

Interpretation Of The New Logo Of The Ministry Of Culture Of The Republic Of Indonesia

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Abstract

This study aims to analyze the meaning of the new logo of the Indonesian Ministry of Culture using Charles Sanders Peirce's semiotics approach. As a visual symbol, the logo plays a strategic role in reflecting the identity, vision, and mission of the organization. Through a qualitative method, the study identifies semiotic elements such as representamen, object, and interpretant within the logo. The analysis reveals that the visual elements of the logo, including traditional motifs, gold color, and abstract design, represent cultural diversity, harmony, and national wealth. The logo also serves as a symbol promoting Indonesia's cultural values globally, strengthening organizational identity, and inspiring society to preserve national culture. This research emphasizes the importance of the logo as a strategic communication tool that supports organizational success in building a positive image and reinforcing cultural identity amidst globalization.

Keywords: Ministry of Culture, Logo Meaning, Semiotic

INTRODUCTION

Human beings, as social creatures, possess a fundamental need to interact and establish relationships with others. Such interactions are not merely aimed at fulfilling personal needs but also at achieving collective goals across various aspects of life. Communication serves as the primary bridge that enables these relationships to occur, whether in verbal or non-verbal forms.

The forms of communication that have developed are highly diverse, ranging from interpersonal communication to more complex communication within organizations. In an organizational context, communication is a crucial element that supports coordination, collaboration, and the effective delivery of messages. Through organizational communication, information can be conveyed clearly, hierarchies can be structured, and shared objectives can be achieved more systematically.

Organizational communication involves various channels and media to deliver messages to both internal and external audiences. As stated by Harold Lasswell in his classical communication model, communication can be formulated through the question: "Who says what, in which channel, to whom, and with what effect?" This model emphasizes the importance of understanding the elements of communication — including the sender, message, channel, receiver, and expected impact. Within an organization, all these elements must be strategically managed to ensure effective communication.

One of the most important forms of communication within an organization is visual communication, which is often manifested through symbols or signs such as a logo. A logo not only serves as a visual identity but also as a communicative tool that reflects the organization's vision, mission, and culture. According to Ferdinand de Saussure's theory of semiotics, a sign consists of two main elements: the signifier and the signified. In this context, a logo functions as a signifier that represents the values or messages the organization intends to communicate.

Furthermore, a logo serves as the entry point and reflection of an institution's brand personality. Hence, a logo must embody the character and spirit of the entity it represents (Oscario, 2013). A logo plays a strategic role in building the organization's image in the eyes of the public. A well-designed logo can create a strong impression, enhance brand awareness, and

strengthen the emotional connection between the organization and its audience. For instance, a logo with consistent color schemes, shapes, and typography can reflect the organization's personality and foster trust. Therefore, a logo is not merely an aesthetic element but also an effective communication tool in conveying an organization's message to the world.

The Ministry of Culture of the Republic of Indonesia (Kemenkebud RI) is a governmental body responsible for managing cultural affairs, including the advancement of cultural objects, heritage sites, and other aspects of national culture. The ministry is led by the Minister of Culture, currently held by Fadli Zon since October 21, 2024.

Previously, this ministry was part of the Ministry of Education, Culture, Research, and Technology (Kemendikbudristek) during the 2021–2024 period. However, under the *Kabinet Merah Putih* (Red and White Cabinet), the Indonesian government decided to reorganize several large ministries into more focused entities. This decision marked a significant change, particularly with the establishment of the Ministry of Culture as an independent institution, emphasizing the government's commitment to cultural preservation and development.

The 1945 Constitution of the Republic of Indonesia, Article 32, explicitly mandates that the state must advance the national culture of Indonesia amid global civilization while guaranteeing citizens' freedom to preserve and develop their respective cultural expressions. In line with this constitutional mandate, the Ministry of Culture serves as a tangible manifestation of the state's commitment to advancing national culture.

Accordingly, in carrying out its duties, the Ministry of Culture focuses not only on preserving cultural heritage but also on strengthening cultural identity in the modern era. One way to realize this vision is through the use of visual elements that represent national cultural values, such as its logo.

A logo serves as a visual identity that not only reflects the organization's mission and vision but also symbolizes national pride and recognition of the country's cultural diversity. In this regard, the logo of the Ministry of Culture plays a strategic role in reinforcing the institution's image as a leading force in cultural advancement, both at the national and international levels.

With a design that embodies local philosophy and wisdom, the logo functions as an effective communication tool to convey messages to the wider public. Beyond its aesthetic appeal, the logo represents the spirit, objectives, and commitment of the Ministry of Culture in preserving and developing Indonesian culture amid the forces of globalization.

Through a meaningful and well-crafted logo, the Ministry of Culture not only showcases its institutional identity but also inspires the public to participate in safeguarding and promoting national culture. This aligns with the mandate of Article 32 of the 1945 Constitution, which positions culture as a fundamental pillar in building a sovereign, dignified, and globally competitive nation.

Semiotic research related to the interpretation of logos is not new within communication studies, particularly in Indonesia. Numerous studies have employed semiotic models developed by Charles Sanders Peirce, Roland Barthes, Ferdinand de Saussure, and others. However, this study is the first to examine a logo associated with a newly established government institution, thus offering potential novelty in communication research.

The Peircean semiotic model is used to uncover the hidden meanings embedded in the logo of Kemenkebud RI, analyzing its representamen, object, and interpretant to reveal the underlying symbolic representation.

RESEARCH METHODS

This study employs Charles Sanders Peirce's semiotic analysis using a qualitative research approach to understand the phenomenon experienced by the research subject in a holistic

manner. The analysis is conducted descriptively, expressed through words and language within a natural and specific context, utilizing various naturalistic methods (Moleong, 2011; Arikunto, 2010; Creswell, 2014; Kriyantono, 2006; Sobur, 2016). The researcher seeks to explore, examine, and describe the meaning embedded in the logo of the Ministry of Culture of the Republic of Indonesia (Kemenkebud RI) and to identify how the logo contributes to cultural preservation as part of the effort to advance national culture amid Indonesia's diversity.

Each visual element color, shape, and composition was analyzed in relation to its cultural and philosophical references. The analytical framework focuses on identifying:

- Representamen: the visual form and structure of the logo;
- Object: the real-world referent or concept represented by the logo;
- Interpretant: the meaning or interpretation derived by viewers.

To uncover the meanings contained in the signs and objects under analysis, data were collected from public libraries and online media sources. The data set includes books, theses, journals, dissertations, and previous research related to semiotics, as well as materials concerning both the current and earlier versions of the Ministry of Culture's logo.

The researcher then conducted a process of documentation and data selection, identifying relevant files and references connected to the study's focus on semiotics and logo design. All sources were collected, reviewed, categorized, and organized according to their type and thematic relevance. The data were subsequently analyzed using a qualitative descriptive method, allowing for interpretation through linguistic expression and contextual analysis. The findings were then synthesized into coherent narratives to form the basis of the research report

RESULT AND DISCUSSION

In the *Merah Putih Cabinet* led by **President Prabowo Subianto**, the **Ministry of Culture** has officially adopted a distinct logo, marking its separation from the **Ministry of Education, Culture, Research, and Technology**, under which it was previously integrated. As an independent institution, the Ministry of Culture no longer carries the **Tut Wuri Handayani** emblem as its official symbol.



**KEMENTERIAN
PENDIDIKAN DAN KEBUDAYAAN**

Image 1. Old Kemendikbud Logo



**KEMENTERIAN KEBUDAYAAN
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Image2. New Kemendikbud Logo

The logo of the Ministry of Culture was officially launched in Jakarta on Thursday, December 12, during the *Semarak Budaya Indonesia* event held at the National Museum. In the government's official statement, the logo of the Ministry of Culture of the Republic of Indonesia is described as symbolizing Indonesia's harmonious diversity and the spirit of collaboration in nation-building.

The Ministry introduced an entirely new logo design that does not reference or replicate any previously known national or institutional symbols. In its full version, the logo appears in a

rectangular composition, featuring an intricate pattern of interwoven golden lines, accompanied by the text “Kementerian Kebudayaan Republik Indonesia” in brown beneath it.

The new logo of the Ministry of Culture of the Republic of Indonesia was designed to embody the harmonious interconnection of Indonesia’s cultural diversity, to strengthen the nation’s identity, and to reinforce national unity within the global civilization.

Symbols in the Logo of the Ministry of Culture of the Republic of Indonesia

Logo concept



Image 3. Concept Logo Inspiration

The unique patterns found in traditional Indonesian textiles serve as the primary inspiration for the design of this logo. The various motifs featured in these fabrics represent the richness and diversity of Indonesia’s cultural heritage.

The new logo of the Ministry of Culture is envisioned as a symbol that embodies the spirit of advancing national culture, strengthening the nation’s identity, and reinforcing Indonesia’s unity amid diversity. The introduction of this new logo is also expected to encourage the public to take part in preserving culture, not only as a matter of pride but also as a meaningful contribution to global diversity.

Visually, the logo reflects the vision and mission of the Ministry of Culture, which carries the theme “Weaving Culture, Building the Nation.” The selection of shapes and colors used in the logo underwent a thorough and deliberate design process to ensure alignment with the intended philosophy and meaning. The logo’s visual message must correspond precisely with its embedded values to avoid misinterpretation.

Broadly speaking, the logo consists of two main elements: the symbolic logogram, which contains interwoven forms that hold distinct meanings, and the logotype, which reads “Kementerian Kebudayaan Republik Indonesia.”



Symbolic Logogram

**KEMENTERIAN KEBUDAYAAN
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Logotype

Image 4. New Kemendikbud Logo

The first symbol in the logo of the Ministry of Culture of the Republic of Indonesia (Kemenkebud RI) is the symbolic logogram. This logogram belongs to the category of symbolic logos, which rely on visual elements in the form of symbols to represent the identity and meaning of the organization. The design features abstract visual elements inspired by traditional Indonesian woven motifs, giving it a profound philosophical value that reflects the richness of national culture and heritage.



Image 5. Color Palette New Kemendikbud Logo

The second symbol in the Kemenkebud RI logo is the logotype, which serves as the Ministry's official textual identifier and reads "*Kementerian Kebudayaan Republik Indonesia.*" The typeface used is Lato, a sans-serif font characterized by its clarity, firmness, and high readability. The brown color applied to the logotype conveys a sense of stability, elegance, and groundedness, reinforcing the Ministry's image as a solid and dignified institution committed to cultural advancement.

The Semiotics of Color in the Logo of the Ministry of Culture of the Republic of Indonesia

Color plays a crucial semiotic role in visual communication, functioning as a medium that conveys emotional, cultural, and symbolic meanings beyond mere aesthetic value. In the logo of the Ministry of Culture of the Republic of Indonesia (Kemenkebud RI), each color element is deliberately chosen to embody philosophical depth and align with the Ministry's mission of cultural advancement.

The gold color symbolizes nobility, wisdom, and the richness of Indonesia's cultural heritage. Gold also represents the spirit of harmony and prosperity, reflecting the idea that

Indonesian culture is a valuable treasure that must be preserved and developed for future generations.

Meanwhile, the brown color used in the logotype signifies stability, strength, and groundedness qualities that reflect the Ministry’s firm commitment to maintaining national identity amid global change. Brown also evokes the color of the earth, which symbolizes fertility and connection to the homeland, reinforcing the cultural roots of the Indonesian people.

Through these color choices, the logo not only serves as a visual identity but also as a semiotic expression of Indonesia’s cultural philosophy. Each hue represents values of unity, diversity, and continuity illustrating that culture, like woven threads of color, connects the past, present, and future of the nation in one harmonious tapestry.

The Semiotic Meaning in the Logo of the Ministry of Culture of the Republic of Indonesia

Every logo that is created inherently carries its own meaning. A logo is designed to serve as a visual representation or the “face” of the product, organization, or institution it represents. Similarly, in the case of the Ministry of Culture, the symbols used within its logo embody meanings that reflect the vision, mission, and cultural values inherent to the institution.



Image 6. The Symbol of the Five Tail Strands

The following section provides a detailed description of the analysis, encompassing the data sources, triadic process, and semiotic interpretation used in examining the logo of the Ministry of Culture of the Republic of Indonesia.

In Image 6 above, the communication depicted represents a symbolic form of nonverbal communication. This visual form contains overlapping symbols that convey specific meanings. The following section presents an explanation of Charles Sanders Peirce’s semiotic analysis, which is based on the three core components of the triadic model: Representamen, Object, and Interpretant.

KATEGORI	TANDA
Representamen	The Symbol of the Five Tail Strands. The five tail strands appear as a series of elongated, flowing lines radiating outward in balance and harmony. Their arrangement suggests motion, continuity, and connection, visually resembling strands or waves that converge and extend gracefully.
Object	The concept of Pancasila and national unity , illustrating the core values that guide Indonesia’s cultural and moral life.

Interpretant	The interpretation that culture is the binding thread of the nation. a force that unites the people of Indonesia despite differences in ethnicity, language, and tradition.
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Image 7. The Symbol of the Four Wing Strands

In image 7 above, the communication depicted represents a symbolic form of nonverbal communication. This visual form contains overlapping symbols that convey specific meanings. The following section presents an explanation of Charles Sanders Peirce’s semiotic analysis, which is based on the three core components of the triadic model: Representamen, Object, and Interpretant.

KATEGORI	TANDA
Representamen	The Symbol of the Four Wing Strands. The four wing strands are depicted as four symmetrical, outward-flowing shapes resembling wings. Their balanced composition creates a sense of expansion, elevation, and openness, evoking imagery of movement and aspiration.
Object	The concept represented by these four wings is Indonesia’s four geographic boundaries , the East, West, North, and South. Dymbolizing the vast and diverse cultural landscape of the nation. The wing-like form also references the traditional roof of the Minangkabau house (Rumah Gadang) , which conveys the idea of protection, strength, and the Indonesian homeland as a harmonious “house” for all cultural identities.

Interpretant	The interpretation is that the four wing strands symbolize the far-reaching spread of Indonesia’s cultural diversity across its geographical expanse. They represent freedom, progress, and unity , suggesting that culture is both a foundation and a soaring force that connects the nation. The upward, expansive motion of the wings conveys the spirit of growth and the aspiration to elevate Indonesian culture on the global stage.
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Image 8. The Weaving Symbol

In image 8 above, the communication depicted represents a symbolic form of nonverbal communication. This visual form contains overlapping symbols that convey specific meanings. The following section presents an explanation of Charles Sanders Peirce’s semiotic analysis, which is based on the three core components of the triadic model: Representamen, Object, and Interpretant.

KATEGORI	TANDA
Representamen	The Weaving Symbol. The weaving symbol is visually represented by diagonal lines that intersect each other , forming a pattern similar to woven fabric or threads interlacing. This geometric arrangement conveys structure, connection, and craftsmanship.
Object	The concept referred to by this symbol is the traditional art of weaving found throughout Indonesia, which serves as a metaphor for interconnectedness, collaboration, and cultural unity . In the context of the Ministry’s vision, the weaving represents the process of binding together diverse cultural threads into a single, strong national identity.
Interpretant	The interpretation is that the weaving symbol embodies the spirit of mutual cooperation (gotong royong) and collective harmony in building and sustaining

	Indonesian culture. It signifies how diversity becomes strength when interwoven through shared values, traditions, and creativity. The symbol also conveys the idea that culture, like woven fabric, is crafted through patience, continuity, and collaboration among communities across the archipelago.
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Image 9. The Crown Symbol

In image 9 above, the communication depicted represents a symbolic form of nonverbal communication. This visual form contains overlapping symbols that convey specific meanings. The following section presents an explanation of Charles Sanders Peirce's semiotic analysis, which is based on the three core components of the triadic model: Representamen, Object, and Interpretant.

KATEGORI	TANDA
Representamen	The Crown Symbol. The crown symbol appears as a stylized shape positioned prominently within the logo, resembling a regal ornament with upward-pointing elements. Its symmetrical form and golden tone convey elegance, prominence, and reverence.
Object	The crown symbol represents honor, wisdom, and the noble spirit of Indonesian culture . It reflects the idea that culture is the crown of civilization, the highest expression of a nation's identity, dignity, and moral values.
Interpretant	The crown symbolizes leadership in cultural advancement and the government's role in preserving, protecting, and promoting Indonesia's cultural heritage. It also signifies excellence and achievement , reminding that culture stands at the forefront of national pride and global recognition.



Image 10. The Ribbon Symbol

In image 10 above, the communication depicted represents a symbolic form of nonverbal communication. This visual form contains overlapping symbols that convey specific meanings. The following section presents an explanation of Charles Sanders Peirce’s semiotic analysis, which is based on the three core components of the triadic model: Representamen, Object, and Interpretant.

KATEGORI	TANDA
Representamen	The Ribbon Symbol. The ribbon shape appears as a flowing and dynamic curve, forming a gentle loop that resembles a celebratory or decorative band. Its fluid motion visually conveys a sense of grace, unity, and continuity within the logo’s composition.
Object	The concept represented by the ribbon is love, pride, and celebration . It reflects the joy and honor of embracing Indonesia’s diverse cultural heritage. The ribbon symbolizes togetherness and the beauty of cultural harmony, as ribbons are often used in ceremonies and decorations that mark meaningful occasions.
Interpretant	The interpretation is that the ribbon symbolizes the spirit of appreciation and celebration of Indonesian culture. The ribbon also signifies the emotional connection between people and their traditions, creating a sense of shared identity and national unity.



Image 11. The Leaf Symbol

In image 11 above, the communication depicted represents a symbolic form of nonverbal communication. This visual form contains overlapping symbols that convey specific meanings. The following section presents an explanation of Charles Sanders Peirce’s semiotic analysis, which is based on the three core components of the triadic model: Representamen, Object, and Interpretant.

CATEGORY	SIGN
Representamen	The Leaf Symbol. The visual image of a stylized leaf with soft, organic lines that evoke natural growth and life. The form is simple yet elegant, reflecting harmony and balance within the overall logo composition
Object	The leaf symbol represents growth, renewal, and sustainability. It embodies the idea that Indonesian culture is a living and evolving entity, continuously growing while remaining rooted in ancestral traditions.
Interpretant	The leaf signifies the vitality and regeneration of cultural values , reflecting the nation’s commitment to nurturing its heritage so it can flourish across generations. It also symbolizes harmony with nature and life , portraying culture as an organic force that sustains the identity and spirit of the Indonesian people.



Image 12. The Infinity Symbol

In image 12 above, the communication depicted represents a symbolic form of nonverbal communication. This visual form contains overlapping symbols that convey specific meanings. The following section presents an explanation of Charles Sanders Peirce’s semiotic analysis, which is based on the three core components of the triadic model: Representamen, Object, and Interpretant.

CATEGORY	SIGN
Representamen	The Infinity Symbol. The visual depiction of an intertwined, continuous loop forming the infinity shape.
Object	The idea of eternity, continuity, and the unending evolution of culture.
Interpretant	The understanding that Indonesian culture is eternal —forever living, adapting, and uniting people across time and space.

KEMENTERIAN KEBUDAYAAN REPUBLIC INDONESIA

Image 13. Logotype Symbol (Typografi)

The second symbol found in the Ministry of Culture’s logo is the logotype. A logotype is a type of logo composed of letterforms, or designed specifically to represent and combine typographic elements (Kusrianto, 2009). The logotype of the Ministry of Culture uses the Lato typeface, which is characterized by its clarity, firmness, and high readability. The chosen brown color conveys a sense of stability, strength, and elegance.

The anatomy of letters is the study of the structural components that make up typefaces, just as humans have distinct organs, each letter possesses its own anatomical features (Sihombing, 2015). Several components of letter anatomy can be used to understand and identify the characteristics of different typefaces, including Baseline, Cap Height, Meanline, X-height, Ascender, and Descender (Sihombing, 2015).



Image 14. Anatomy Type

Given the wide variety of letterforms many of which have little or no correlation with conventional typographic classifications it is necessary to simplify the understanding of type classification by grouping them into several categories, including Old Style, Traditional, Modern, Egyptian, and Sans Serif (Sihombing, 2015).

The font used for the Logotype of the Ministry of Culture of the Republic of Indonesia is the Lato typeface. This typeface belongs to the Sans Serif classification group, as its defining characteristics include the absence of serifs and a vertically upright axis in the letter “O

CONCLUSION

Communication is the core of social interaction, both at the individual and organizational levels. Serving to build relationships, convey messages, and create mutual understanding. In an organizational context, communication functions not only as a tool for managing information but also as a medium for strengthening identity and achieving shared goals.

A logo, as a visual element in organizational communication, plays a highly significant role. Using Charles Sanders Peirce's semiotic approach, this journal explains that a logo is not merely an aesthetic representation but a symbol with deep philosophical meaning. The elements of a logo, such as form, color, and symbol work synergistically to convey complex messages to the audience. Through the triadic relationship of representamen, object, and interpretant, a logo can create relevant meanings and build positive perceptions of an organization.

In the case of the logo of the Ministry of Culture of the Republic of Indonesia, visual elements such as traditional motifs and golden tones symbolize diversity, harmony, and the richness of national culture. This logo not only reflects the organization's identity but also serves as a symbol promoting Indonesian cultural values on a global stage. This demonstrates that a logo can function as a strategic communication tool that strengthens the organization's image while supporting cultural advancement.

Overall, this study emphasizes that both verbal and non-verbal communication play crucial roles in building social and organizational relationships. As part of visual communication, a logo holds great potential to serve as an effective representation of an organization's identity, values, and objectives. Through a semiotic approach, a logo can be designed to deliver a strong and meaningful message, thereby contributing to an organization's success in building a positive image and reinforcing cultural identity. This conclusion provides deep insight into the importance of communication and visual elements in supporting organizational sustainability and success, particularly within the context of national culture.

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