

“BATIK” CULTURAL HERITAGE TO CONSTRUCT CITY BRANDING: A CASE OF PEKALONGAN

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Abstrack. The purpose of this study is first, to find out what cultural values are contained in the archipelago batik exhibited in the batik museum, especially in Pekalongan coastal batik. Second, to find out how the cultural values contained in batik are communicated to the public. Third, how is the tourism communication of the batik museum itself in helping to preserve batik as a cultural heritage product for the younger generation as well as its efforts to strengthen the City Branding of Pekalongan City as the World's City of Batik, The theory or concept used for this research is the city image theory which states that City Branding is an attempt by a city to construct its identity by creating a certain image, in representing the characteristics of the city. City Branding in terms of communication science studies can function as a public relations tool for the city. The research method used is explorative qualitative method. The data collection techniques used were interviews, observation and analysis of secondary data derived from books discussing batik, articles related to the culture and history of batik in Pekalongan and previous studies on city branding.

Keywords: Batik, Cultural Heritage, City Branding, Pekalongan

1. INTRODUCTION

City branding actually not a new initiative in Indonesia. Most cities in Indonesia such as: Jakarta, Surabaya, Bandung, Bogor, Bali or Yogyakarta have already done it. Even cities and regencies such as Pati, Klaten, Jember, Banyuwangi also claim to develop it. As quoted from Mix Marketing magazine (2016), according to Yuswohady, Director of Inventure, the concept of city branding that has been widely used is still premature and tends to be misperceived. An example is that what is displayed is still a small part of an advertising communication effort that features a logo and tagline, the branding that is carried out is still very general and a commodity. But strangely armed with a tagline, many cities claim to have done city branding.

There are two things that are still lacking in carrying out the City branding strategy. The first is the problem of city positioning which is always changing in a short time. Yogyakarta, for example, was originally positioned as a "Student City" and then changed to the City of Culture and changed again to "Yogya is City Culture". Indeed, these changes are part of the dynamics of the city. However, this will have an unfavorable impact on the city branding strategy. Not to mention changes in icons, branding, slogans, etc. so that this will affect public awareness, especially foreign tourists.

Pekalongan is a city on the north coast of Central Java Province. The city is bordered by the Java Sea in the north, Pekalongan Regency in the south and west and Batang Regency in the east. Pekalongan City consists of 4 districts, namely North Pekalongan, West Pekalongan, South Pekalongan and East Pekalongan. The city of Pekalongan is located on the north coast of Java which connects Jakarta-Semarang-Surabaya. Pekalongan City is 384 km east of Jakarta and 101 km west of Semarang. The city of Pekalongan is nicknamed the city of batik. This is inseparable from the history that since tens and hundreds of years ago until now, most of the Pekalongan batik production processes have been done in homes.

The history of Pekalongan Batik begins with the many people of Pekalongan City who make batik. Most of them live on the north coast of the island of Java. There is no official record of when the batik tradition in Pekalongan began. However, according to estimates of many people around the city, the existence of a batik home industry existed around the early 1800s (Anggraini, 2007). Batik Pekalongan is very distinctive because it is fully supported by hundreds of small entrepreneurs, not a few entrepreneurs with large capital. Since decades ago until now, most of the Pekalongan batik production process is done in homes resident. In the end, Pekalongan gradually became known as the City of Batik. The nickname comes from a long tradition rooted in Pekalongan. During that long historical period, various cultural traits, interactions between nations, types of designs, and the quality of batik determine the unique identity of Pekalongan City.

The concept of City Branding used in research this is using the concept of communication strategy from Michalis Kavaratzis (2004). He described that communicating the image of a city consists of three forms of communication, namely primary communication, secondary communication and tertiary communication. The primary form of communication carried out by the image of the city is related to the communicative effect of the actions taken by the city. Primary communication activities consist of four areas, namely landscape, structure, infrastructure and behavior.

2. RESEARCH METHODS

Researchers will examine the communication strategy to strengthen city branding carried out by the Pekalongan Batik Museum. This museum is located at Jalan Jetayu No. 1 Pekalongan, Central Java. This museum has land and building area of 40 square meters and has 1149 collections of batik, among others "wayang" beber (Puppets) from batik cloth that is hundreds of years old and traditional looms or known as non-machine looms.

The type of assessment used in this research is a qualitative exploratory study. According to Neuman (in Sugiyono, 2016: 197), states that a qualitative approach is an approach that views social life from various perspectives and explains how society forms a social construction. In conducting this research, researchers collected various data from various sources. Data collection techniques used in this study include Interview and Documentation study

3. FINDINGS AND DISCUSSION

The pattern/ornament of Pekalongan batik is different from the pattern of batik in other regions. For example, Solo or Jogja (inner Java) batik motifs, which tend to be monochrome and have uniform and repetitive motifs. Pekalongan batik has a characteristic that is richer in color, bolder designs, and naturalist. In a piece of Pekalongan batik cloth, we can find up to eight bold colors and dynamic combinations. When compared with other coastal batik, Pekalongan Batik is heavily influenced by immigrants of Dutch and Chinese descent.

There are many museums in Indonesia with cultural diversity and historical stories of struggle. The museum is managed by the government or private. However, most Indonesian people still think that visiting a museum is like visiting a warehouse or grocery store. Not all people understand that heritage objects displayed in museums have an important role in

maintaining national pride and developing local identity in the modern era.

Museum Pekalongan Batik also has batik training programs both directly to the community, to various schools, to various other institutions. All of these things are done in accordance with the Pekalongan Batik Museum's commitment to continue to maintain and preserve the cultural heritage of this noble ancestor. WOM becomes a reference that forms customer expectations. As part of the marketing communications mix, WOM communication is a very influential strategy in consumer decisions in using products or services. The form can be seen from the communication made by museum visitors based on their experiences after visiting the museum.

According to Sernovitz (2009:31) there are five basic elements of word of mouth, namely: Talkers, Topics, Tools, Talking part and Tracking. The explanation of the five elements is as follows: First, Talkers are a target group where those who will talk about a brand are also known as influencers. These talkers can be anyone from friends, neighbors, family, etc. There are always enthusiastic people to talk to. They are the most eager to share their experiences.

Second is Topics. This relates to what the talkers are talking about. This topic relates to what is offered by a brand. Such as special offers, discounts, new products, or satisfactory service. A good topic is one that is simple, easy to carry, and natural. The whole word of mouth really starts from an exciting topic to talk about. The topics discussed are inseparable from the history of batik, batik products, batik designs, and the use of batik. The museum is certainly not a shop or minimarket that sells products. Promotions of this kind are not possible in the Museum except for the services of guide officers. Indeed, the Pekalongan Batik Museum strives to provide the best service to its visitors so that they can give a positive impression to all visitors.

The next is Tools. An existing topic also requires a tool that helps the topic or message run. This tool makes it easy for people to talk about or transmit the company's products or services to others. For example, tools for brief training in batik such as canting (stationery), small cotton cloth to become batik objects, short seats, printing tools and other teaching aids related to the batik process. This of course gives a deep impression to visitors because of the interactive process between the management of the museum and visitors. It is hoped that this activity will remove the impression that museum activities are just a walk looking at objects or static objects.

Last is tracking. This action is the organization's effort to monitor and monitor the response of visitors. This is done so that the museum can study the positive or negative input of consumers. Thus, the museum can learn from this input for better progress in the future. This activity is carried out by monitoring comments and reviews made by Bloggers and Vloggers, reading suggestion boxes, monitoring articles and features in newspapers related to writing about the museum, and the question and answer process carried out by guides and visitors.

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Pekalongan Batik Fabrics come from silk and cotton. There are two types of cotton fabrics used, namely Primisima Cotton and Prima Cotton. Both have properties that easily absorb sweat. The thing that sets it apart is that Primisima cotton has better quality than Prima cotton. Second, the price of Primisima cotton is more expensive than Prima cotton.

According to the results of interviews with Pekalongan Batik museum managers, actually there are only two types of batik ornaments on the island of Java. The following is an excerpt of the interview;

"The easier types are only inland and coastal areas. That's just for convenience, but there are many kinds. There are a lot of immigrants to this coast, who are

more dominant than the Chinese, Arabs themselves are oriented towards trade and religion, the Japanese came at a time of difficulty in producing cloth. Japan came at a time of trouble with fabrics and so produced two-tone fabrics to save on materials. The Netherlands has Van Zuylen who has contributed to the world of batik”

Several types of batik patterns resulting from the influence of various countries are then known as the identity of Pekalongan Batik. There are four nations that greatly influence Pekalongan batik ornament designs, namely China (Chinese), Japanese, Europeans (especially Dutch), and Arabs.

The Chinese contributed to the design of Batik Encim and Batik Liong. The Japanese influenced the Hokokai and Kawung designs. The Europeans popularized the Panselen Batik design, which was taken from the name of a Dutch woman who also created a new design influenced by European culture, namely Mrs Van Zuylen. The Arab nation contributes its cultural influence to the design of batik, namely Jlamprang.

It is these acculturation values that manifest in the creation of Pekalongan batik designs that need to be communicated to Indonesian people, especially the younger generation of Indonesia. The value of integration and interaction of different nations in fact contributes to diversity in shaping the heterogeneity of the Indonesian nation. One of these things starts from the cultural values of Pekalongan Batik as a result.

For example, so far there has been stereotypical behavior that is not good for the Indonesian people from the Javanese and Malays towards the Chinese ethnicity. One of them is that they consider the ethnic Chinese in Indonesia to be grouped exclusively and to separate themselves from the ethnic Javanese as the majority ethnic group in Indonesia. In fact, the Chinese ethnicity has for years and even centuries had a positive influence on cultural wealth in Indonesia, especially on the island of Java. Not only influencing in terms of culinary, but also in the fashion and traditional cloth industry.



Source : Infobatik.id, 2018

Figure 1. Batik Solo dan Jogja (Batik Pedalaman Jawa)

One of them is “Oey Soe Tjoen” batik (Batik influenced by Chinese culture). This batik is much sought after by collectors. The character of Chinese culture is reflected in the flower bouquet ornaments and pastel colors. One of the Oey Soe Tjoen Batik collections is on display at the Pekalongan Batik Museum. Not only that, this batik is also included in the catalog of works of art that should be owned in the Netherlands. With only 15 workers left, making a piece of Oey Soe Tjoen batik cloth takes up to 1.5 years or more to work on.

Besides that, there is also Batik resulting from the influence of Chinese culture, namely Liong Batik. The design of Liong batik is heavily influenced by Chinese culture. Through the Chinese ethnic who live in Pekalongan, they contribute to the creation of this Liong batik motif based on the imaginary creatures of the dragon and the phoenix. According to Chinese mythology, the two creatures are symbols of fertility, prosperity and goodness. With the Liong batik motif, it

is hoped that it can have the same effect on its users. That is the philosophy of the Liong batik motif.



Source: Santi, 2018. Infobatik

Figure 2. Batik Oey Soe Tjoen / Batik Encim

Hokokai Batik and Kawung Batik are types of written batik that were born in Pekalongan City between 1944-1945 due to influence from Japan. The main characteristics of Hokokai batik are floral motifs, usually flowers on Hokokai batik are Dahlia, Chrysanthemum, Peony, Sakura and Orchid flowers. This flower is accompanied by butterfly motifs that are scattered everywhere. Another very distinctive feature of Hokokai batik is the division of the cloth into two parts, or commonly referred to as the Pagi Sore cloth. Hokokai batik is generally always colorful and has a few elements of Javanese culture.

Hokokai's design was inspired by the tastes of the Japanese who at that time colonized Indonesia. However, other opinions say that this batik was inspired by the history of the struggle of batik artisans in Pekalongan City in defending the art of batik from the influence of Japanese military oppression. The history of the struggle of the heroes to liberate their people from the invaders. The history of the meeting of two countries in the past.

Hokokai Batik is a symbol of the struggle of the people. A souvenir from the heroes and people who fought. This batik design reminds that this country can be free from colonizers and become independent thanks to hard work, persistence, patience and bloodshed. On the other hand, Hokokai Batik also symbolizes beauty, the beauty that is created when two nations with different cultures meet and interact with each other. Regardless of the bad relations between the two countries at that time, which were at war.

The historical and cultural values that are communicated from these batik designs are that true strength, discipline, perfection, patience, beauty, self-control and struggle are aspects that need to be emulated, especially for the people of Pekalongan. If the values are ingrained in each individual person, then the results will give a positive image for the community. The consequence is indirectly giving a positive image for Pekalongan City itself.

The Batik design which was influenced by Europeans (Dutch). The Dutch have ruled Indonesia for more than a hundred years. Its influence on the tradition of making batik in Pekalongan is on the selection of quality materials. The cloth material for making batik was imported from Europe which replaced hand woven cloth which felt rougher. Two big names of Dutch batik makers in Pekalongan are Mrs. Lien Metzelaar and Eliza (Lies) van Zuylen-Niessen.

Mrs Metzelaar pioneered the batik design with floral ornaments and ornaments in the form of lines and dots. In addition, the stork image appears to be dominant in Pekalongan batik designs. Mrs. Metzelaar signed his batik with the words "L. Metzelaar Pekalongan", which gradually shortened to just "L. Metz Pek". Batik van Zuylen (Panselen in the native tongue) is the most famous Dutch batik. This batik also popularized the bouquet motif on a large scale, even though

it was already there. The bouquet motif and pastel colors of Panselen batik still have many fans today. During the 1930's when Mrs. Van Zuylen began putting his signature and design numbers on the fabric.



Sumber: Santi, 2018. Infobatik

Figure 3. Batik Hokokai



Figure 4. Batik Pekalongan Indo Belanda from Mevrouw Elisa Van Zuylen

Lastly is the influence of Arabic culture in Pekalongan batik designs. Because Arabic culture is synonymous with Islam, many batik designs disguise images of living things. The reason is that the ethics of Islam prohibits the existence of pictures of living things. This batik design is known as the Jlamprang Batik motif. This means "Way of War" that is the way to fight against all forms of worship of fellow beings. The reason is that the existence of the image is feared to divert the focus of Muslims in worshipping God Almighty. The Jlamprang design transforms the image into a design filled with dots, squares, circles and other geometric shapes.

This simple batik design, namely with symbols that give the meaning of simplicity in carrying out daily life activities and always makes it easy for fellow humans who need help. The Jlamprang batik motif was inspired by woven silk fabrics made using the double tie or patola technique brought by traders from Gujarat, India. Colorbright is another characteristic of the jlamprang motif, it can be of two or more colors. Even though they are in the form of dots and basic geometric shapes, the patterns that are formed have a deep meaning. Jlamprang batik design is a famous Pekalongan batik motif because it is one of the easiest Pekalongan batik designs to draw.



Figure 5. Batik Pekalongan Jlamprang

Jlamprang batik had become the main icon of the city whose motifs were widely applied to promotional media. At the beginning of the formation of the Pekalongan branding "World's City of Batik" the Pekalongan City government maximized the Jlamprang batik motif as a promotional medium. In each promotional medium, the Jlamprang batik motif is consistently applied to each design, so that the designs look the same. As in the folder design, booklet design, banners, banners and several other promotional media designs. Apart from being applied to promotional media, the Jlamprang batik motif is also applied to Batik landmarks, hotel interiors and public areas in Pekalongan City.

At the beginning of the formation of city branding, Pekalongan City used the Jlamprang motif as a city icon. All promotional media designs always add this motif, even for the mandatory Batik Week parade theme and fashion show events. However, after the replacement of the new Mayor, Pekalongan City innovated by changing the theme of Pekalongan City, which was originally a Jlamprang motif to a Buketan motif.

The bouquet motif is a motif by taking plants or flowers as ornaments or decorations arranged lengthwise as wide as the cloth. The word bouquet itself comes from the French bouquet which means flower arrangement. This motif is easy to recognize because the motifs in this batik depict flowers, butterflies, phoenix, cranes, and plants that tend to vine like plants that grow in Europe. The pictures are arranged in a beautiful sequence, with beautiful colors. The step taken by the Mayor is quite appropriate, because it will further introduce the diversity of typical Pekalongan batik motifs so that people will know more about the richness of batik in Pekalongan City.

Apart from cultural influences from immigrants, there were also influences from the interior of Java, namely from the spread of the nobility from Jogja and Solo (Central Java). As previously mentioned, the result of the Java war prompted the dispersal of the nobility from the Palace to move places. In the end they also preserve the tradition of making batik.

Batik designs that get influence from Inland Batik are called Cement Batik. This design is a pattern that forms a picture of the land with various creatures and the plants inside include the Garuda bird. Philosophically it means that the dashing Garuda bird is able to survive in any condition. The message communicated by this design is that whoever wears cement batik can have a strong determination.

Pekalongan Batik, with its unique colors and motifs, conveys a message to the wearer when used on certain occasions. The events that usually someone uses Pekalongan batik are as follows. First, the Wedding Party. For the bride and groom, it is highly recommended to choose batik cloth made of silk or semi-silk. The reason, can make the bride look glamorous. Meanwhile, the committee should use cotton cloth. The reason is, the committee moves a lot so they need fabrics with cool characteristics, not hot and still comfortable when worn.

Second, the workplace. The professional impression at work will be stronger if it is supported

by the right clothes. Therefore, products made from primisima cotton are the right batik materials for workers to use. The reason is that Pekalongan Batik, which is made from primisima cotton fabric, usually has unique motifs that are not sold in the market.

Third, Schools and Campuses. School children and students are relatively active and move a lot. So, they are better off choosing Pekalongan batik with prime cotton as the main ingredient. The reason is, primed cotton can absorb sweat well, and is cool when worn. In addition, the price is relatively affordable.

CONCLUSION

Museums are a medium of communication that explains any events that occurred in the past in order to become life lessons for the future. For this reason, the role of the younger generation is needed in inviting people not only to like and wear batik but also to explore the philosophical values contained in batik designs.

Likewise the role of the teacher in socializing the values contained in batik. Not only accompanying his students to visit museums, but also teaching it as a subject at school as part of the curriculum with local content. Thus, the museum should be a partner for the younger generation and teachers in marketing and communicating batik to the public.

Three communication strategies for the image of Pekalongan City as the City of Batik carried out by the Pekalongan Batik Museum, namely primary communication, secondary communication and tertiary communication. Primary communication is carried out by periodically inviting teachers in primary and secondary schools to accompany their students in visiting museums, holding batik training programs both to the community as a whole. Directly, to various schools, to various institutions, and collaborating with various parties to preserve batik culture.

Secondary communication carried out by the museum includes actively working with the Pekalongan City tourism office to carry out promotions by placing billboards around the museum, making the annual event successful by participating in carnivals and batik week, and cooperating with the batik community (which consists of children youth) to promote Batik through social media in introducing and popularizing Batik Art to the wider community.

Until now, the Pekalongan Batik Museum has not utilized influencers in promoting this Museum. As far as the researchers/writers observe, videos about this Museum on Youtube are limited to vlogs made by vloggers and traveling videos from one Indonesian celebrity. There are still very few well-known vloggers who make videos about this Museum. In short, the Museum is a medium of communication. that explains any events that occurred in the past in order to become life lessons for the future. For this reason, the role of the younger generation is needed in inviting people not only to like and wear batik but also to explore the philosophical values contained in batik designs.

Likewise, the teacher's role in disseminating the values contained in batik. Not only accompanying his students to visit museums, but also teaching it as a subject at school as part of the curriculum with local content. Thus, the museum should be a partner for the younger generation and teachers in marketing and communicating batik to the public.

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