



Communicating Cultural Values in Shaping City Images through the Museum of Batik Pekalongan, Indonesia

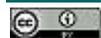
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Abstract

The purpose of this study are firstly, to find out what is the history of the batik (a traditional textile originating from the island of Java) in Pekalongan City, Indonesia and what cultural values are contained in the batik design of the archipelago exhibited in the batik museum in Pekalongan. Secondly, to find out how the cultural values contained in batik are communicated to the community. Thirdly, how the museum made an efforts in helping preserve batik as a product of cultural heritage to strengthen the city image of Pekalongan City as the World's City of Batik. The results of this study indicate that the cultural values contained in batik patterns are strongly influenced by the culture of migrants who arrived in the city of Pekalongan. Pekalongan as a coastal city on the north coast of Java is very easily accessed by migrants from various ethnic groups such as Arabic, Chinese, Japanese and even Dutch. They came to Pekalongan with the aim to trade, religion propaganda, even to war. Batik Museum in Pekalongan also plays an active role in socializing the history and values contained in each batik displayed by considering the arrangement of display space and organizing events such as fashion shows or short course to make batik for teenagers.

Keywords: Communication Strategy, City Image, Museum, Batik, Cultural Values.



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1. Introduction

Pekalongan City is one of the cities in Indonesia which has city branding. Pekalongan is well known for its creative product called the batik. The history noted that the activity of making batik has been around for a long time in Pekalongan City so that the city is attached to the City of Batik. The BATIK slogan in the government world is actually an acronym for *Bersih, Aman, Tertib, Indah, Komunikatif* (Clean, Safe, Orderly, Beautiful, and Communicative). According to the official website of Pekalongan City, batik was recognized as a world cultural heritage by UNESCO in 2009. In the year of 2014 UNESCO put the City of Pekalongan as one of several cities in the world in the Creative City Network in the category of Craft and Folk Arts, especially batik crafts as the identity of the City of Pekalongan.

The image of Pekalongan as one of the batik cities is reinforced by the presence of icons that represent batik such as the Batik Museum, Batik *Sentono* Wholesale Market, Kauman Batik Village, and Pesindon Batik Village. The Pekalongan City website also states that the tourist visit of Pekalongan City for five years has fluctuated. From in the year of 2012 (195,000 tourists), then in 2013 decreased (182,205), then increased in 2014 (194,396), and in the next two years namely 2015 (189,961) and 2016 (138,473) experienced a decrease respectively. Pekalongan has a very large difference in the number of tourists when compared to Solo and Yogyakarta (Both are also in Central Java in Indonesia), also known as batik as their city icons.

The history of Batik Pekalongan is not officially recorded. However, according to estimates there were around the 1800s. According to information recorded in the industry and trade service of batik patterns, some were made in 1802, such as small tree patterns. The quite rapid development of batik is expected to occur after the *Java War* in 1825 to 1830. With this warfare urged the following royal families with their followers to move west and east. In this new area the families and followers develop batik culture. With this migration, the existing Batik Pekalongan is increasingly developing (Aisyah, 2017).

Over time, Batik Pekalongan has developed and changed with its own style. The meeting of the indigenous people of Pekalongan with various nations such as Arabic, Chinese, Dutch, Indian, and Japanese created a new dynamic in the design and patterns of batik art in Pekalongan. Therefore, some types of Batik Pekalongan patterns are the result of the influence of various ethnic groups who had stopped in the city. Ultimately forming a new identity namely Batik Pekalongan which distinguishes it from batik from the inland of Java (*Jogja City* and *Solo City*) or the influence of the *Islamic Mataram Kingdom*.

Pekalongan has the Batik Museum as one of the city's icons located in *Jetayu*, the old town of Pekalongan. Batik Museum is a form of participating in the preservation of Indonesian culture. The Batik Museum has 1700 batik design. Existing batik collections are not displayed at once but will be exhibited alternately every four months because of limited space. In the Museum of Batik, besides having a showroom that displays batik collections, it is also equipped with an audio visual room, library, souvenir shop, hall and workshop room. This workshop room is a facility contained in the museum that is used as a room for batik learning activities for visitors on a Batik Museum tour.

The existence of the Batik Museum in Pekalongan City provides many advantages for many parties. Besides having the potential to become a cultural tourism destination, the Batik Museum of Pekalongan also has the potential

as a means of learning batik for students and the public who want to learn batik crafts. The existence of the museum also helps the Pekalongan City government in efforts to preserve batik crafts for young people in this city. The Batik Museum is at the same time a reference for batik craftsmen to deepen their knowledge about batik, as well as batik design from the batik fabric collection owned by this Museum. The museum not only purposes as a place for storing historical objects, but it also can be a source of learning for the community and students.

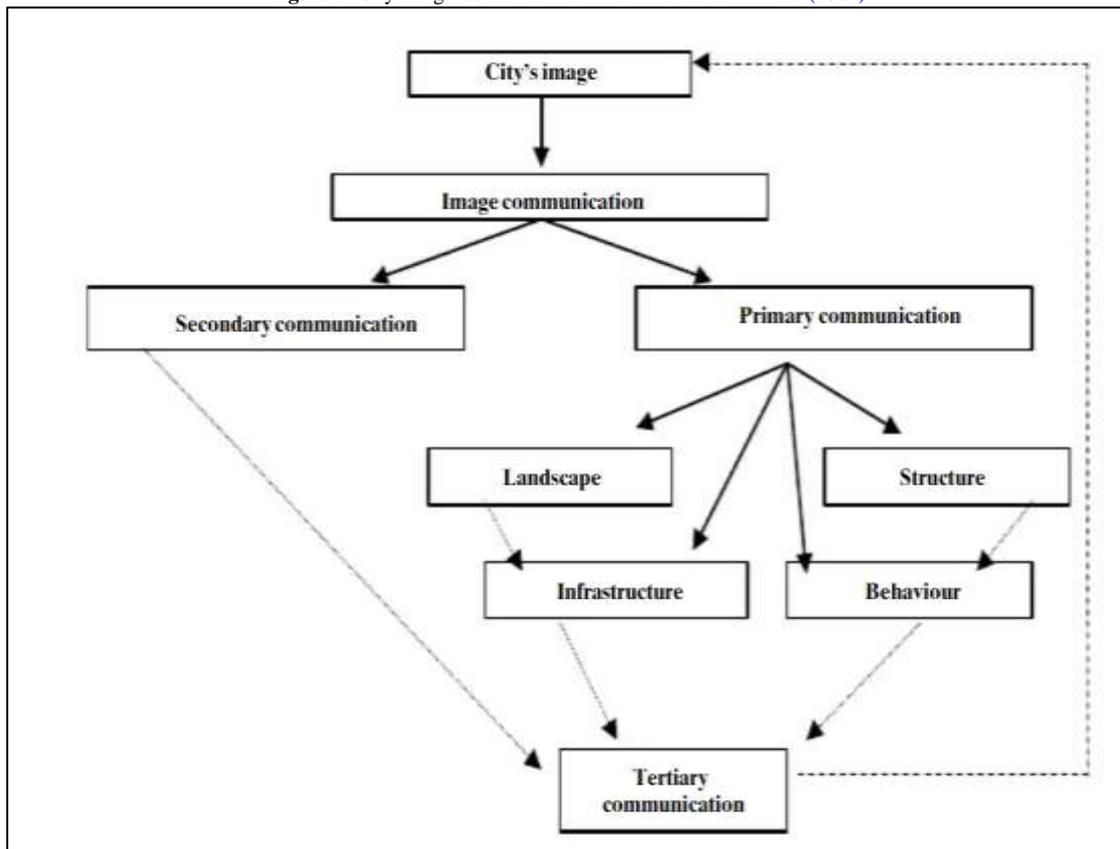
While the Museum continues to be improved, the infrastructure is then continued with the tradition of making batik by applying local content of batik lessons in schools as well as establishing vocational schools to colleges and academies with study programs on batik. The Batik Museum received two awards from UNESCO. This museum also becomes one of the six best museums in the world (best practices) and the recognition of batik as an intangible cultural heritage, then followed by the establishment of a batik village and wholesale market batik. The question is whether the real purpose of the museum has been realized fully and comprehensively. What is the current effort in the museum to strengthen its own batik as a branding icon from Pekalongan City. This is because the museum itself has been a static and passive existence. The public perception of the museum is only as a place to store ancient objects which may no longer function.

Based on the discussion above, this study aims to explore how the cultural values of the Pekalongan community are manifested in Batik Pekalongan batik. How cultural values on batik ornaments are communicated to the public. What about the efforts of the museum in strengthening the City Image of Pekalongan as a batik city.

2. Literature Review

The concept of City Image used in this study is the concept of a city image communication strategy from Kavaratzis (2004). He described that communicating the image of a city consists of three forms of communication; primary communication, secondary communication and tertiary communication. Here is a communication model of city imagery from Kavaratzis (2004).

Figure-1. City Image Communication Model from Kavaratzis (2004)



Primary communication carried out in the city image is related to the communicative effect of the actions taken by the city. Primary communication activities consist of four fields; landscape, structure, infrastructure and behavior. The landscape element referred to in this model includes matters relating to design, architecture, spatial planning, public space relating to non-verbal communication of proxemics types, the management of distance and space in communication. The infrastructure element deals with accessibility for residents of the city and the availability of public facilities.

The element of "structure" or matters relating to administrative and organizational matters, namely the effectiveness and development of the city management structure, as well as community participation in decision making. The behavioral element includes the vision of the city leader, city stakeholders. It also includes the types of services provided to the community as well as the types of mat that are usually done in the city.

Secondary communication process in the model is related to formal and intentional communication, which is usually carried out by the city government, in promoting the city through media such as billboards advertising, public relations activities, graphic design, and the use of logos. In other words, all forms of promotional communication that describe the identity of the city in the form of advertisements or other ways of promotion.

Tertiary communication is carried out by means of verbal communication (word of mouth communication) which is a synthesis of the results of a combination of primary and secondary communication activities that have been carried out. This form of communication is lacking or cannot be controlled by the manager of the city itself. Moreover, coupled with the emphasis made by the media and competitors, its relation in marketing the city.

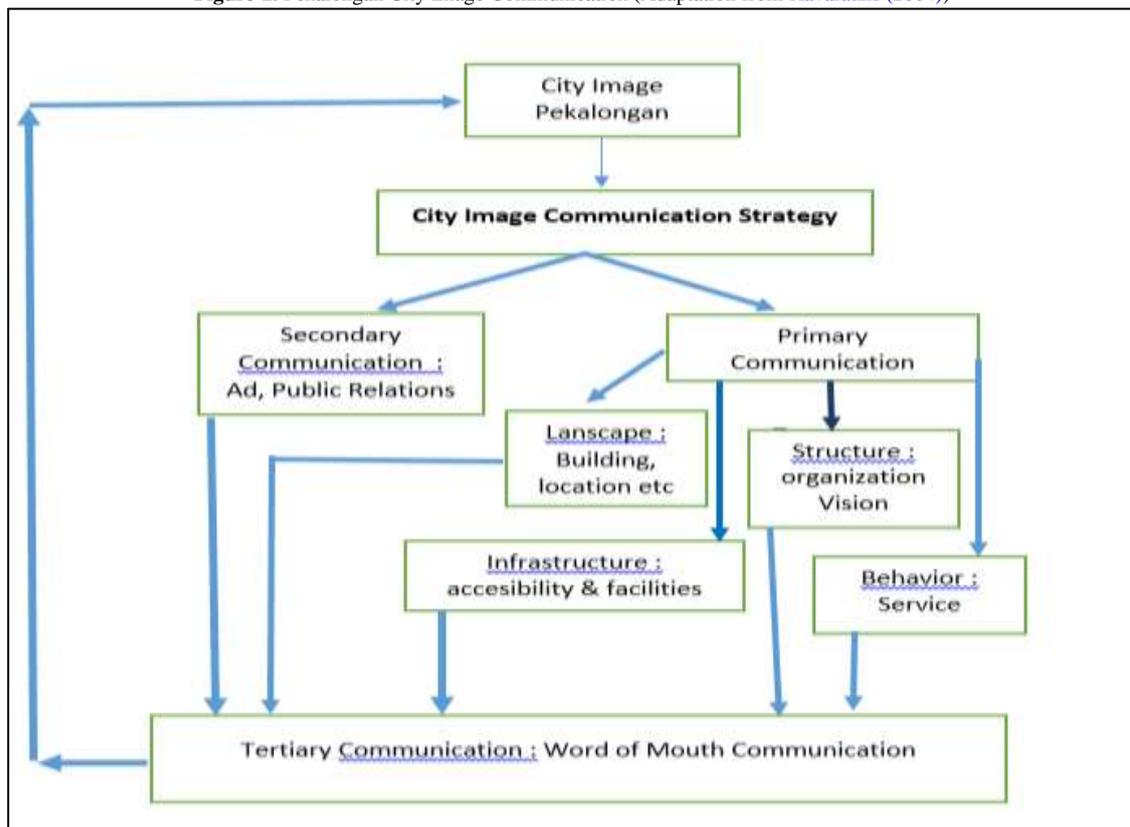
Based on the above model, the framework of this research is structured as follows; The communication carried out by the museum in strengthening Pekalongan City Branding in terms of its primary communication strategy includes; in the element of landscape which consists of; the location of the museum in *Jatayu* field, which is part of the "Old City", the architecture of the museum building, batik display room, batik training room, a place for selling various souvenirs, and meeting rooms.

The infrastructure elements include the accessibility of museum visitors and the availability of facilities for museum visitors. Elements of the organizational structure include the museum's organizational structure, divisions related to museum marketing and promotion, and the availability of channels for visitors to respond. Finally, the behavioral element is the service to visitors and events that are usually performed around the museum.

The results of the combination of primary communication and secondary communication are expected to produce positive communication behaviors or word of mouth both from local visitors and visitors who come from outside Pekalongan city. The results of this contagious communication will indeed be difficult to control. However, it is hoped that the expected behavior is that this positive response will strengthen the image of Pekalongan City as the City of Batik.

The museum visitors, after being given a guide by a tour guide, will better understand how the history of batik in general. Then they understand the architecture of the building and the location of the museum which is quite strategic in the "old" part of the city where the location is not exactly in the center of the city but not too far from the Pekalongan city community activities. It is also expected from this research to explore how the vision of the museum organization, behavior in the form of services to visitors and accessibility and facilities in the museum can provide reinforcement of visitors' perceptions of Pekalongan as a batik city. The following is a form of framework for this research.

Figure-2. Pekalongan City Image Communication (Adaptation from Kavaratzis (2004))



3. Research Methods

The type of research used is exploratory research. According to [Asropi \(2008\)](#) explorative research is research carried out to explore data and information on new topics or issues aimed at the interests of deepening or further research. The aim of the research is to formulate more accurate questions which will be answered later in further research.

Data collection techniques used were interviews and observations at the Batik Museum in Pekalongan. Interviews were conducted with those persons who were responsible for the preparation of the Pekalongan City branding strategy and the manager of the museum. Observations were made at the Batik Museum in Pekalongan City and Festivals held in Pekalongan City.

4. Results and Discussion

4.1. History of Pekalongan Batik

The history of Pekalongan Batik begins with the large number of people in Pekalongan City making batik. Most of them live on the north coast of Java. There is no official record since when the batik tradition in Pekalongan began. However, according to estimates by many people around the city, the existence of the batik home industry existed around the early 1800s (Anggraini, 2017).

The variety of batik activities has made Pekalongan City recognized as a batik inspiration in the world. This is inseparable from the complete activities of batik-based activities in Pekalongan City, such as the community of batik artisans, batik markets, batik villages, and batik museums. Including by implementing policies to include batik in the local content curriculum in schools from elementary, junior high, vocational school, to university levels.

According to other sources based on the story of the Pekalongan community for generations (Folklore), the development of batik on the North Coast of Pekalongan has existed from the era of the *Mataram* Kingdom and the legend of *Nyi Roro Kidul* (The Queen of South Ocean) to the legend of *Dewi Lanjar*. Batik Pekalongan also crosses the era. As the regeneration of batik, innovative, and follow the trends of each historical period through.

The development of the Batik industry in Pekalongan increased rapidly after the Java War or also called the *Diponegoro War* in 1825-1830 where there was a battle between the Dutch as a colonial nation and the Indonesian people on the island of Java. At that time, the largest Javanese kingdom at that time, *the Islamic Mataram Kingdom*, was led by a king named *Panembahan Senopati* who declared an open and frontal war against the rulers of the Dutch colony.

Consequently, the royal family is divided. The nobles and their descendants left many palaces and scattered throughout the cities in Java, including to the coastal areas, including in Pekalongan City. In the end, they settled in the city while developing batik crafts that had been passed down from generation to generation while they were still residents of the palace.

In these cities they maintain the tradition of batik and then make modifications that are inspired by the conditions of the area in the new residence. Besides that, they also made modifications to the batik patterns they made were more or less influenced by their interactions with the nations that stopped in the city, especially in Pekalongan. For example, the interaction of batik artisans with the Chinese, Arabs, Indians, Dutch and Japanese.

With this migration, the existing of Batik Pekalongan is increasingly developing. The patterns and ornaments on batik have brighter colors and are full of dynamics because they are influenced by the dress habits of the nations that had stopped in this city. Meanwhile, the tradition of batik crafts in the palace environment in the Kingdom of *Mataram*, still survives with a pattern that is more likely to be monochrome.

Over time, this Batik experienced rapid development compared to other regions. In this area batik developed around the coast, namely in the central area of Pekalongan City, and suburban areas around Pekalongan City such as in Buaran, Pekajangan and Wonopringgo. Not only batik colors are more varied, but also images and illustrations of more varied motifs on batik cloth as a result of the influence of the Pekalongan community meeting with various nations such as China, Dutch, Arabic, India, and Japan in the past.

One of the batik products as a result of influence from various nations, which later became known as the identity of Pekalongan batik, namely *Jlamprang* batik. This batik was inspired by the meeting of local residents with the Middle Eastern nation (Arabic and Persian). Batik *Encim* which is influenced by Chinese. Batik *Nyonya* which is influenced by Dutch culture and *Hokokai* batik which is influenced by Japanese culture. Batik Pekalongan becomes very distinctive because it relies entirely on hundreds of small entrepreneurs, not on a handful of large capital entrepreneurs.

Since decades ago until now, most of the Batik Pekalongan production process has been done in people's homes. As a result, Batik Pekalongan integrates closely with the daily lives of the Pekalongan community. Pekalongan City gradually became known as the City of Batik. The nickname came from a tradition that has long been rooted in Pekalongan. During this long period of history, various cultural characteristics, interactions between nations, types of design, and the quality of batik determine a unique identity in Pekalongan City.

4.2. Communicating Cultural Values in Batik

Batik Pekalongan patterns / ornaments are different from other regions of batik. For example batik design in *Solo* or *Jogja* (Inner Java Island) which are more monochrome and have uniform and repetitive design. Batik Pekalongan has a characteristic that is richer in color, bolder designs, and is naturalist. Batik Pekalongan cloth we can find up to eight bold colors, and dynamic combinations. When compared with other coastal batik Pekalongan is highly influenced by immigrants of Dutch and Chinese descent.

Batik Pekalongan fabric originates from silk and cotton. There are two types of cotton fabric used, *Primisima* Cotton and *Prima* Cotton. Both have properties that are easy to absorb sweat. The thing that distinguishes it is *Primisima* cotton has better quality than *Prima* cotton. Second, the price of *Primisima* cotton is more expensive than *Prima* cotton.

Figure-3. Solo and Jogja Batik (Javanese Inland Batik)



Source: Infobatik.id, 2018

According to interviews with the manager of the museum, there are actually only two types of batik ornaments in Java. The following are excerpts of the interview;

"The easier type is only inland and coastal. That's to make it easier, but there are indeed many types. This coastline has a lot of newcomers, who are more dominant than the Chinese, the Arabs themselves are oriented towards trade and religion, Japan comes at a time of difficulty in producing cloth. Japan came at a time of fabric hardship so as to produce a two-tone fabric to save material. Van Zuylen who contributed in the world of batik, came from the Netherlands"

Several types of batik patterns as a result of influences from various countries are then known as Batik Pekalongan identity. There are four nations that greatly influence Batik Pekalongan ornament designs, namely China (China), Japan, Europe (especially the Netherlands), and Arabic.

The Chinese people contributed to the design of Batik *Encim* and Batik *Liong*. Japan exerted influence on the design of the *Hokokai* and *Kawung*. 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 Arabs also contributed their cultural influence on the batik design. It was called *Jlamprang*.

Acculturation values embodied in Batik Pekalongan batik design creations are what need to be communicated to the people of Indonesia, especially the young generation of Indonesia. The value of the 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 value of Batik Pekalongan as a result.

For example, so far there have been unfavorable stereotypical behaviors of the Indonesian people from the Javanese and Malays towards the Chinese. One of them they consider the ethnic Chinese in Indonesia to group exclusively and separate themselves from Javanese as the majority ethnic in Indonesia. In fact, the ethnic Chinese have for years and even centuries had a positive influence on cultural richness in Indonesia, especially on Java. Not only influences in terms of its culinary, but also in the fashion and traditional cloth industry.

One of them is batik "*Oey Soe Tjoen*" (Batik influenced by Chinese culture). This batik is sought after by collectors. The character of Chinese culture is reflected in the floral bouquet ornament 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 are worth having in the Netherlands. Workers who live 15 people make a piece of *Oey Soe Tjoen* batik cloth takes up to 1.5 years or more.

Besides that, there is also Batik which is the result of the influence of Chinese culture, namely Batik *Liong*. Batik *Liong* design is strongly influenced by Chinese culture. Through Chinese ethnic who settled in Pekalongan, they contributed to the creation of this batik *liong* ornament based on imaginary creatures of serpents and phoenixes. According to Chinese mythology, the two creatures are symbols of fertility, prosperity and goodness. With the batik *liong*, it is expected to have the same effect on its users. That's the philosophy of the batik *liong* batik design.

Figure-4. Batik *Oey Soe Tjoen* / Batik *Encim* (One of Batik Motifs Influenced by Chinese Culture)

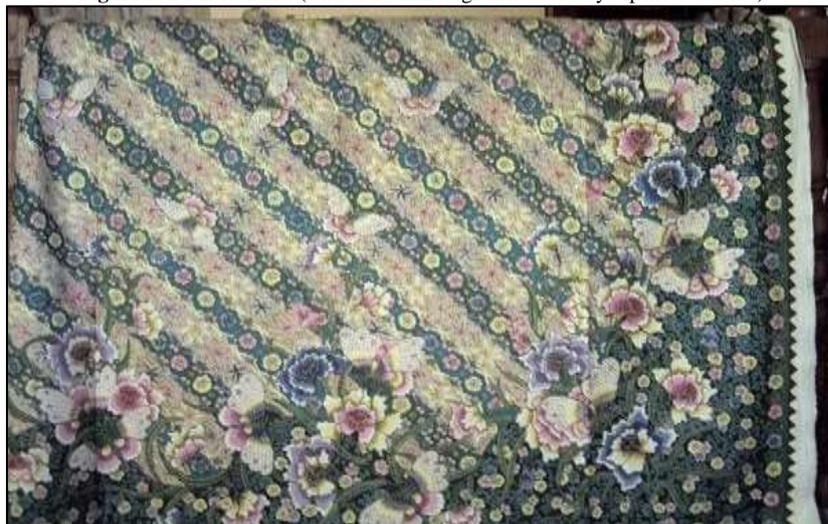
Source: (Santi, 2018a). Infobatics

Batik *Hokokai* and Batik *Kawung* is a type of written batik that was born in Pekalongan City between 1944-1945 because of the influence of the Japanese state. The main characteristics of batik *Hokokai* are floral design, usually the flowers on this batik are Dahlia, Chrysanthemum, Peony, Sakura and Orchid flowers. This flower is accompanied by butterfly design scattered everywhere. Another very characteristic feature of Batik *Hokokai* is the division of the fabric into two parts, or commonly referred to as the Morning Afternoon cloth. Batik *Hokokai* batik is generally always colorful and a little element of Javanese culture.

The *Hokokai* design was inspired by the tastes of the Japanese who had colonized Indonesia. However, other opinions say that this batik was inspired by the history of the struggle of batik artisans in Pekalongan in maintaining the art of batik from the influence of oppression of the Japanese army. History of the struggle of the heroes to liberate their people from invaders. The history of the meeting of two countries in the past.

Batik *Hokokai* is a symbol of people's struggle. A souvenir from the heroes and struggling people. This batik design reminds that this country can be free from invaders and become independent thanks to hard work, perseverance, patience and spilled blood. On the other hand, Batik *Hokokai* also symbolizes beauty, the beauty that is created when two nations with cultural differences meet and interact with each other. Apart from the bad relations of the two countries at that time who were at war.

The historical and cultural value that is communicated from the batik design is that true strength, discipline, perfection, patience, beauty, self-control and struggle are aspects that need to be emulated, especially for the Pekalongan community. If values are embedded in each individual person, the result will provide a positive image for the community. The consequence is indirectly giving a positive image to Pekalongan City itself.

Figure-5. Batik *Hokokai* (One of Batik Design Influenced by Japanese Culture)

Source: (Santi, 2018b). Infobatics

Next is the Batik design that is influenced by Europeans (Dutch). The Dutch nation has 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. Fabric to make batik is imported from Europe which replaces hand-woven fabric that feels more rough. The two big names of Dutch batik makers in Pekalongan are Mrs. Lien Metzelaar and Mrs. Eliza (Lies) van Zuylen-Niessen (Tazar, 2017).

Mrs. Metzelaar pioneered batik designs with floral ornaments and decorations in the form of lines and dots. In addition, stork images appear dominant in Batik Pekalongan designs. Mrs. Metzelaar signed the batik with the words "L. Pekalongan Metzelaar ", which is shortened to only " L. Metz Pek ". Batik van Zuylen (*Panselen* on native tongue) is the most famous Dutch batik. This batik also popularized the bouquet motif on a large scale even though it was already known before. Bouquet ornament and pastel colors from Batik *Panselen* still have many fans to this day. In the 1930s when Mrs. Van Zuylen began to sign and design numbers on the fabric.

Figure-6. Batik Indo-Dutch from Mrs. Elisa Van Zuylen (One of Batik Ornaments Influenced by European / Dutch Culture)



Last is the influence of Arabic culture in Batik Pekalongan design. Because Arabic culture is identical with Islam, many batik designs disguise images of living things. The reason is that in the ethics of Islam the religion forbids pictures of living things. This batik design is known by the name of *Jlamprang* Batik design. This means "the Way of War" which is the way to fight against all forms of worship to fellow living beings. The reason is that the existence of the image is feared will divert the focus of Muslims in worshipping God Almighty. Therefore, the *Jlamprang* design transforms the image into a design filled with points, squares, circles and other shapes that form geometrically. This simple batik design with symbols gives the meaning of simplicity in carrying out activities of daily life and always makes it easy for fellow humans who need help.

Batik *Jlamprang* design get inspiration from woven fabrics made from silk made with double tie or *patola* technique brought by traders from Gujarat, India. Bright colors are another characteristic of the *Jlamprang* ornaments, which can be two or more colors. Although in the form of dots and basic geometric shapes, the patterns formed have profound meanings. Batik *Jlamprang* design is a famous Batik Pekalongan design because one of the Batik Pekalongan designs is easily drawn. Besides that, the *Jlamprang* batik design has also become an icon of Batik Pekalongan, which finally distinguishes it from other regions.

Figure-7. Batik *Jlamprang* (One of Batik Motifs Influenced by Arabic Culture)



"Well, for example, Islam or batik with Arabic characters, even though it is written like that and can be read, it has no meaning as decoration. And there's more like drawing animals not directly,

why? because it is a teaching that cannot be portrayed directly. Now if the philosophy of the batik itself is more to the aesthetic value or to the beauty, playing flowers, playing plants, animals like that, we take good birds such as peacocks, peacocks, long tails, she has such beautiful tails. India which gives Hindu and Buddhist influences has a picture of Buddha and Goddess Kuan Im and nationally there are those from Lasem, Pekalongan and Jogja/Solo for color patterns, red color from Lasem, black and white from Jogja/Solo and blue from Pekalongan”.

Batik *Jlamprang* was transformed into the main icon of the city whose design were widely applied in promotional media. At the beginning of the formation of the Pekalongan branding "World's City of Batik" the Pekalongan City government maximized *Jlamprang* design as a promotional medium. In every media promotion, *Jlamprang* design are applied consistently on every design, so that the designs look the same. As in the folder design, booklet design, banners, and several other promotional media designs. Aside from being applied to promotional media, *Jlamprang* design are 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* design as an icon of the city. All promotional media designs always add this ornaments, even for the mandatory Batik Week parade and fashion show theme. However, after the change of the new Mayor, Pekalongan city change the theme of branding which was originally the design of *Jlamprang* into *Buketan* (Bouquet) design.

Bouquet is a batik design by taking plants or flowers as ornaments or decorations arranged lengthwise as wide as the fabric. The word *buketan* itself comes from the French “bouquet” which means flower arrangements. This design is easily recognizable because the design in this batik are illustrated with flowers, butterflies, hongs, storks, and plants that are stretched like plants that grow in Europe. The pictures are arranged in a beautiful series, with beautiful colors. The steps taken by the Mayor are quite appropriate, because they will increasingly introduce the diversity of typical Pekalongan batik design so that people will know more about the richness of batik in Pekalongan City and even in Indonesia.

Besides the cultural influence of the immigrant nation, there is also the influence of the inland Javanese part of the spread of the nobility from *Jogja* and *Solo* (Central Java). As mentioned earlier, the aftermath of the Javanese war encouraged the spread of nobles from the Palace to move. They eventually also preserved the tradition of making batik. Batik designs that get influence from inland batik are called *Cement*. This design is in the form of a pattern that forms a picture of the land with various creatures and plants in it including the eagle. Philosophically interpreted that the eagles are stout able to survive with any condition. The message communicated by this design is for anyone who wears batik *Cement*, he can have a strong determination.

Batik Pekalongan with the color and the uniqueness of its design, gives 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 the bride is strongly advised to choose batik cloth made from silk or semi-silk. The reason, can make the bride look glamorous. As for the committee, it is better to use cotton cloth. The reason, the committee moved a lot so that it requires a cloth with cold characteristics, not hot and still comfortable when worn.

Second, the workplace. Professional impressions when working will be stronger if supported by appropriate clothing. Therefore, products made from *primisima* cotton are the right batik materials for workers to use. The reason, Batik Pekalongan made from *primisima* cotton fabric usually has a unique design that is not sold in the market. Third, School and Campus. School children and students are relatively active and move a lot. So, they better choose Batik Pekalongan with *prima* cotton material. The reason, *prima* cotton can absorb sweat well, and cool when used. In addition, the price is relatively affordable.

4.3. The Role of Museum in Communicating the Image of Pekalongan City

By using the conceptual framework “City Image Communication” from [Kavaratzis \(2004\)](#), this study tries to explore how the City Branding of Pekalongan City is communicated through appropriate choices and treatments, whether functional or symbolic. In this case, the role of the Pekalongan Batik Museum, which is one of the Pekalongan City landmarks, convey the message of the Pekalongan City Branding as the City of Batik to the general public.

The identity of Pekalongan as the City of Batik consists of Primary Communication, Secondary Communication, and Tertiary Communication. Primary Communication is the experience of direct communication of consumers to goods and services. In other words, from the experience of visitors to the batik museum itself. Secondary communication, namely activities such as advertising, Public Relations, and other promotional activities. Secondary communication, namely personal conversation or word of mouth communication.

The implementation of primary communication carried out by the Museum of Batik Pekalongan is as follows. First, it periodically invites teachers in elementary and secondary schools to accompany their students in visiting museums while learning the philosophical and historical values contained in batik ornaments that are exhibited in each room. Then usually the teacher will assign students to make a kind of visit report.

This is also an effort so that students have as early as possible get knowledge about the history of batik so that it is embedded in their memory of the image of the city where they learn it cannot be separated from the history of the continuity of batik itself. Not only exhibiting batik collections, the Pekalongan Batik Museum is also provide a batik training center and batik learning center. Students and general visitors can learn to make batik or conduct research on batik culture. Although done in a short time, the experience of making batik felt by students is expected to give a positive impression in pervading the virtues contained in the batik design.

Pekalongan Batik Museum also has batik training programs for the community directly, to various schools, to various other institutions. Various collaborations with various parties are also carried out in order to preserve batik culture. All of these things are done in accordance with the commitment of the Museum Batik of Pekalongan to continue to preserve this valuable cultural heritage of ancestors.

At present the batik collection in the museum is estimated to have around 1149 batik collections. In this museum, besides we can see various types of batik, visitors can also see various things that have links with batik such as batik making tools. Pekalongan batik museum has three showrooms. The First Room which stores various batik originating from coastal areas. Such as Batik Pekalongan, Batik *Cirebon* and also Batik *Rembang*. Inside this room visitors can also see various kinds of equipment and materials for making batik. Such as writing design with *Canting* (a tool to write design in cloth/fabric materials), stamping, waxing, and also natural and artificial coloring.

The second room is the archipelago batik room. In this room, we can find various batik collections from various regions in Indonesia. Like Batik *Kalimantan*, *Balinese* batik and also batik from *Papua*. Batik originating from inland of Java (palace or aristocrat batik) can be found in the third showroom. Besides the three showrooms, in this museum, visitors can also find workshop space. In this room visitors can learn how to make batik or just see how the process of making written batik and also stamp.

From the infrastructure and physical buildings, the interior and spatial layout of the museum should ideally be reorganized once every ten years, also to change to be more friendly and comfortable. Classy showrooms, a multimedia presentation system that makes it easy for visitors, a layout that makes all the corners of this historic building can be explored, to the mosque, park and museum grounds that are made beautiful. It is not easy to change all this, unless there is stakeholder support, plus the proactive attitude of the museum manager.

Communication and promotion from the Museum of Batik Pekalongan to disseminate cultural values on batik to the public is carried out routinely as in the school holiday season. The museum manager also cooperates with tourism activist communities in promoting the museum. An example is working with a local group band to perform on the front of the museum while doing an invitation to visit the museum during the day. This was stated by one of the museum managers;

"The values contained in batik design to be implemented in the life of cultural heritage, uphold the value of cooperation, mutual cooperation, patience, perseverance in the process of making batik, accuracy and tenacity. The museum also often give advice to schools in Pekalongan in preserving batik culture. For example by providing local content in elementary schools, junior high schools and senior high schools. This museum also often invites school children to come to this museum"

Figure-8. Pekalongan Batik Museum Display Room



Figure-9. Front Square of the Museum of Batik Pekalongan (Daytime)



Figure-10. In Front of the Museum of Batik Pekalongan (Nighttime)



Secondary communication includes intentional and planned city marketing activities such as advertising, Public Relations, and the use of slogans and logos. This communication is formal and through official channels (Syahbana *et al.*, 2014). The museum is actively cooperating with the tourism office in Pekalongan City by promoting a billboard around the museum. Promoted events include the Muslim Fashion Design Competition with Batik and the Pekalongan Distinctive Culinary Festival.

Figure-11. Example Two Billboards Promotion Event In front of The Museum of Batik Pekalongan



Besides that, this museum has made an annual event a success. An example is the annual event welcoming national Batik day. The museum participates in the carnival and batik week. The Museum cooperates with batik community (consisting of young people) to promote Batik through social media in introducing and popularizing Batik Art to the wider community. The dynamics of young people, especially in communicating through social media is recognized by the manager of the museum

"If young people in Pekalongan might be more focused on marketing it, the younger generation is marketing batik and maybe now it is still old generation who are still actively making and producing batik itself. The use of social media to market batik as a modern marketing strategy. So many young people are struggling in batik but rather to sell it or market it. Now it should be, young people should not only market, but also produce it, so that Batik Pekalongan will not to become extinct"

In addition to the secondary communication activities above, sales promotion activities are also carried out by the museum. Sales promotion is a promotional activity that stimulates consumer purchases and channel effectiveness. In this case, Pekalongan City promotes branding through exhibitions both inside the city and when visiting outside the City of Pekalongan. Usually the representative of the museum manager participates in it.

For advertising activities, the Government promotes branding by placing logo "World's City of Batik" on every advertising media such as merchandise, radio, television, social media, websites, posters, leaflets, booklets and so on. However, this advertising activity, The Museum of Batik Pekalongan does not look prominent, it is precisely this Museum which is one of the contents of the promoted tourism advertisements.

In addition to using printed and electronic media, promotions are also carried out through social media, whether through Youtube, Facebook, Twitter or Instagram. Another quite successful promotion carried out by Pekalongan City government is with the annual National Batik Week and International Batik Week festivals. This batik week has a different scale, namely the International Batik Week held in odd years, while the National Batik Week is held in the even years. The International Batik Week event usually invites a number of batik makers from foreign countries to open a booth to showcase their work. The expected goal is that Pekalongan City will be an attraction for businessmen from abroad.

Tertiary communication is seen in activities of verbal communication (Word of Mouth) or personal conversation. Word of mouth (WOM) can be in the form of comments or recommendations distributed by customers based on the experience they receive. WOM has a strong influence on decision making by other parties. According to [Sernovitz \(2009\)](#), there are five basic elements of word of mouth, namely: Talkers, Topics, Tools, Talking parts and Tracking. The explanation of the five elements is as follows: First, these Talkers are a collection of targets where those who will talk about a brand are commonly called influencers. These talkers can be anyone from friends, neighbors, family, etc. There are always people who are enthusiastic to talk. They are the most eager to tell their experiences.

Until now, the Museum of Batik Pekalongan has not utilized influencers in promoting this Museum. As far as the author observe, the video about the Museum on Youtube is still a vlog by vloggers and traveling videos from one of Indonesia's celebrities. Very few famous vloggers make videos about this Museum.

Second, namely 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 satisfying services. A good topic is a topic that is simple, easy to carry, and natural. All word of mouth really starts from an exciting topic to talk about. The topics discussed cannot be separated from the history of batik, batik products, batik designs, and the use of batik. A museum is certainly not a shop or minimarket that sells products. This kind of promotion is not possible at the Museum except the services of a guide. Indeed the Museum of Batik Pekalongan seeks to provide the best service to its visitors in order to be able to give a positive impression to all visitors.

Next is the Tools. Existing topics also require a tool that helps the topic or message to work. This tool makes it easy for people to talk about or pass on company products or services to others. So far the museum has provided sufficient props to give a deep impression to the visitors. For example, tools for short training in batik such as *canting* (stationery), small cotton cloth to become batik objects, short seats, printing equipment and other teaching aids that are related to the batik process. This certainly gives a deep impression to visitors because of the interactive process between the museum manager and visitors. It is hoped that this activity will erase the impression that museum activities are merely a walk to see objects or static objects.

Figure-12. The Interaction of Guides and Visitors in teaching the process of making Batik with print (left) and writing (right) techniques



Talking part or visitor participation. A conversation will disappear if only one person talks about a product. Then there needs to be other people who participate in the conversation so that word of mouth can continue. This means that the museum always prioritizes the existence of active conversation in groups, after the process of explanation of batik on display has ended. The question and answer process between visitors and museum guides is expected to provide satisfaction for visitors to better understand all kinds of batik cloth on display, along with the values contained in the design. The museum will indirectly receive a lot of constructive input for future museum improvements.

Finally, tracking. This action is the organization's effort to monitor visitor responses. This is done so that the museum can study the positive or negative input of consumers. Thus, the museum can learn from these inputs for better progress in the future. This activity is carried out by monitoring comments and reviews conducted 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 of the museum after the tour around the museum is over.

5. Conclusion

The development of batik designs also eventually experienced a change after the arrival of foreign nations who were anchored and settled in Pekalongan City. The immigrant nations are Arab, Indian, Chinese, European (Dutch) and Japanese. The design modification no longer maintains the monochrome design originating from the inland of Java but the design is influenced by the dressing habits of the migrant cultures. The result is a variety of styles and designs that are bolder than batik patterns originating from the inland of Java.

The design dynamics contained in Batik Pekalongan actually save the values of goodness which more or less influence the character and personality of the Pekalongan population. This has become part of the identity of Pekalongan City. Thus, the values in Batik Pekalongan design also give the image of this city. The values in the Batik design are obtained, among others; from Batik designs that are influenced by Chinese culture (*Liong*) namely; discipline, patience, fertility, prosperity and kindness. The values contained in batik are influenced by Japanese culture (*Hokokai*) namely hard work, struggle and beauty.

While the symbols contained in the Batik design influenced by Arabic culture are against all forms of belief that worship fellow living beings, struggle and simplicity in living life. Finally, the values found in the Javanese Batik Outback (*Cement*) as the pioneers of the original batik, namely perseverance, struggle and patience.

In the end the combination of various values in Batik Pekalongan designs contributed to diversity in shaping the heterogeneity of the Indonesian nation. The values of tolerance, accepting differences, distancing themselves from ethnocentrism and stereotypes in certain ethnic groups are believed to originate from one of them, namely the understanding of the various designs found in Batik Pekalongan. This is the source of identity in shaping the image of Pekalongan City as the City of Batik.

In short, the Museum is a medium of communication that explains any event that happened in the past in order to become a life lesson in the future. For this reason, the role of the younger generation is very necessary in inviting people to, not just like and wear batik, but also explore the philosophical values contained in batik designs. Likewise the teacher's role in socializing the values contained in batik. Not only accompanying students to visit museums, but also teaching it as a subject in school as part of the curriculum with local content. Thereby, the museum should be able to become a partner for the younger generation and teachers in marketing and communicating batik to the public.

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