

Cultural Identity as Tourism Promotion Strategy in Malioboro Batik Market

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Abstract: This study aims to (1) determine the existence of batik as a cultural identity in tourism promotion in the Malioboro area and (2) determine the effectiveness of cultural identity as a Yogyakarta batik tourism promotion strategy. This research is qualitative research with descriptive methods. This study describes cultural identity as a batik tourism promotion strategy in Yogyakarta. Data collection was carried out using observation, documentation, and literature search techniques. The data analysis method used is Miles and Huberman's perspective method, namely data presentation, data reduction, and conclusion. The results of this study indicate that (1) Hamzah batik which is located in the Malioboro area is one of the largest batik centers strengthens Yogyakarta's identity as a city of culture and (2) Tourism does not always cause a shift or loss of value that threatens the preservation of cultural heritage. 4 main elements influence the success of tourism development at the Malioboro Batik Market, namely tourists, entrepreneurs, local government, and local communities.

Abstrak: Penelitian ini bertujuan untuk (1) mengetahui eksistensi batik sebagai identitas budaya dalam promosi pariwisata Kawasan malioboro dan (2) mengetahui efektivitas identitas budaya sebagai strategi promosi pariwisata batik yogyakarta. Penelitian ini merupakan penelitian kualitatif dengan metode deskriptif. Penelitian ini mendeskripsikan identitas budaya sebagai strategi promosi pariwisata batik di Yogyakarta. Pengumpulan data dilakukan dengan teknik pengamatan, dokumentasi, dan penelusuran pustaka. Metode analisis data yang digunakan adalah metode perspektif miles dan Huberman yaitu penyajian data, reduksi data, dan penarikan simpulan. Hasil penelitian ini menunjukkan bahwa (1) Hamzah batik yang berlokasi di Kawasan malioboro sebagai salah satu sentra batik terbesar memperkuat identitas Yogyakarta sebagai kota budaya dan (2) Pariwisata tidak selalu menyebabkan pergeseran atau hilangnya nilai yang mengancam pelestarian warisan budaya. Terdapat 4 (empat) unsur utama yang mempengaruhi keberhasilan pengembangan pariwisata di Toko Batik Malioboro yaitu wisatawan, pengusaha, pemerintah daerah, dan masyarakat setempat.



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INTRODUCTION

Each ethnic group has its own character and cultural identity according to their respective regions and geographical conditions. Cultural identity cannot be separated from the concept of ethnicity or

regionalism which is born in each ethnic group and then integrates socially. Identity is an ideal construction of our thinking, which is formed based on assumptions and structures for something we know and to what extent we

can recognize it, then we respond to it as reality (Narottama, 2017).

Cultural identity is a feeling of belonging, belonging to a particular group, a personal conception and perception, and related to nationality, ethnicity, religion, social class, generation, localism, or social groups that have their cultural characteristics. So in this context, cultural identity is a breakdown of individual characteristics as well as group characteristics that have cultural similarities and can be seen when compared to the cultural characteristics of other groups (Nidhomuddin, 2021).

In modern society, culture in society is often used as a commodity with economic value as a tourist attraction. Culture must be managed wisely so that exploitation does not occur. Culture can be consumed as a commodity in the tourism industry because it contains the value of experiences (Nala, 2021). Cultural heritage is defined as a product or result of physical culture from different traditions and spiritual achievements in the form of values from the past which are key elements in the identity of a group or nation (Sulistiyadi, 2019).

In current developments, global tourists are more motivated to visit tourist destinations to learn about the culture that is the identity of certain people. The tourists want to get new knowledge and experience from the tourism activities they do. This causes the tourism industry to make cultural heritage a commodity that has high economic value (Hereyah, 2019).

From this concept, the existence of batik in batik shops in the Malioboro area is a cultural heritage that can be a potential asset as a tourism attraction. The management of cultural heritage in this area must be carried out in a balanced and wise manner by prioritizing the value of experience possessed to avoid exploitation only for economic interests without regard to its preservation.

Yogyakarta batik tourism promotion must be carried out by providing the right information that is very necessary so that tourists get the value of experiences from the cultural heritage visited. This is important so that tourists get new experiences and knowledge that can motivate them to always visit. The creation of experiences that provide new knowledge and experience in this area

shows that the ideas contained in the product are something that consumers want so the product must meet the elements of attracting the attention of consumers, can be owned, can be used, and consumed to realize satisfaction or desires (Sinulingga, 2023).

To avoid cultural exploitation and the preservation of cultural heritage is maintained with the intangible value it contains, wise management is needed. The idea of utilizing cultural heritage as a product begins with the main goal of providing satisfaction to tourists, namely to provide new experiences that are what tourists need. The approach pattern used in achieving this goal is a balanced product and marketing approach by combining the goals of preserving and managing cultural heritage as a tourism commodity (Gunawijaya, 2021).

Tourism is driven by the industrial market and places more emphasis on convenience goals to meet consumer demand, while the cultural industry emphasizes product and supply aspects (Kurniawan, 2020). This will serve as a bridge between cultural heritage managers, who prioritize preservation, and tourism industry managers, to increase visits and give a good image to tourists. If both parties, the cultural heritage manager and the tourism industry manager can provide services, information, and experiences with value experiences for every tourist visiting the Malioboro area, then the cultural values of batik as a cultural identity and tourist attraction will achieve optimal results.

Given the breadth and complexity of the problems in researching the cultural identity and tourism of Yogyakarta batik, the problems are formulated in detail as follows: (1) How is the existence of batik as a cultural identity in tourism promotion in the Malioboro area? (2) How is the effectiveness of cultural identity as a Yogyakarta batik tourism promotion strategy?

METHODS

This research is qualitative research with descriptive methods. Qualitative research is a method for exploring and understanding meanings that are ascribed to social or humanitarian problems (Kusumastuti, 2019). A qualitative approach

is used in this study because the data sought is in the form of the values and identities of a society. This study describes cultural identity as a batik tourism promotion strategy in Yogyakarta.

Data collection was carried out using observation, documentation, and literature search techniques. The location chosen in this study is the Malioboro area which has been declared a cultural heritage area and is developing tourism based on local wisdom. The data analysis method used is the Miles and Huberman perspective methods, namely data presentation, data reduction, and conclusion (Maxwell, 2021). The researcher presents data on the existence of batik as a cultural identity in the form of images, reduces the data with data descriptions, then draws research conclusions.

RESULTS AND DISCUSSION

The Existence of Batik as Cultural Identity in Tourism Promotion in the Malioboro Region

As one of the iconic cities on the island of Java, Jogja is known by several terms such as warm city, cultural city, student city, and even a tourist city. As a city of culture, Jogja offers batik which acts as the main commodity. Along Jalan Malioboro, there are many batik sellers, ranging from low prices to quality batik sold in well-known shops. Batik Hamzah Yogyakarta (formerly named Mirota Batik) which is located at Jalan Margo Mulyo Number 9, Ngupasan, Gondomanan District, Yogyakarta City (precisely at the southern tip of Malioboro) is one of the largest batik centers in this city.



Figure 1. The Process Of Making Batik At Hamzah Batik

Hamzah Batik does not only sell batik artwork but also provides workshops on making batik itself. Visitors can observe the process of making batik directly from a woman in Javanese clothing who is making batik in the middle of the shop..



Figure 2. Traditional Ceremony at Hamzah Batik

Hamzah Batik presents a creative shopping concept and entertains tourists. One of them is with a warm welcome from the salespeople in traditional Javanese costumes. Hamza's batik strengthens Yogyakarta's identity as a city of culture. Participate in increasing the awareness of the people of Yogyakarta in particular and outside Yogyakarta in general, regarding the importance of preserving and developing Yogyakarta culture and tourism. By providing

treats and an introduction to the original culture of Yogyakarta.

As part of development, tourism development in Yogyakarta, as well as in other areas, must be carried out in a comprehensive and integrated manner (Ahdiati, 2020), this is in line with the significant increase in the graph of foreign tourists to Yogyakarta as shown in the following graph.



Graph 1. Increase In Foreign Tourists To Yogyakarta In 2022
(source: BPS DI Yogyakarta)

The government needs to pay attention to the tourism sector which can increase DI Yogyakarta's gross domestic product, especially with the existence of batik. The Hamzah Batik shop is an example of the existence of batik in Yogyakarta in tourism promotion which emphasizes cultural identity.

Several principles must be considered in the promotion of Yogyakarta batik tourism in the Malioboro area, namely maintaining its authenticity, contextualization, and interactivity.

The authenticity of Yogyakarta batik as a tourist attraction is important to provide opportunities for plural and multicultural societies to interpret the cultural values and meanings contained by their respective versions and interpretations. This is especially important for the tourism market segment that has a special interest and interest in the cultural heritage of Yogyakarta Batik. This principle is also important as a conservation effort by providing information on the important values of batik cultural heritage to the wider community.

The cultural heritage of Yogyakarta Batik as a tourist attraction must also have proper contextualization. Batik marketing that is tailored to the interests of tourists, both traditional and contemporary models, is of

course directly related to the condition of local people who value batik as their daily cultural identity. Contextualization is very important as an effort to redefine meaning in the current context or a new system to provide benefits to today's society, both for the economy and identity or cultural identity.

Meanwhile, the principle of interactivity in the heritage of batik as a tourist attraction is very important so that the information contained in the values of batik can be conveyed and understood by the wider community including tourists so that tourists can respond to the values and cultural meanings contained. The local community's response to Yogyakarta batik is expected to be an inspiration and innovation in maintaining unity and oneness because their ancestors have long been able to live in harmony with cultural diversity.

The Effectiveness of Cultural Identity as Yogyakarta Batik Tourism Promotion Strategy

Tourism is often seen as a threat to the preservation of cultural heritage. This assumption arises because tourism is seen as a cause of shifting values or loss of cultural heritage values. Tourism development demands change. Meanwhile, preservation demands that everything remains and does not change. Based on this thought, this study tries to show that tourism does not always cause a shift or loss of values that threatens the preservation of cultural heritage.

There are 4 main elements that influence the success of tourism development at the Malioboro Batik Shop, as shown in the following table:

Table 1. Elements of the success of Batik Tourism Development

Elements of Tourism Success	Implementation
Tourists	Influenced by how tour providers attract tourists
Entrepreneurs	Utilizing culture as a promotion
Local Governments	Introducing batik as Yogya's cultural heritage to the public

Local Community	Provide support related to the success of entrepreneurs promoting batik
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First, *tourists*, namely those who are looking for physical and psychological experience and satisfaction, determine the destination chosen and the activities enjoyed. This element is heavily influenced by how tourism providers attract tourists. In this case, Hamzah Batik has succeeded in attracting tourists through its highlighted cultural characteristics.

Second, *entrepreneurs*, namely those who provide tourism goods and services, see tourism as an opportunity to gain profits by providing goods and services that are in demand by the tourist market. In this case, the hamzah batik manager seeks to sell products that are in demand by the market, by utilizing culture as his promotion.

Third, *local governments*, namely politicians see tourism as a factor of prosperity in their jurisdiction's economy, where their perspective is related to the income of residents obtained from their respective businesses. In this case, the government is taking part in promoting batik tourism on the Yogyakarta Kemenparekraf website to introduce batik as Yogya's cultural heritage to the public.

Fourth, the *local community*, namely local people usually see tourism as a cultural and employment factor, which can also be a forum for relations between foreign visitors and residents, both relationships that bring benefits and relationships that bring losses. In this case, the local community gave a lot of support in successfully promoting batik to tourists.

The Yogyakarta government, which is supported by tourism industry managers and cultural heritage managers, thus always tries to maintain its cultural identity in various ways, including in art, culture, and tourism promotion activities. Consciously, they enjoy their role in contributing positively to promoting Yogyakarta tourism to foreign countries through various arts and cultural activities, especially batik heritage. Batik culture has become a symbol of Yogyakarta's

identity, which is then known by tourists from various countries.

The findings in this study indicate that local wisdom is needed in efforts to develop tourism in cultural heritage areas. Second, local wisdom-based tourism does not cause a shift or loss of cultural heritage values. Third, the shift that occurs is not in value, but in the function of cultural heritage. Fourth, the development of tourist attractions further strengthens cultural identity to realize sustainable tourism. Fifth, this study provides input on an ideal tourism development model for the promotion of batik in the Malioboro Region.

CONCLUSION

Hamzah Batik, which is located in the Malioboro area is one of the largest batik centers, strengthens Yogyakarta's identity as a city of culture by helping to increase the awareness of the people of Yogyakarta, especially and outside Yogyakarta in general, regarding the importance of preserving and developing Yogyakarta culture and tourism. The Hamzah Batik shop is an example of the existence of batik in Yogyakarta in tourism promotion which emphasizes cultural identity.

Tourism does not always cause shifts or loss of values that threaten the preservation of cultural heritage. There are 4 (four) main elements that influence the success of tourism development at the Malioboro Batik Shop; (1) tourists, influenced by how tour providers attract tourists; (2) entrepreneurs, utilizing culture as their promotion; (3) local government, promoting batik tourism on the Yogyakarta Ministry of Tourism and Creative Economy website to introduce batik as a cultural heritage; and (4) the local community, the local community has provided much support in the success of promoting batik.

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