined Indonesian identity and political communication from several important angles, but it has not fully explained how official government communication performs nationhood through integrated visual, verbal, spatial, and platformed resources. Studies have analyzed government social media as information dissemination (Idris, 2018) [4], tourism websites as national identity construction (Sukma, 2021) [5], nationalism messages on Twitter/X (Sari et al., 2022; Sari & Herwandito, 2025) [6], [7], political self-presentation and visual framing in elections (Andika et al., 2025) [8], multimodal campaign banners (Nuramalina et al., 2026) [9], presidential economic narratives (Emha & Mubarok, 2026) [10], and digital rhetoric in Indonesian political campaigns (Hastuti, 2026) [11]. Other work has foregrounded language ideology, minority visibility, platform inequality, and mediated authenticity (Daroji, 2026; Dewi, 2026; Hapsari & Sufianti, 2026; Wasiqah, 2026) [12], [13], [14], [15]. Yet these studies remain divided between electoral politics, tourism promotion, linguistic representation, and platform governance. What remains underexplored is government communication as a continuous multimodal performance of Indonesian identity across institutional channels.

This research addresses that gap by asking how Indonesian government communication constructs national identity online through multimodal resources. More specifically, this research investigates how official digital texts combine images, captions, colors, emblems, maps, landscapes, leaders, traditional dress, typography, layout, hashtags, and platform formats to make Indonesia visible as a unified yet diverse political community. This research also asks how such communication negotiates several tensions: unity and plurality, national authority and regional difference, heritage and modernity, public service and symbolic persuasion, visibility and marginalization. Methodologically, this research draws on multimodal critical discourse analysis, social semiotics, and visual politics to examine official online materials from government websites and verified institutional social media channels. This design does not claim audience effects or causal influence; rather, it studies how state identity is semiotically organized, repeated, and legitimized through public-facing digital texts. In doing so, this research treats visual government communication as a structured political language.

The guiding argument is that Indonesian government communication does not merely transmit information about programs, ceremonies, or policies; it stages a recognizable national imaginary through recurring multimodal choices. National identity is likely to appear through a limited but powerful repertoire: red-white chromatic schemes, official logos, Garuda-derived authority, ceremonial bodies, ethnic costumes, iconic landscapes, infrastructure imagery, maritime space, and affective slogans of unity, pride, optimism, and public service. However, this repertoire may also create selective visibility. Regional cultures can be displayed as aesthetic evidence of diversity, while linguistic inequality, minority agency, or uneven territorial experience may remain less visible. This expectation builds on recent research on visual multimodal cybertexts (Rahardi et al., 2025) [16], virtual linguistic landscapes (Faridah et al., 2026) [17], political polarization and identity politics (Arifin et al., 2025; Handoko & Swastiningsih, 2026) [18], [19], and nation branding through tourism-based social media (Murti et al., 2023) [20]. This research therefore contributes a critical account of online nation-making as institutional performance, not merely digital publicity.

2. LITERATURE REVIEW

2.1. Multimodal government communication

Multimodal government communication refers to institutional meaning-making through the coordinated use of language, image, color, layout, typography, sound, gesture, platform format, and official symbolism. In a narrow view, government communication is understood as public information delivery, as early Indonesian research on official social media suggested (Idris, 2018) [4]. Recent studies, however, show that state communication is not merely informational but also rhetorical, affective, and ideological. Public health posters, Covid-19 briefings, policy visuals, and presidential narratives mobilize semiotic choices to organize attention, legitimacy, and trust (Ayuni & Darmayanti, 2022; Kartika, 2026; Khusna & Hardjatno, 2022; Emha & Mubarok, 2026) [21], [22], [23], [10]. This broader definition allows government communication to be examined as symbolic governance.

Its core indicators include institutional authority, message framing, visual hierarchy, credibility cues, and cross-platform adaptation. Indonesian studies show that logos, ministry emblems, official colors, leader images, bureaucratic typography, and sloganized captions operate as resources for staging authority (Ningrat & Eddyono, 2025; Sitinjak et al., 2023) [24], [25]. Other studies emphasize crisis communication, where linguistic clarity, local-language choice, and message repetition become central to public legitimacy (Faradis, 2026; Kartika, 2026) [26], [22]. Multimodality also involves relational positioning: citizens may be addressed as beneficiaries, participants, national subjects, or disciplined audiences. Thus, government communication should be coded through both verbal content and visual organization, not caption analysis alone.

2.2. Visual politics

Visual politics of national identity concerns how nationhood becomes visible, desirable, and authoritative through images. Classical nationalism theory treats nations as imagined communities, while banal nationalism explains how flags, maps, ceremonies, and everyday signs reproduce national belonging. Indonesian scholarship extends this view by showing how identity is mediated through tourism websites, museums, campaign visuals, presidential imagery, and geopolitical media discourse (Sukma, 2021; Utomo, 2020; Prianti et al., 2025; Haryanti et al., 2024) [5], [27], [28], [29]. Yet definitions differ: some studies treat national identity as cultural representation, others as political persuasion, branding, or ideological contestation. This research adopts a relational view: national identity is produced through inclusion, repetition, and selective visibility.

The main indicators of visual national identity include national symbols, cultural diversity, territorial imagination, heritage, modernity, affective belonging, and civic morality. Tourism branding often foregrounds landscapes, hospitality, tradition, and cultural uniqueness (Murti et al., 2023; Haeruddin et al., 2025; Fahrizal et al., 2022) [20], [30], [31], while civic and educational literature emphasizes unity, citizenship, and national cohesion (Candra et al., 2021; Rizky et al., 2024) [32], [33]. Studies of maritime identity and spice-route memory show how territory and history are visually reorganized into national narratives (Riyanto & Vadra, 2024; Kumoratih et al., 2021) [34], [35]. However, diversity can become ornamental when regional culture is displayed without linguistic, political, or historical agency.

2.3. Platformed visibility

Platformed visibility describes how digital infrastructures shape what becomes seen, amplified, moderated, or marginalized. Unlike older models of mass communication, platformed communication is structured by algorithms, interface conventions, metrics, reposting cultures, and content governance. Research on Indonesian social media shows that nationalism, political identity, hoaxes, and candidate self-presentation circulate through platform-specific visual and textual practices (Sari et al., 2022; Sari & Herwandito, 2025; Astuti & Mulyadi, 2025; Andika et al., 2025) [6], [7], [36], [8]. Recent work adds that visibility is uneven: dominant languages, institutional actors, and polished visual forms often gain greater circulation than minority voices or local registers (Daroji, 2026; Pahlawan, 2026) [12], [37]. Visibility is therefore political, not merely technical.

Its indicators include platform format, algorithmic prominence, language hierarchy, moderation risk, authenticity cues, and audience address. Studies of linguistic landscapes, dialect representation, digital multilingual identity, and AI-mediated communication show that Indonesian digital publics are shaped by both semiotic creativity and unequal communicative power (Hapsari & Sufianti, 2026; Wasiqah, 2026; Sugiarto & Manara, 2025; Aini, 2026; Dewi, 2026) [14], [15], [38], [39], [13]. Political communication studies further show that visual framing and identity politics may intensify cohesion or polarization depending on how difference is staged (Arifin et al., 2025; Handoko & Swastiningsih, 2026; Tumanggor & Azhar, 2025) [18], [19], [40]. This research therefore positions online nation-making as multimodal, visual, and platform-governed institutional performance.

3. METHOD

The unit of analysis is one publicly accessible official digital item that combines institutional text with visual, spatial, or platformed identity cues. The corpus consists of 23 official items collected from Indonesian government and state-linked communication channels: 19 primary items and 4 contextual items. Each item was treated as one document because official pages, visual identity portals, destination pages, press releases, and campaign pages organize meaning through complete textual-visual arrangements rather than isolated captions. This unit is consistent with Indonesian studies on official social media, tourism branding, multimodal policy communication, and digital nationalism (Idris, 2018; Sukma, 2021; Murti et al., 2023; Sari et al., 2022) [4], [5], [20], [6].

Table 1. Composition of corpus dataset

Code Range	Data Type	Source / Institution	Period	Number	Characteristics
NAT-SETNEG-2026-001–002	Primary	Ministry of State Secretariat	2026	2	HUT RI visual identity launch and public logo selection
NAT-LOGO-2026-003	Context	Presidential Palace / Setneg asset portal	2026	1	Official downloadable visual identity asset
NAT-SETNEG-2024-004–005	Primary / Context	Ministry of State Secretariat	2024	2	HUT RI 79 logo, theme, guideline, circular links
NAT-SETKAB-2024-006–007	Primary	Cabinet Secretariat	2024	2	Independence ceremony, national maturity, spatial transition
NAT-KOMDIGI-2025-008–010	Primary	Ministry of Communication and Digital / DJKPM	2025–2026	3	Digital literacy, public communication, platform governance
NAT-WI-2026-011–012	Context	Ministry of Tourism / Wonderful Indonesia	No page date	2	About page and brand guideline assets
NAT-WI-DEST-013–020	Primary	Wonderful Indonesia	No page date	8	Destination, heritage, culture, landscape, and regional identity pages
NAT-WI-HER/GEO-021–022	Primary	Wonderful Indonesia	No page date	2	Museum memory and geopark-cultural identity
REG-JKT-2025-023	Primary	Provincial Government of DKI Jakarta	No page date	1	Regional visual identity campaign page with image/video

This research uses qualitative multimodal critical discourse analysis supported by structured corpus coding. This design was selected because this research examines how official communication produces representational meaning, not how audiences respond to it. The design integrates social semiotic attention to image-language relations with critical discourse attention to authority, ideology, visibility, and institutional positioning. It follows recent Indonesian work on public health posters, visual cybertexts, political banners, official tourism websites, and presidential narratives (Ayuni & Darmayanti, 2022; Rahardi et al., 2025; Nuramalina et al., 2026; Emha & Mubarok, 2026) [21], [16], [9], [10]. This design therefore allows close interpretation without converting representation into causal influence.

Information was drawn only from public, official, and institutionally attributable sources. Primary data came from government news pages, official campaign pages, destination pages, press releases, visual identity pages, and public communication materials published by Setneg, Setkab, Komdigi/DJKPM, Wonderful Indonesia, and Jakarta.go.id. Contextual data included official asset portals, visual identity guideline pages, and brand framework pages that explain how symbols are intended to be reused across institutions or publics. Secondary literature was used to sharpen interpretation, not to replace corpus evidence. Studies on nationalism, identity politics, platform visibility, linguistic inequality, and political communication informed analytical categories (Daroji, 2026; Arifin et al., 2025; Faridah et al., 2026) [12], [18], [17].

Data collection followed a transparent document-tracing procedure. First, relevant institutions and official channels were mapped. Second, search terms were applied, including “HUT RI visual identity,” “logo HUT RI,” “Wonderful Indonesia brand guideline,” “digital literacy government communication,” “*identitas visual pemerintah*,” “IKN HUT RI,” and “Jakarta visual identity.” Third, each eligible item was recorded with title, date, institution, URL, source type, content format, region, language, and access context. Fourth, visual fields were added: image description, actor, symbol, color, layout, logo position, frame, timestamp, transcript, and screenshot reference. Fifth, duplicates were removed by checking URL, title, institution, and content overlap.

Analysis proceeded through three linked instruments. First, a multimodal national identity grid identified how symbols, captions, colors, place, actors, and layout assembled Indonesian identity. Second, a

visual politics matrix examined who and what became central, peripheral, absent, or compressed in official representation. Third, a platformed government performance protocol assessed how authority, participation, reuse, and dissemination were staged through channel format and official design. Coding generated categorical labels and interpretive memos but avoided claims about intention, algorithmic reach, or audience effect. This structure supports three findings sections: semiotic assemblages of online nationhood, visibility and hierarchy in diversity representation, and platformed authority in participatory nationalism.

Table 2. Operational variables and coding fields

Analytical Instrument	Main Focus	Core Variables	Corpus Fields Used	Expected Output
Multimodal National Identity Grid	How Indonesian identity is assembled	Symbol, color, caption, actor, place, layout, affective tone	title, stored text, image_description, visual_symbol, colour, layout, visual_actor	Identity frame and multimodal resource map
Visual Politics Matrix	How visibility and invisibility are organized	Centered actor, regional marker, cultural sign, language, absence, compression risk	geographic_scope, visual_actor, visual_symbol, context, interpretive memo	Visibility hierarchy and diversity representation
Platformed Government Performance Protocol	How official authority is performed online	Channel type, platform role, participation mode, download/reuse mechanism, authority marker	official_channel, source_type, content_format, URL, logo_position, transcript	Platformed authority and participation pattern

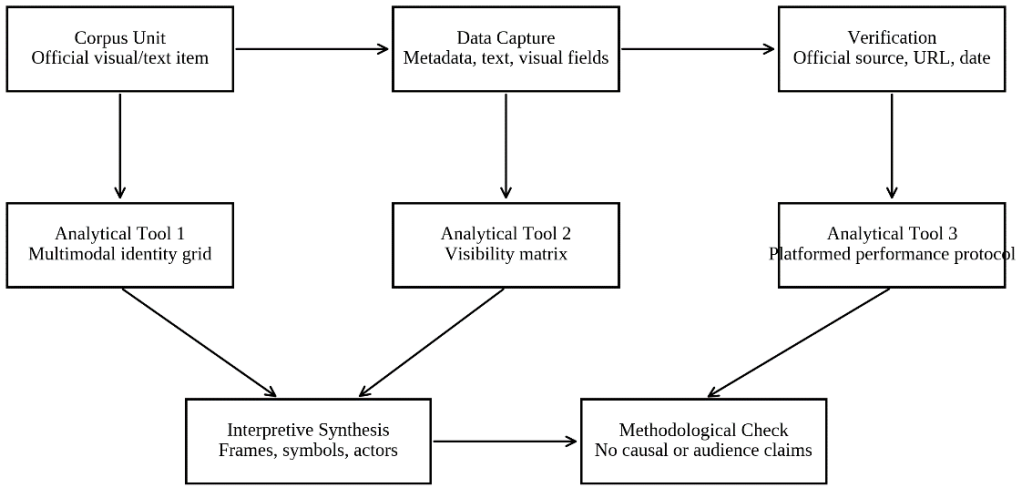


Figure 1. Operational analysis matrix

4. RESULTS

4.1. Multimodal assemblages

Indonesian online government communication organizes national identity through a layered semiotic repertoire in which culture, state symbols, territory, digital citizenship, participation, and urban identity operate as connected rather than separate domains. The strongest pattern is heritage-tourism representation, which accounts for 11 of 23 coded items, followed by official visual-symbolic standardization with 4 items. Territorial-developmental and digital-governance frames appear with equal frequency, each represented by 3 items, while participatory and urban-regional identity appear more selectively. This distribution shows that official digital nationhood is not constructed only through flags, logos, or ceremonial language, but also through destinations, textiles, museums, landscapes, and cultural markers. Such pattern corresponds with studies on Indonesian tourism branding, visual cybertexts, digital nationalism, and official multimodal communication (Sukma, 2021; Murti et al., 2023; Rahardi et al., 2025) [5], [20], [16].

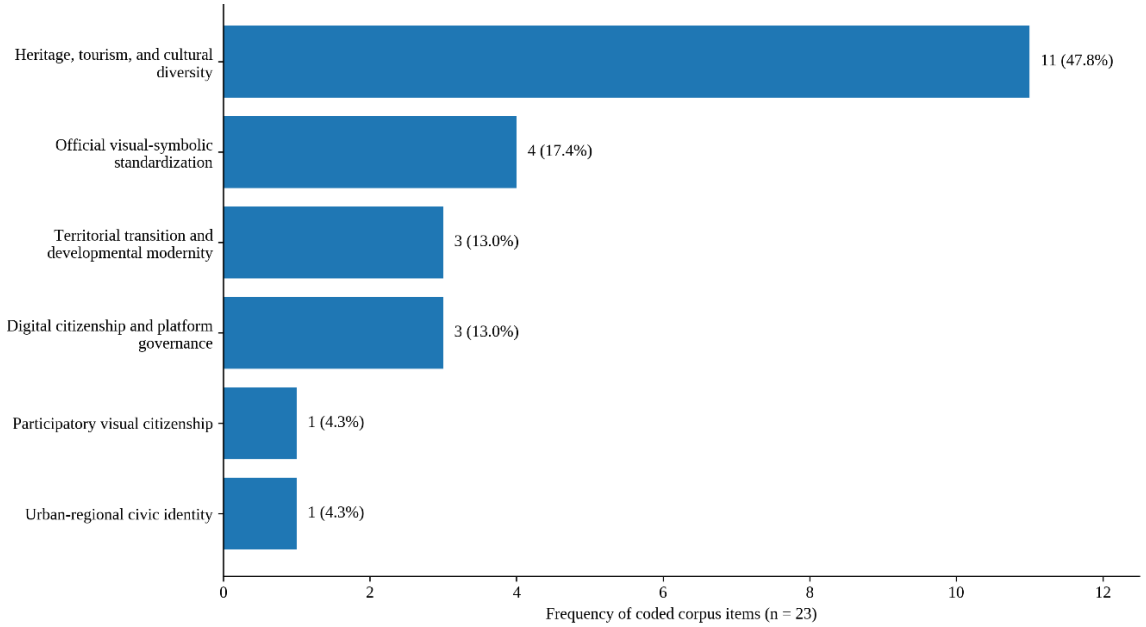


Figure 2. Dominant multimodal assemblages of Indonesian identity

The dominant pattern is the conversion of cultural and territorial diversity into visible national assets. Wonderful Indonesia materials repeatedly frame Indonesia through "*keanekaragaman budaya dan keindahan alamnya*," while specific pages turn Bali, Sulawesi, Borobudur, Lake Toba, batik, Yogyakarta, North Sumatra, Museum Sudirman, and Toba Geopark into recognizable fragments of national identity. The corpus also shows that official identity is standardized through reusable design systems, as seen in "*Unduh Logo Resmi HUT ke-81 Kemerdekaan RI*" and "*Tema, Logo, dan Panduan Identitas Visual*." Territorial transition is condensed in "*Nusantara Baru Indonesia Maju*" and in dual references to Jakarta and Ibu Kota Nusantara. Digital identity appears through "*proyek kebudayaan digital*," "*Anak Tumbuh Aman Digital*," and child-protection narratives. These textual anchors confirm that visual identity is supported by explicit verbal framing.

This distribution suggests that online nation-making works through aesthetic condensation: complex political, territorial, ethnic, and linguistic plurality is made legible through selected images, slogans, institutional templates, and destination narratives. Heritage-tourism dominance does not simply promote travel; it turns culture and landscape into a governable visual grammar of national belonging. Official logo systems intensify this process by standardizing how national identity should be downloaded, reproduced, and displayed across public space. At the same time, this pattern creates a representational tension. Diversity is visible, but often as curated scenery, emblem, motif, or brand asset rather than as political voice. This interpretation extends recent debates on platformed visibility, linguistic inequality, digital rhetoric, and identity politics in Indonesia (Daroji, 2026; Hapsari & Sufianti, 2026; Hastuti, 2026; Arifin et al., 2025) [12], [14], [11], [18].

Table 3. Multimodal assemblages of Indonesian identity in official digital communication

Main Category	Subcategory / Operational Frame	Indicators	Frequency	Percentage	Data Variation	Evidence Anchor	Corpus Codes
Heritage, tourism, and cultural diversity	Nation branding through cultural-natural plurality	Destination, heritage, museum, ethnic culture, landscape, textile, UNESCO memory	11	47.8%	Bali, Sulawesi, Borobudur, Lake Toba, batik, Yogyakarta, North Sumatra, Sudirman Museum, Toba Geopark	"*keanekaragaman budaya dan keindahan alamnya*"; "living cultural heritage"; "authentic Batak culture"	NAT-WI-2026-011; NAT-WI-DEST-013–020; NAT-WI-HER-021; NAT-WI-GEO-022
Official visual-symbolic standardization	State-authorized identity package	Logo, visual guideline, red-white sign system, downloadable asset, official brand authority	4	17.4%	HUT RI 81 logo, HUT RI 79 guideline, official asset portal, Wonderful Indonesia brand guideline	"*Indonesia Berdaulat, Adil, dan Makmur*"; "*Tema, Logo, dan Panduan Identitas Visual*"; "*otoritas pemasaran tujuan resmi Pemerintah Indonesia*"	NAT-SETNEG-2026-001; NAT-LOGO-2026-003; NAT-SETNEG-2024-005; NAT-WI-2026-012
Territorial transition and developmental modernity	Spatialized nationhood and future-oriented state narrative	IKN, Jakarta, archipelago, growth, maturity, equal development, national continuity	3	13.0%	HUT RI 79 theme, dual-city ceremony, Independence Day as maturity narrative	"*Nusantara Baru Indonesia Maju*"; "*ada yang di Jakarta ada juga di Ibu Kota Nusantara*"; "*simbol kematangan dan kedewasaan sebuah bangsa*"	NAT-SETNEG-2024-004; NAT-SETKAB-2024-006; NAT-SETKAB-2024-007
Digital citizenship and platform governance	Protective and regulated digital nationhood	Digital literacy, safe digital space, platform compliance, child protection, verified public information	3	13.0%	Komdigi literacy article, ASN digital safety campaign, PP Tunas policy communication	"*proyek kebudayaan digital*"; "*Anak Tumbuh Aman Digital*"; "*Anak-anak adalah masa depan bangsa*"	NAT-KOMDIGI-2025-008; NAT-KOMDIGI-2025-009; NAT-KOMDIGI-2026-010
Participatory visual citizenship	Public involvement in national visual identity	Polling, logo candidates, citizen voting, shared public-space symbolism	1	4.3%	Public voting for HUT RI 81 logo	"*simbol kebangsaan yang hadir di ruang publik*"	NAT-SETNEG-2026-002
Urban-regional civic identity	Municipal identity within national symbolic grammar	Anniversary logo, Monas, Betawi culture, global city branding, festive civic design	1	4.3%	Jakarta 498 visual identity	"*JAKARTA KOTA GLOBAL DAN BERBUDAYA*"	REG-JKT-2025-023

4.2. Visibility hierarchy

Official digital communication makes Indonesian identity visible through a clear hierarchy of representational emphasis. Culture and place occupy the most dominant position, appearing in 11 of 23 items, while standardized institutional symbols appear in 4 items. Territorial-developmental transition and digital citizenship each appear in 3 items, showing that national identity is also constructed through spatial change and regulated online citizenship. Participation and urban-regional identity appear only once each, indicating that public involvement and local civic identity are present but less structurally dominant. This hierarchy is consistent with the corpus composition used earlier: every coded item remains one official digital document, and each frequency refers to the same 23-item dataset. The pattern supports a visibility-based reading of nationhood rather than a purely thematic description.

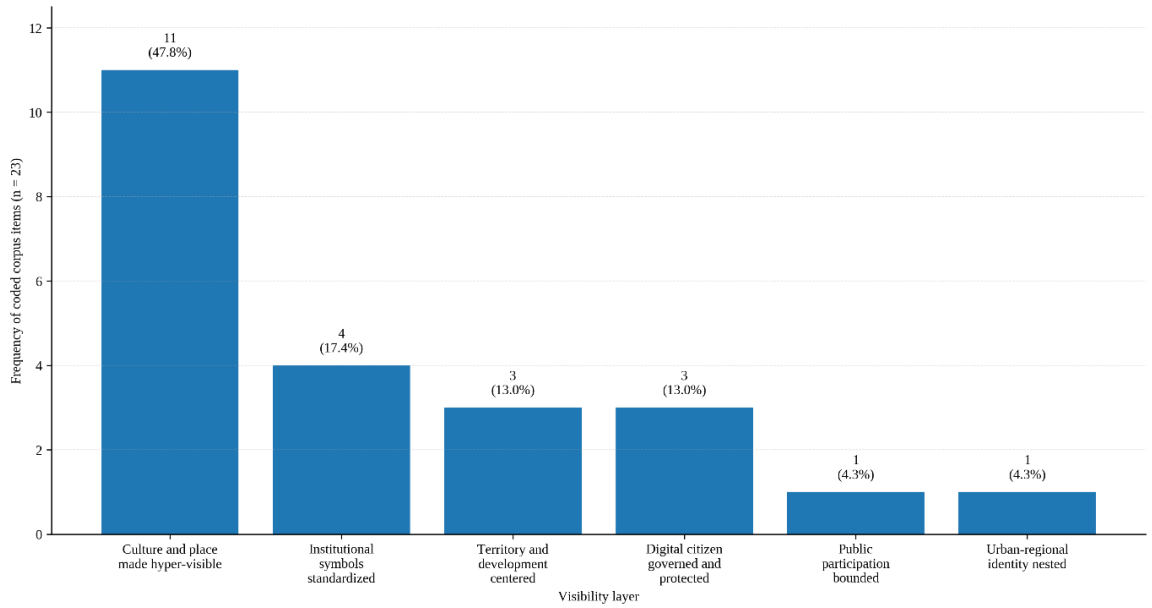


Figure 3. Visibility hierarchy in official representations of Indonesian identity

The most visible layer is cultural and territorial display. Tourism and heritage items repeatedly use phrases such as "*keanekaragaman budaya dan keindahan alamnya*," "living cultural heritage," and "authentic Batak culture," making diversity legible through landscapes, textiles, museums, destination icons, and regional markers. State-symbolic materials work differently: "*Tema, Logo, dan Panduan Identitas Visual*" and "*Indonesia Berdaulat, Adil, dan Makmur*" convert national identity into official templates that can be reproduced across public communication. Territorial transition is condensed through "*Nusantara Baru Indonesia Maju*" and references to ceremonies divided between Jakarta and Ibu Kota Nusantara. Digital citizenship appears through "*proyek kebudayaan digital*," "*Anak Tumbuh Aman Digital*," and child-protection discourse, where citizens are represented as users who must be literate, safe, and governable.

This hierarchy shows that official online nationhood relies on selective visibility. Cultural plurality is highly visible, but mainly as curated scenery, heritage, destination, motif, or symbolic resource. Institutional authority is less frequent but more regulatory because it defines how national symbols should be circulated, downloaded, and recognized. Developmental-territorial items position national identity within state transition, especially through IKN and Independence Day narratives, while digital-governance items relocate citizenship into platform safety and communicative discipline. Such pattern resonates with scholarship on nation branding, tourism-based social media, visual cyberpragmatics, linguistic landscapes, and platformed inequality in Indonesia (Murti et al., 2023; Sukma, 2021; Rahardi et al., 2025; Hapsari & Sufianti, 2026; Daroji, 2026) [20], [5], [16], [14], [12]. The key implication is that visibility does not simply include diversity; it orders diversity into a governable visual hierarchy.

Table 4. Visibility hierarchy in official representations of Indonesian identity

Visibility Layer	Representational Function	Dominant Indicators	Frequency	Percentage	Corpus Variation	Textual / Visual Anchor	Corpus Codes
Culture and place made hyper-visible	Diversity is foregrounded as national asset and public attraction	Destination, landscape, batik, museum, geopark, cultural heritage, regional uniqueness	11	47.8%	Bali, Sulawesi, Borobudur, Lake Toba, Yogyakarta, batik, North Sumatra, Sudirman Museum, Toba Geopark	"*keanekaragaman budaya dan keindahan alamnya*"; "living cultural heritage"; "authentic Batak culture"	NAT-WI-2026-011; NAT-WI-DEST-013–020; NAT-WI-HER-021; NAT-WI-GEO-022
Institutional symbols standardized	State authority is stabilized through repeatable visual packages	Logo, official guideline, red-white palette, state anniversary identity, downloadable asset	4	17.4%	HUT RI 81 visual identity, HUT RI 79 logo guideline, official asset portal, tourism brand guideline	"*Indonesia Berdaulat, Adil, dan Makmur*"; "*Tema, Logo, dan Panduan Identitas Visual*"	NAT-SETNEG-2026-001; NAT-LOGO-2026-003; NAT-SETNEG-2024-005; NAT-WI-2026-012
Territory and development centered	Nationhood is spatialized through national transition and developmental optimism	IKN, Jakarta, Nusantara, national progress, maturity, ceremony, future-oriented spatial narrative	3	13.0%	Dual-city Independence Day, IKN transition, national maturity narrative	"*Nusantara Baru Indonesia Maju*"; "*ada yang di Jakarta ada juga di Ibu Kota Nusantara*"	NAT-SETNEG-2024-004; NAT-SETKAB-2024-006; NAT-SETKAB-2024-007
Digital citizen governed and protected	Citizenship is framed through safety, literacy, responsibility, and platform regulation	Digital literacy, child protection, safe digital space, platform compliance, public information discipline	3	13.0%	Komdigi literacy, ASN digital safety, child protection in digital platforms	"*proyek kebudayaan digital*"; "*Anak Tumbuh Aman Digital*"; "*Anak-anak adalah masa depan bangsa*"	NAT-KOMDIGI-2025-008; NAT-KOMDIGI-2025-009; NAT-KOMDIGI-2026-010
Public participation bounded	Citizen participation is invited within institutionally defined symbolic choices	Polling, logo candidates, visual preference, civic voting	1	4.3%	Public selection of HUT RI 81 logo	"*simbol kebangsaan yang hadir di ruang publik*"	NAT-SETNEG-2026-002
Urban-regional identity nested	Regional identity is placed within national civic grammar	Anniversary logo, Monas, Betawi culture, global-city slogan, local civic pride	1	4.3%	Jakarta anniversary visual identity	"*JAKARTA KOTA GLOBAL DAN BERBUDAYA*"	REG-JKT-2025-023

4.3. Platformed government

Official digital nation-making is performed through platform functions that do more than display content. Destination-branding narration is the most frequent mode, covering 10 of 23 items, followed by official news and press-release staging with 8 items. Downloadable design infrastructure appears in 3 items, while institutional brand explanation and urban civic campaign pages each appear once. These categories preserve the same 23-document corpus used in prior analysis, but reorganize it by communicative function rather than by identity theme or visibility layer. The distribution shows that national identity becomes platformed through at least three mechanisms: curated navigation, official announcement, and reusable design standardization. Government communication therefore operates as a structured interface between symbolism, public information, and institutional authority.

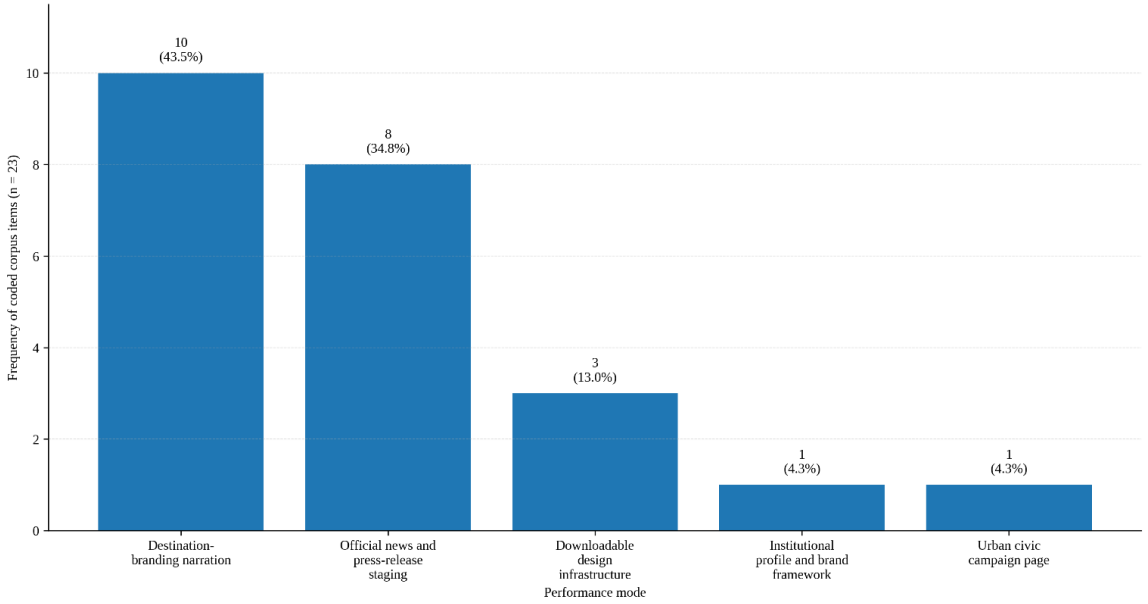


Figure 4. Platformed government performance modes

The dominant mode turns Indonesia into a navigable official archive of places and cultural signs. Destination pages invite users to encounter national identity through "living cultural heritage," "authentic Batak culture," and curated descriptions of Bali, Sulawesi, Borobudur, Lake Toba, batik, Yogyakarta, North Sumatra, Museum Sudirman, and Toba Geopark. Press-release items work through a different authority logic: "*Nusantara Baru Indonesia Maju*," "*proyek kebudayaan digital*," and "*Anak Tumbuh Aman Digital*" frame national identity as governmental action, spatial transition, and protected citizenship. Downloadable identity materials such as "*Unduh Logo Resmi*" and "*Tema, Logo, dan Panduan Identitas Visual*" convert symbols into standardized files. This pattern demonstrates that platform format shapes how national identity is encountered, repeated, and authorized.

This pattern refines understandings of Indonesian government communication by showing that online nationhood is not only represented but operationalized. Tourism pages produce a browsing experience in which diversity becomes accessible as destination knowledge; press releases create institutional temporality by linking identity to events, policies, anniversaries, and state priorities; downloadable guidelines create symbolic discipline by regulating visual reuse. This supports recent work on tourism-based nation branding, digital political communication, visual multimodal cybertexts, and platformed linguistic inequality (Murti et al., 2023; Hastuti, 2026; Rahardi et al., 2025; Daroji, 2026) [20], [11], [16], [12]. The implication is that official platforms do not merely host representations of Indonesia. They organize the conditions under which Indonesia can be seen, narrated, reproduced, and circulated as a coherent national image.

Table 5. Platformed government performance modes in official digital nation-making

Performance Mode	Platform Function	Authority Cue	Frequency	Percentage	Corpus Variation	Textual / Visual Anchor	Corpus Codes
Destination-branding narration	Turns national identity into navigable cultural and territorial experience	Tourism authority, curated place description, official destination framing	10	43.5%	Bali, Sulawesi, Borobudur, Lake Toba, batik, Yogyakarta, North Sumatra, Sudirman Museum, Toba Geopark	"living cultural heritage"; "authentic Batak culture"; destination-based cultural description	NAT-WI-DEST-013–020; NAT-WI-HER-021; NAT-WI-GEO-022
Official news and press-release staging	Presents government action as public information and institutional event	Ministerial voice, official headline, date, bureaucratic attribution, policy framing	8	34.8%	HUT RI launch, logo polling, IKN ceremony, maturity narrative, digital literacy, child protection	"*Nusantara Baru Indonesia Maju*"; "*proyek kebudayaan digital*"; "*Anak Tumbuh Aman Digital*"	NAT-SETNEG-2026-001; NAT-SETNEG-2026-002; NAT-SETNEG-2024-004; NAT-SETKAB-2024-006–007; NAT-KOMDIGI-2025-008–009; NAT-KOMDIGI-2026-010
Downloadable design infrastructure	Standardizes how national identity can be reused across public and institutional spaces	Logo file, guideline, visual identity package, design rule	3	13.0%	HUT RI 81 asset, HUT RI 79 visual guideline, Wonderful Indonesia brand guideline	"*Unduh Logo Resmi*"; "*Tema, Logo, dan Panduan Identitas Visual*"; official brand guideline	NAT-LOGO-2026-003; NAT-SETNEG-2024-005; NAT-WI-2026-012
Institutional profile and brand framework	Defines national branding as institutional mandate	Official tourism authority, global-facing national image, brand explanation	1	4.3%	Wonderful Indonesia institutional profile	"*otoritas pemasaran tujuan resmi Pemerintah Indonesia*"	NAT-WI-2026-011
Urban civic campaign page	Places local identity inside national civic and visual grammar	City anniversary logo, local culture, iconic monument, public celebration	1	4.3%	Jakarta 498 visual identity	"*JAKARTA KOTA GLOBAL DAN BERBUDAYA*"	REG-JKT-2025-023

5. DISCUSSION

The first finding matters because it shows that official online nationhood functions less as a single ideological message than as a multimodal assemblage of culture, state authority, territory, development, and digital citizenship. Its main contribution is to move analysis beyond whether government communication "promotes nationalism" toward how nationalism is materially composed through images, captions, logos, places, colors, and institutional formats. This function is productive because it creates recognizable continuity across otherwise different communication objects: tourism pages, Independence Day materials, digital-literacy messages, and regional visual campaigns can all be read as parts of a broader symbolic grammar. Yet this same function also produces a limitation. When national identity is repeatedly assembled through heritage, scenery, slogans, and official templates, complexity risks being compressed into visually consumable signs. This supports work on tourism-based nation branding (Sukma, 2021; Murti et al., 2023; Haeruddin et al., 2025) [5], [20], [30], while extending it into government communication more broadly.

This assemblage emerges because Indonesian official communication operates within a structural tension between plural social reality and governable national form. Indonesia's diversity cannot be represented exhaustively in short digital formats, so official communication tends to rely on semiotic shortcuts: iconic destinations, cultural motifs, red-white palettes, national slogans, and leaderless or leader-centered institutional cues. This is not a causal claim about audience response, but a structural explanation of representational correlation within this corpus. Multimodal government communication must make identity legible quickly, especially across platforms where attention is limited and visual recognition is central. Similar pressures appear in studies of political posters, campaign banners, health promotion visuals, and presidential narratives, where meaning is stabilized through repeated combinations of image and text (Ayuni & Darmayanti, 2022; Nuramalina et al., 2026; Emha & Mubarok, 2026; Rahardi et al., 2025) [21], [9], [10], [16]. This explains why national identity appears as an ordered repertoire rather than an open-ended plurality.

The second finding is significant because it reveals that visibility is not equivalent to inclusion. Culture and place appear prominently, but prominence does not automatically mean agency, voice, or equal representation. This distinction is crucial for interpreting Indonesian identity politics online. Official communication may visibly celebrate regional cultures, landscapes, textiles, and heritage sites while still positioning them as aesthetic evidence of national diversity rather than as speaking subjects with political, linguistic, or historical complexity. This finding complicates celebratory accounts of multicultural visibility in nation branding and public communication. It aligns with Hapsari and Sufianti's (2026) [14] concern with minority languages in public space and Daroji's (2026) [12] argument about platformed linguistic inequality. It also resonates with Wasiqah's (2026) [15] work on media representation of dialects, where visibility can coexist with hierarchy. The implication is that Indonesian identity is not only displayed online; it is ranked through differential modes of visibility.

The underlying structure behind this hierarchy is a state-centered logic of representational manageability. Cultural plurality becomes easiest to circulate when it is translated into stable visual objects: landscapes, costumes, monuments, destinations, museums, motifs, and ceremonial signs. Such objects can travel across platforms with limited contextual explanation and can be integrated into official design systems without producing overt political contestation. By contrast, linguistic inequality, regional grievance, Indigenous agency, or contested historical memory require discursive space and may disrupt the smooth narrative of unity. This structural pattern helps explain why diversity is often visualized more readily than debated. It partly supports studies of nationalism on Twitter/X and civic identity formation (Sari et al., 2022; Sari & Herwandito, 2025; Candra et al., 2021) [6], [7], [32], but it also challenges approaches that treat online nationalism mainly as message circulation. This research shows that visibility itself is a political arrangement shaped by what can be safely standardized.

The third finding matters because it shows that official platforms do not merely host government messages; they organize how national identity becomes usable, repeatable, and institutionally authorized. Destination pages invite browsing, press releases establish official temporality, and downloadable design packages regulate symbolic reuse. This has an important functional implication: government communication performs nationhood by turning identity into an interface. Citizens, institutions, media actors, and publics encounter national identity not only as narrative content but also as files, guidelines, campaign pages, destination menus, and official announcements. This extends Idris's (2018) [4] account of government social media as information dissemination by showing that contemporary government communication is also infrastructural. It is not only about telling citizens what government does; it also provides symbolic tools through which Indonesia can be reproduced in public communication. This finding complements work on digital diplomacy, public communication strategy, and visual policy communication (Fahrizal et al., 2022; Ningrat & Eddyono, 2025; Kartika, 2026) [31], [24], [22].

This platformed performance is structured by institutional authority, platform affordance, and symbolic standardization. Official websites and social media-linked pages privilege formats that can be verified, cited, shared, downloaded, and visually recognized. Such formats correlate with a broader governmental need to control consistency while inviting circulation. This explains why participation appears bounded: publics may vote, download, share, or reuse symbols, but participation remains organized within official frames. The pattern differs from campaign-centered studies where politicians compete for visibility, authenticity, and affective attention (Andika et al., 2025; Hastuti, 2026; Putra et al., 2026) [8], [11], [41]. Here, performance is less about individual self-branding and more about stabilizing institutional nationhood across digital infrastructures. This finding also intersects with scholarship on moderation, authenticity, and platform governance (Pahlawan, 2026; Dewi, 2026; Kanakkarasan, 2026) [37], [13], [42]. Overall, this research suggests that online national identity is produced through controlled circulation: made visible, made reusable, but rarely made fully contestable.

6. CONCLUSION

This research demonstrates that Indonesian national identity is performed online through a coordinated multimodal repertoire rather than through isolated governmental messages. Its most important lesson is that official digital communication makes nationhood visible by combining heritage, landscape, institutional symbolism, territorial transition, developmental optimism, digital citizenship, and regulated participation. This finding strengthens scholarship on Indonesian political communication by shifting attention from electoral persuasion or tourism promotion toward government communication as an infrastructure of symbolic nation-making. Abdullah et al. (2025) [43] show that visual representation in the 2024 presidential campaign works as a performance of leadership; the present corpus extends that concern from electoral figures to institutional nationhood. Fawaid et al. (2019) [44] and Fawaid et al. (2025) [45] similarly show that national symbols and representations of Indonesia are contested through architecture and teaching materials. Methodologically, this research contributes an integrated framework that links multimodal identity mapping, visibility analysis, and platformed performance analysis within one consistent 23-item official corpus.

This research is limited by its reliance on publicly accessible official digital materials, which means it cannot explain production decisions, algorithmic reach, audience interpretation, or institutional intention beyond what appears in corpus evidence. Its qualitative design also prevents causal claims about how visual government communication shapes public attitudes toward national identity. Future research should expand this inquiry through comparative platform analytics, interviews with communication officers, audience reception studies, and longitudinal tracking of official campaigns across electoral, commemorative, crisis, and tourism contexts. Further work should also examine whether regional languages, minority communities, and local political histories remain merely visible or become meaningfully represented.

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AI USE DECLARATION

The author used artificial intelligence tools to assist with the generation of illustrative figures and with the formatting and layout of this manuscript. AI was not used to generate the substantive content, conceptualization, data, analysis, or conclusions of the research, all of which remain the sole responsibility of the author.

INFORMED CONSENT

Not applicable – this study did not involve direct human participants. Data consisted solely of publicly accessible official government communication materials and institutional digital content on Indonesian national identity.

ETHICAL APPROVAL

This research did not involve human or animal subjects; it analyzed publicly accessible official government websites and verified institutional social media channels concerning Indonesian national identity, and therefore no institutional review board approval was required. Where research does involve human subjects, the author affirms that such research would be conducted in full compliance with all relevant national regulations and institutional policies, in accordance with the tenets of the Declaration of Helsinki, and would be approved by the author's institutional review board or equivalent committee.

DATA AVAILABILITY

The corpus of publicly accessible official digital items analyzed in this study are available from the corresponding author upon reasonable request.

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