

## Determining The Brand Identity of Setu Babakan In Various Promotional Media As A Betawi Cultural Tourism Destination

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**ABSTRACT:** Proper branding facilitates promotion efforts for managers. Good promotion can increase tourist visits. This study aims to identify branding aspects including brand demographics, personality, character, positioning, name, logo and slogan, ticket prices, and promotional media. The study was conducted in the Betawi cultural tourism area of Setu Babakan, using quantitative research. Data collection was carried out by distributing questionnaires to tourists. Focus group discussions were conducted with managers and the community. The results showed that Setu Babakan tourists were predominantly male, college graduates, both diploma and bachelor's, aged 20-30 years and private sector employees. Tourists utilize social media to obtain tourism information. Setu Babakan visitors are tourists who enjoy traveling and love the beauty of nature and culture.

**Keywords:** Betawi, Brand Identity, Cultural tourism, Destination, Promotional Media



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## INTRODUCTION

As one of the Cultural Heritage Areas of Betawi, Setu Babakan remains one of the Setu Babakan is recognized as a key site for preserving Betawi culture in Indonesia. The cultural preservation remains at importance since digitalization has been shredding younger generation's cultural identity (Harry et al., 2021).. Setu Babakan serves as a learning center for Betawi cultural values, aiming to strengthen cultural identity among younger generations." It is important for younger generations to improve their cultural knowledge to preserve the diversity of Indonesia's culture (Marta et al., 2021).

Setu Babakan will soon be designated "Setu Babakan has been designated a priority cultural tourism destination by the Jakarta Government, in accordance with its policy efforts to preserve Betawi culture." (Nofrima et al., 2021). Preserving culture is one means of combating the digital culture's erosion that has been happening in the current times. The dangers of cultural erosion have led the government to implement some policy to maintain their cultural value to locals, especially in the younger generations (Marta et al., 2022).

"Setu Babakan has strong community involvement in its development, which strengthens its role in cultural preservation." (Dimitriadis, 2020). Community involvement in the development of the

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Setu Babakan tourism area is also high amongst tourists in domestic and international borders. Which is further reason why cultural preservation remains one of the most important aspects to protect (Lang et al., 2020).

The tourism support capacity of Setu Babakan and community involvement in developing Setu Babakan are good, but the level of tourist visits to Setu Babakan is low. Setu Babakan is not a popular tourist destination in Jakarta. The low number of tourist visits is because the Setu Babakan Tourism Area Management Unit has not carried out promotions optimally. Promotion is not optimal because Setu Babakan does not yet have a brand as a medium and message for promotion.

Tourism in Indonesia remains widely known by other tourism across continents. The evidence of this is that tourism industry in Indonesia remains the largest revenue creator for Indonesia's foreign exchange (BPS, 2019). In order to further enhance the country's tourism industry, the government of Indonesia have implemented several destinations as a tourism development priority. This development requires an intricate destination branding to attract more tourists to visit newly promoted destinations in Indonesia (Ermawati et al., 2022).

Destination brands need to be created because the brand functions as a message product. One aspect that needs to be considered in destination branding is the character of Setu Babakan as a tourist destination. Destination branding must be supported by what message you want to convey. A marketing communication strategy is needed as a means of forming and communicating a destination brand.

Branding determines success in tourism marketing communications. This study will identify the Setu Babakan brand. Brand identification includes brand culture, brand character, brand personality, brand name, brand logos (and symbols), and brand slogans. The identification results will be used as a destination branding model for Setu Babakan. It is hoped that the Setu Babakan distribution branding model can be implemented in the tourism marketing communication strategy of the Setu Babakan manager. Marketing communication is needed to communicate the brand more persuasively so that tourists who are not interested become interested in visiting.

The introduction section brings us to conduct a study about marketing communication that was occurring in Setu Babakan. The research's goal is to identify how Brand Identification, including brand culture, character, and personality would affect the Tourism Destination of Setu Babakan. The model will be used to evaluate how the marketing communication of Setu Babakan is occurring and how we could improve those values.

## Literature Review

Tourism destinations poses as a location in specified geographic region. It comprises of one or more administrative areas, including infrastructures, attractions, public facilities, and the community residing the location (Sukma, 2021). Tourism destination is not always identical to one another, which is why tourism remains a unique experience to whoever is visiting them (Hengky & Kikvidze, 2020).

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A tourist destination is a combination of products, services, and tourism experiences provided locally (Samiaji et al., 2022). Tourist destinations as a unit of action where various stakeholders and public organizations interact. Tourist destinations as a commodity are designed to meet the needs of tourists (Darma Putra et al., 2021).

Cuomo (2021) defines Cultural Tourism as a form of visiting outside destination driven by various interests of tourists. The interest varies from objects, historical relics, art, science, and lifestyle gathered at the communities in the region. Novarisa (2019) further adds the definition of Cultural Tourism as traveling across other regions to appreciate their cultural values. The appreciation can be designated towards community customs, traditions, and heritage within the region. Cultural tourism is connected to tourist attractions, as it is a result of creativity, taste, and initiatives by the people as the holder of culture. Cultural tourism attraction is divided into two sections, such as tangible attraction, and intangible attraction (Rech & Migliorati, 2021).

A brand or trademark is a unity of name, sign or symbol, slogan, uniqueness, and experience and perception or identity that arises or is deliberately created to show the characteristics or identity of a product. Branding is the process of designing, planning, and communicating names and identities, which aims to build or maintain a reputation.

Branding according to Menayang & Marta (2020) can be done in many ways, the most common is determining the brand personality, positioning, and identifiers. The three aspects can be used to be a brand driver for tourism destinations to attract more tourists in the region outside their own region. There are eight principles in destination branding according to Lee & Kim (2021), which are purpose, truth, aspiration, inclusive, creativity, complexity, connectivity, and time.

The stages in building a destination brand Pike & Kinsey, (2021) are (1) analysis recommendations and market search strategies (2) developing a brand identity (3) introducing the brand, namely communicating to the community (4) implementing the brand (5) monitoring, evaluation, and refresh the brand. A successful destination branding must make a brand (1) trustworthy, (2) able to convey a message, and (3) different from other brands. (4) Becoming a medium for conveying very strong ideas, (5) Exciting stakeholders and partners, (6) Exciting travelers.

According to Latukolan (2021) to design a strong Destination Brand, it can refer to the strengths of the Destination Brand. Brand strength includes Brand culture, character, personality, name, and symbol will be the aspects of determining a brand's strength. It is necessary to communicate the brand more persuasively so that tourists who are not interested will become interested in visiting.

Destination branding comprises of marketing communication, which promotes the benefits of tourism in that region. Branding would solve the reason why tourists should visit your destination (Sampurna et al., 2020). Brands must represent the beauty, uniqueness, values, culture, philosophy, and expectations of the community or stakeholders in a destination. A well-managed brand will have a positive effect on the development of tourist destinations.

Branding has many benefits, the benefits of branding Braun (2022), (1) Branding helps in reducing the choice of tourist locations (2) Branding helps in reducing an intangible impact (3) Branding would bring consistency towards other different destinations and the right time (4) Branding can

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reduce any risks inherent in making decisions about taking a day off (5) Branding facilitates proper segments of tourists (6) Branding helps to focus on integrating the efforts of producers, as well as helping to work towards the best results.

Building a destination brand provides benefits for the Setu Babakan Betawi Cultural Village, where branding will help reduce the choice of tourist locations because of the positive impression that has been embedded in the minds of potential tourists. Branding also helps in selecting market characteristics (segmentation). A consistent brand will help the stakeholders involved to have the same perception to take the right role in promoting tourism destinations.

The research by Susanti & Oskar (2018) on branding strategies in building brand equity shows that in designing a brand it must be on the characteristics and uniqueness of the destination. The characteristics possessed must be unique to a destination. The uniqueness that is built comes from the service and brand identity owned by these tourist destinations.

I Wayan Widana & Gede Sri Darma's (2018) research on smart city branding of Denpasar Bali as an effort to increase tourist visits shows the need to build brand identity, brand positioning, and city image. Identity, positioning, and image are needed to strengthen promotions and campaigns. Campaigns can be carried out through primary, secondary, and tertiary communication supported by information and communication technology to increase tourist visits.

Sitti Utami Rezkiawaty Kamil (2017) conducted research on City Branding as part of the communication strategy of the cultural and tourism office of the Central Buton district. Central Buton district has established a regional identity (brand identity) and the brand image of "the land of a thousand caves" into jargon for marketing tourism. The formulation, of city branding as a communication strategy for the tourism office is based on the regional vision and mission that is adjusted to the potential and uniqueness of Central Buton. The established branding has consistently served as the basis for Central Buton's promotion.

Masyhari Makhasi & Lupita Sari (2018) The Ministry of Tourism has two brands to do tourism marketing, namely Wonderful Indonesia and Pesona Indonesia. Wonderful Indonesia is used for foreign markets while Pesona Indonesia is used for the domestic market. The target that the Ministry of Tourism wants to achieve is to get 20 million foreign tourists in 2019 which is divided into annual targets.

Branding can be used as a differentiator or identity for a product, including tourism (Kim & Kim, 2020). Branding needs to be done because branding greatly affects the increasing intensity of tourist visits to a destination in a Country (Moya Calderón et al., 2022).

Setu Babakan does not yet have a brand as a basis for promotion. This study will identify the Setu Babakan branding factors. Through branding, promotion can be done more attractively and on target. A good promotion makes a tourist destination magnet so tourists are interested in coming to visit. The branding of tourist destinations also plays a role in maintaining the loyalty of tourists to travel back to Setu Babakan.

## **METHOD**

This study was conducted to identify branding factors based on tourist perceptions. This study identifies branding factors based on tourist perceptions, which are categorized as consumer audience research. The method used is a quantitative research method with survey and observation techniques. A quantitative survey was conducted with 82 visitors, complemented by focus group discussions (FGDs) with managers. Yunus Wulansari & Pamungkas (2021) states that the results of the study are descriptive, and empirical and can be generalized to a larger population.

## **RESULT AND DISCUSSION**

Setu Babakan as a tourist area has natural tourism with lakes as their main attraction site. Setu Babakan is harnessing Betawi Cultural Villages as a form of providing a cultural tourism. Setu Babakan tourism companion is within the rural area combined with natural environment that is still well conserved around the region. Setu Babakan located in the south of Jakarta is an attractive tourist attraction for tourists who want to enjoy a typical rural atmosphere or witness the original Betawi culture firsthand. The Betawi Cultural Village is unique because most of the residents of Srengseng Sawah Village are Betawi people who have lived in the area for a long time.

There are more female visitors to the cultural tourism area of Setu Babakan than men. 41% female and 59% male tourists. Of the education level of the respondents, 30% have a high school education. 33% have a diploma education, and 33% have a bachelor's degree / S1 degree. Others amounted to 4%. The age of the respondents is dominated by the age group of 20-30 years as much as 42%. Age 30-40 years by 31%, age 41-50 years by 21%, age under 20 years by 4%, and age over 50 years by 2%.

Visitors to the Betawi cultural tourism area are dominated by private employees at 49%, and students and university students at 13%. Civil Servants 13%, self-employed as much as 10%. traders 11% and others 4%. The income of visitors to the Betawi cultural tourism area is dominated by middle-income tourists, namely Rp. 3,000,000, - - Rp. 4,500,000, - by 42%. Income Rp. 4,500,000 - Rp. 6,000,000 at 21%. visitors who earn above Rp. 7,500,000. only 3%. The visitors to the Setu Babakan tourist area are dominated by the middle class.

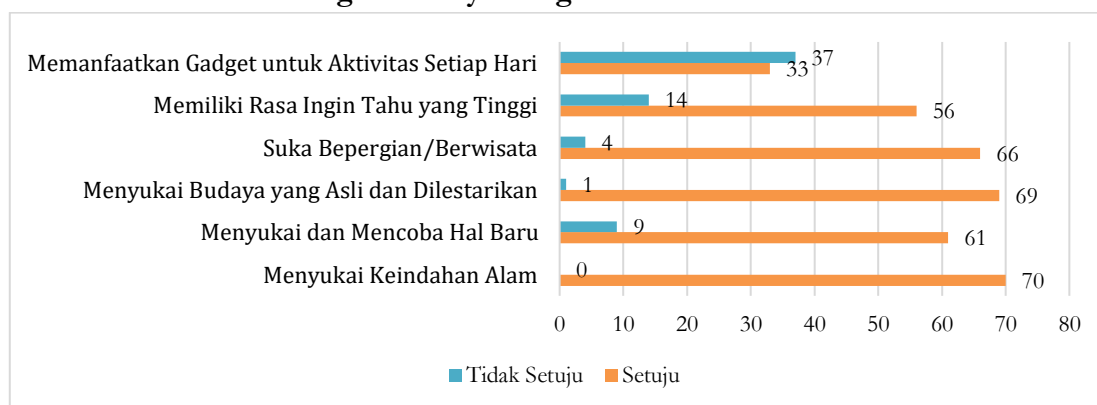
Sources of information are the main factors for viewing publications and marketing communications carried out by managers of tourist areas. Without adequate information, prospective tourists will not know and be interested in coming to a tourist attraction. Most respondents of Setu Babakan received information from social media at 43%. Internet by 31%, print media by 13%, electronic media by 12%, and others by 1%.

The majority of visitors are young men (aged 20-30), educated, and private sector employees, who primarily use social media to search for information. Setu Babakan tourists are dominated by the 20-30 year age group, included in the category of Gen Z generation or Millennial II generation who were born between 1995 - 2012/14. Generation Z according to Indrawan (2022) is a

generation that prefers to use products that can increase popularity on social media and like instant things. Generation Z prefers social media like Facebook, Instagram, and Twitter to search engines (google, yahoo). Generation Z can be influenced more by influencers than by advertising.

Brand Personality is how a destination is likened to a human personality in everyday life; down-to-earth, cheerful, happy to imagine, high class, adventurous, and so on (Araminta et al., 2020). Brand personality is carried out by psychological identification related to the preferences, lifestyle, and personalities of tourists. Psychological identification does not mean limiting tourists from enjoying the tourist area of Setu Babakan. Psychological identification is to ascertain who the right tourists are. really like Setu Babakan. Tourists who come to immense love really like the beauty of nature and culture and like to travel. Figure 1 shows the psychological identification of Setu Babakan tourists.

**Figure 1. Psychological Identification**

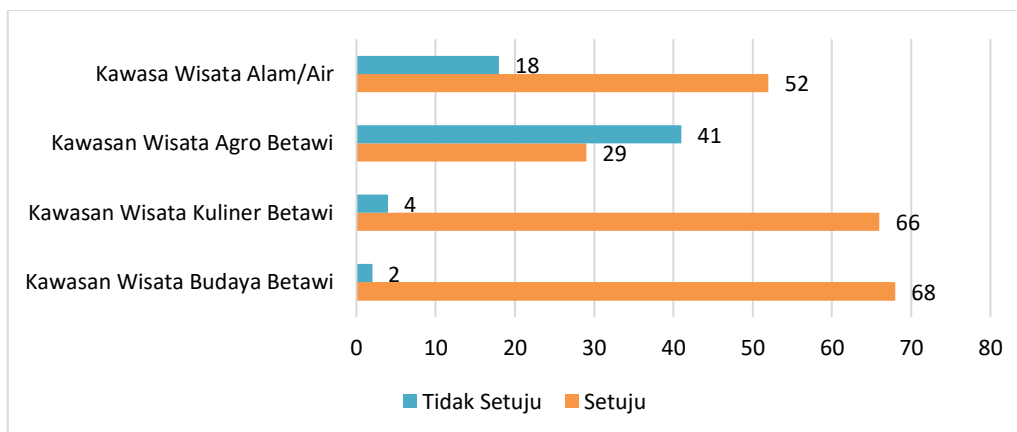


Source: questionnaire

Positioning is an important thing in marketing. Positioning represents the image to be created in the minds of consumers and must be an associative relationship that reflects the character of a product. Good positioning must be able to strengthen the market position. Good positioning must contain elements of unique claims and supporting evidence.

The Setu Babakan Tourism Area was originally a natural tourist area with Setu Babakan Lake. Then the DKI Jakarta government established the Setu Babakan area as a Cultural tourism area by establishing the Setu Babakan Betawi Cultural Village as a cultural heritage. The public is more familiar with Setu Babakan as nature/lake tourism. Setu itself means lake when people hear the word Setu Babakan is synonymous with Lake Babakan. The results of the respondents' responses stated that Setu Babakan is a Betawi cultural and culinary tourism area can be seen in Figure 2.

Figure 2. Brand Positioning

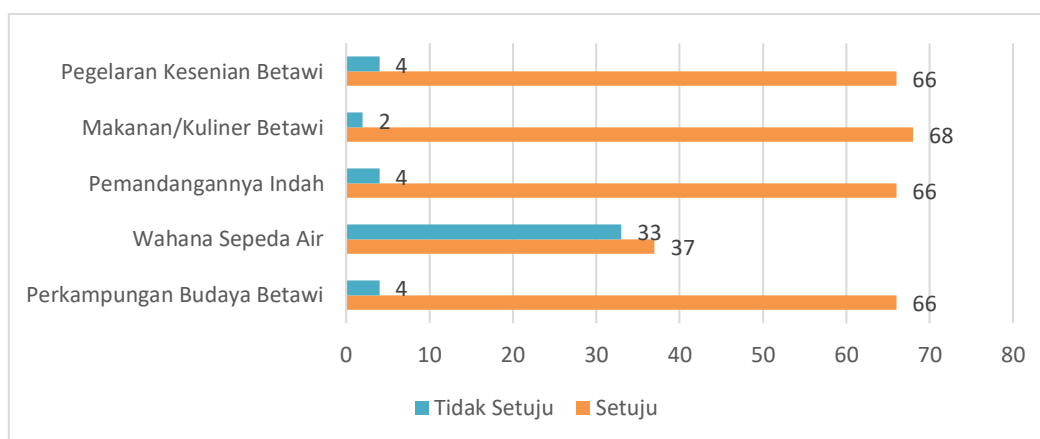


Source: questionnaire

Brand Culture explains how a brand can reflect the destination's characteristics, be it attractions, cultural aspects, historical relics, regional demographics, and the community. Brand culture is the true essence or core value of a destination (Saroglou et al., 2020).

Setu Babakan as a Betawi cultural tourism area. Betawi culture that attracts tourists to visit Setu Babakan is Betawi food or culinary, Betawi arts, and Betawi cultural villages can be seen in Figure 3.

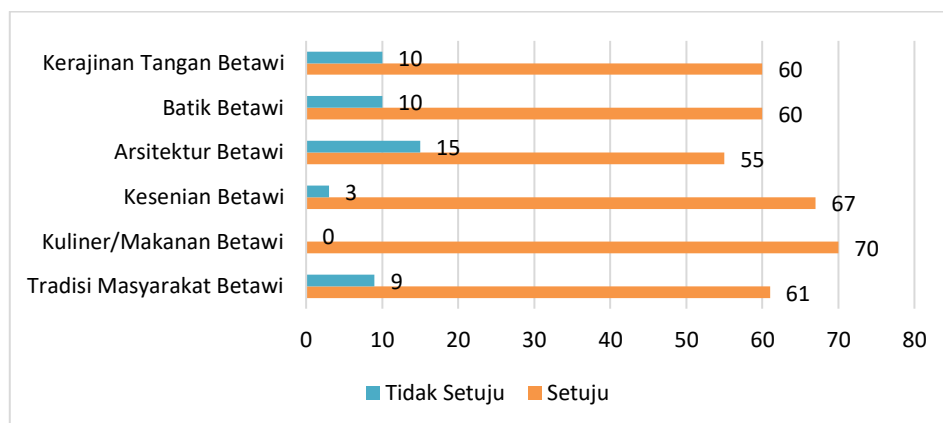
Figure 3. Brand Culture of Setu Babakan



Source: questionnaire

The designation of the Betawi Setu Babakan cultural village as a cultural heritage primarily aims to protect the cultural values of Betawi in Indonesia, such as buildings, dialects, dance, music, and drama. Setu Babakan is the learning center for tourists who wanted to get accustomed to Betawi arts and culture. The Setu Babakan Betawi Cultural Village reflects Betawi culture because Setu Babakan is the center for the development and preservation of Betawi culture. The Betawi culture in Setu Babakan that attracts tourists to visit Setu Babakan is Betawi food and cuisine, Betawi arts and the traditions of the Betawi people can be seen in Figure 4.

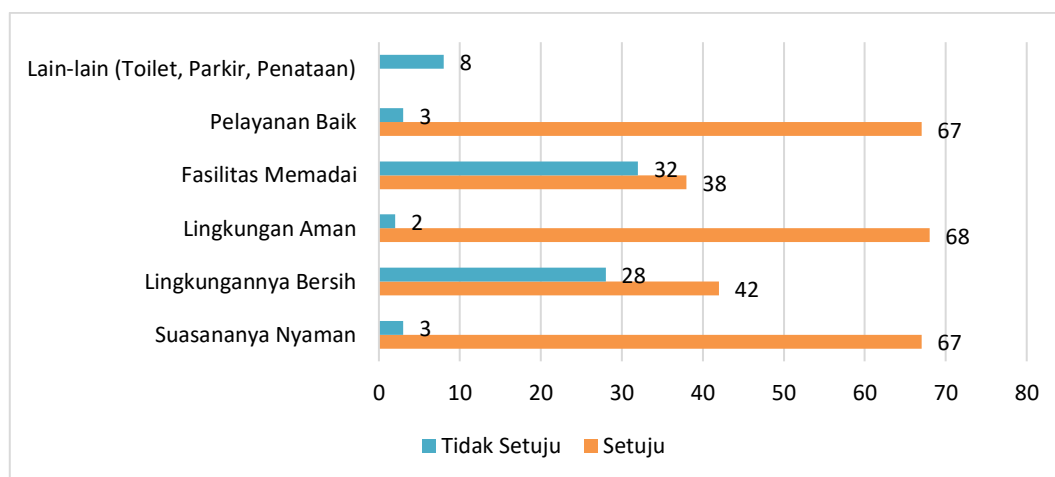
Figure 4. Brand Culture Betawi Culture



Source: questionnaire

Brand Character is defined as the capability of a destination to provide the proper experience as advertised by the marketing communication team. Brand character comprises of integrity, trust, and honesty towards tourists. Tourists who come to Setu Babakan want to have a tourist destination that is safe, comfortable, and good service as shown in Figure 5.

Figure 5. Brand Character

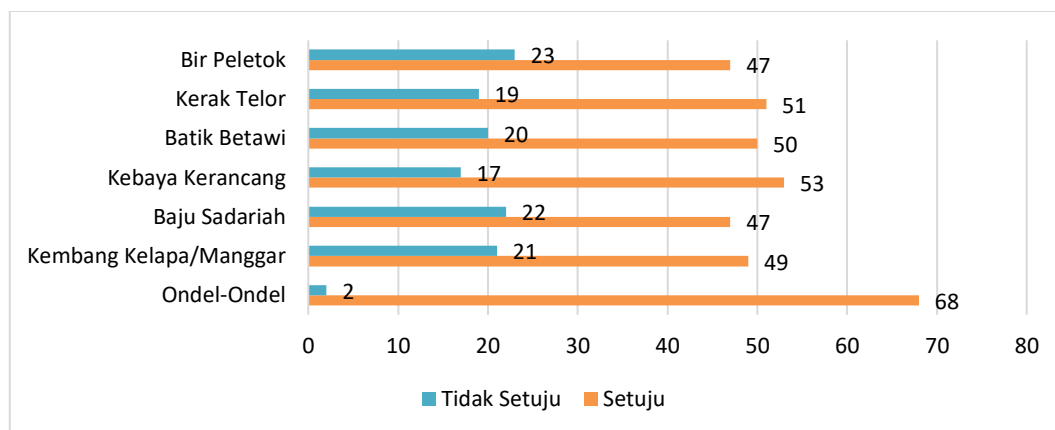


Source: questionnaire

Destination brand logos or symbols or icons are an important part of marketing tourist destinations. A logo or symbol or icon must reflect the destination's capability through appearance, nature, monuments, traditions, and the locals. Destination brand does not only apply to visual applications, but also through literature and speech. The most popular icons chosen by tourists for Setu Babakan are Ondel Ondel and kebaya Krancang which can be seen in Figure 6.



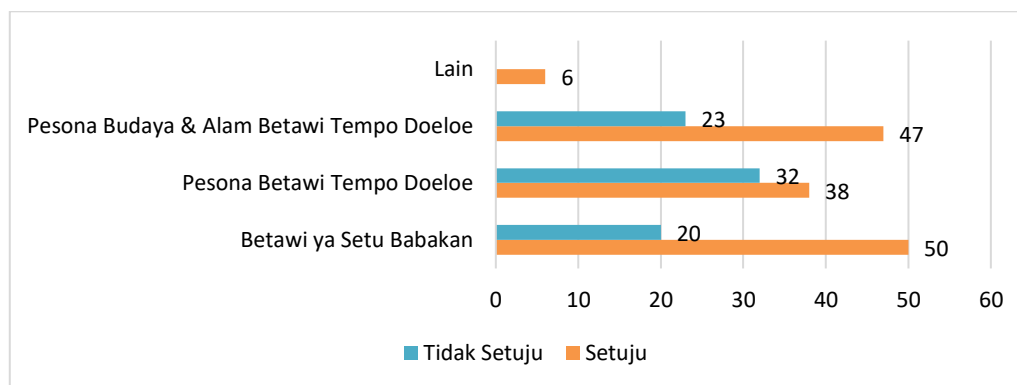
Figure 6. Setu Babakan Icon



Source: questionnaire

Slogans or taglines do not always exist in destination brands, but brand slogans are needed to communicate the brand more persuasively so that tourists who were not interested in the first place become interested in visiting. The slogan that many visitors choose is Betawi ya Setu Babakan and the cultural and natural charm of Betawi in the past, is shown in Figure 7.

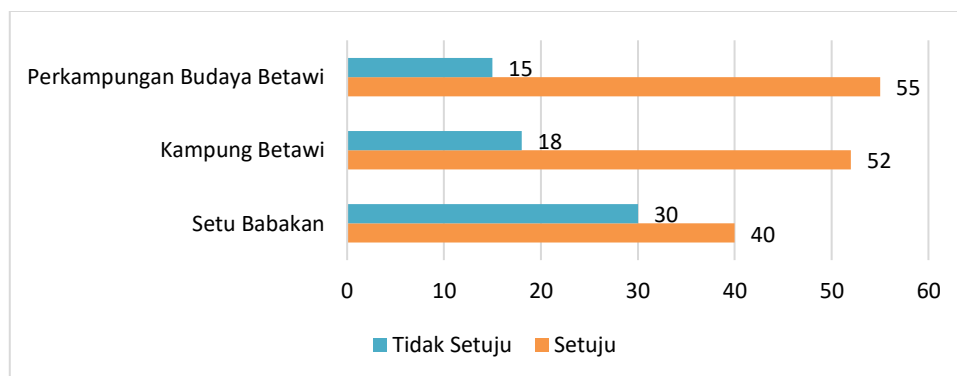
Figure 7. Setu Babakan Slogan



Source: questionnaire

Most destinations only use regional names, even for marketing tourism products. Brand name, whether in Indonesian or in English, is something important and useful in a communication strategy to target tourists. Brand will usually be unique with easy pronunciations, as well as has the capacity of being easy to remember by tourists. Usually, destinations that are ready to market their products use additional words in their brands such as Wonderful Indonesia, Incredible India, Imagine Your Korea, Malaysia Truly Asia, 100% Pure New Zealand, etc. The names that many tourists choose are the Betawi cultural villages and Betawi villages, which can be seen in Figure 8.

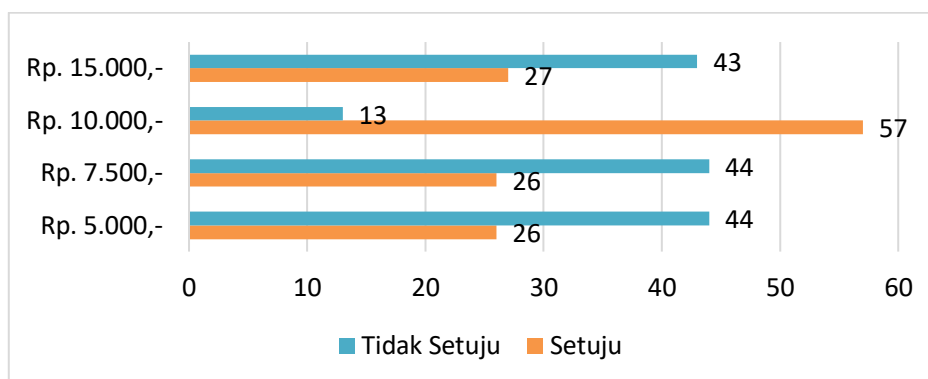
Figure 8. Setu Babakan Identity Name



Source: questionnaire

Crawford, F and Matthew, R (2002) state that there are five positionings, namely product, price, ease of access, value-added service, and customer experience [27]. The ticket price for Setu Babakan is relatively cheap for car drivers of Rp. 5000.- and motorcyclists of Rp. 2000.-. The price is for parking fees only and pedestrians do not pay tickets. The admission price recommended by Setu Babakan tourists is Rp. 10,000, -. can be seen in Figure 9.

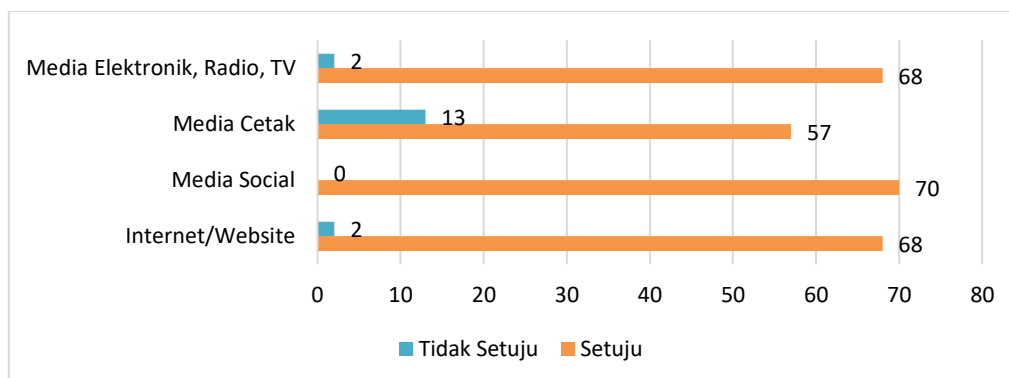
Figure 9. Admission Fee



Source: questionnaire

Branding is meaningless without communication or outreach to the community. The media recommended by tourists to promote The Setu Babakan Tourism Area are social media, the internet, and electronic media. This is in line with visitor demographics, where information on the Setu Babakan tourist destination is obtained through social media, the Internet, and electronic media as shown in Figure 10.

Figure 10. Media for Promotion



Source: questionnaire

The results of the identification of the branding aspects of the Setu Babakan Betawi cultural tourism area based on the opinions of the Setu Babakan tourists are illustrated in Table 1.

Table 1. Identification of Branding Aspects of Setu Babakan Cultural Tourism Destinations

|                     |                                                                                                        |
|---------------------|--------------------------------------------------------------------------------------------------------|
| Brand Personality   | Male 20-30 years old, internet & social media users, like traveling, like natural beauty, like culture |
| Brand Positioning : | Cultural tourism                                                                                       |
| Brand Cultural      | Culinary and Arts                                                                                      |
| Brand Character     | Safe, comfortable, good services                                                                       |
| Name                | Betawi Cultural Village                                                                                |
| Icon                | Ondel Ondel                                                                                            |
| Slogan              | Betawi Ya Setu Babakan                                                                                 |
| Promotion Media     | Social Media                                                                                           |
| Ticket              | Rp. 10.000                                                                                             |

The findings suggest that branding strategies for Setu Babakan should prioritize its cultural, culinary, and artistic identity, as well as digital promotion to reach the target audience. The majority of Setu Babakan tourists are aged 20-30 with Diploma and bachelor's education levels and use social media and the internet to obtain travel information. Love the natural beauty and culture that is preserved.

The promotion carried out by the Setu Babakan manager used printed media in the form of brochures, leaflets, and books that were distributed to schools. Promotion by word of mouth by informing Setu Babakan to schools and art galleries (Putra, 2021). The target of the Setu Babakan student promotion in DKI Jakarta is not quite right, not according to the characteristics of visitors. A brand or trademark is a unity of name, sign or symbol, slogan, or uniqueness, created to show the characteristics or identity of a product. The name or brand used by the Betawi Cultural Village is Setu Babakan. Setu means a lake that is synonymous with water tourism. The Betawi Cultural Village was determined to be the center of Betawi culture through Governor Regulation No. 92 of 2000 and is synonymous with cultural tourism (Syahbana et al., 2022). Setu Babakan managers need to determine the brand positioning of Setu Babakan as a cultural tourism area. The use of

the name Setu Babakan is less synonymous with nature tourism. The use of the name Betawi Cultural Village is more appropriate to show branding that the Setu Babakan area is a Betawi cultural tourism area. Betawi cultural tourism in the form of Betawi art can be enjoyed by tourists for free during Betawi art performances. Art performances at Setu Babakan are the music of Gambang Kromong, Samrah, Gambus, Qasidh, Hadroh, Keroncong Betawi, and Tajidor. Lenong Art, Renggong Dance, Ondel Ondel, Betawi Wayang, Betawi Mask. Traditional ceremonies in Setu Babakan are Penganten Sunat, Pindah Rumah, Khatam Qur'an, and Nujuh Bulan.

Culinary culture is the mainstay of Setu Babakan because it is difficult to get Betawi specialties outside the tourist area of Setu Babakan. Betawi specialties in Setu Babakan such as Kerak Telor, Laksa Betawi, Soto Betawi, Toge Goreng, Gabus Pucung, Semur Jengkol, Asinan Betawi, Nasi Ulam, Sayur Besan, Bubur Ase, Ketoprak. Betawi cakes such as Kue Rangi, Dodol Betawi, Roti Buaya, Kue Cucur, Kembang Goyang, Kue Pancong, Kue Cente Manis, Ongol Ongol, Roti Gambang. Betawi drinks in the form of Bir Peletok, Es Selendang Mayang.

Branding can also be done by creating a logo and a take line. Through names, logos, and take lines, it can represent cultural and natural tourism destinations. The logo that represents Betawi culture is Ondel Ondel. Ondel Ondel is a Betawi art that has a philosophy as a symbol of strength that can maintain security, order, toughness, brave, firmness, honesty, and anti-manipulation. Before it was known as a typical Betawi art, Ondel Ondel was a repellent of bad luck. Ondel Ondel is one of the Betawi icons out of Eight Betawi icons set by the governor of DKI Jakarta. The Eight Betawi icons are Ondel-Ondel, Kembang Kelapa, Gigi Balang, Batik Betawi, Baju Sadariah (Sadarie), Kebaya Kerancang, Kerak Telor, Bir Pletok (Asy'ari et al., 2021).

The brand must also reflect the beauty, uniqueness, and character of Setu Babakan which is safe, comfortable, and with good service. Through branding, promotions can be more attractive and right on target, making tourist destinations a magnet for tourists to visit. Branding destinations that have succeeded in making a brand can convey a different message from other brands. Brands become a medium to convey ideas and attract tourists.

## **CONCLUSION**

Establishing Setu Babakan's brand identity as a Betawi cultural tourism destination is a strategic step in strengthening its image, increasing its appeal, and expanding its promotional reach to a wider audience. A strong brand identity enables Setu Babakan to appear consistent and authentic across various promotional media, both digital and conventional. Through visual elements such as logos, colors, slogans, and distinctive Betawi cultural narratives, Setu Babakan is able to showcase its uniqueness as a center for the preservation and development of a vibrant and dynamic local culture. Promotional media, such as social media, the official website, documentary videos, banners, and brochures, play a crucial role in effectively conveying this identity message to the target audience. Consistency in the use of brand identity across platforms is key to building a strong and positive perception in the minds of the public, both domestic and international tourists. With the right brand identity, Setu Babakan becomes not only a tourist destination but also a symbol of

Betawi cultural pride. This contributes to increased tourist visits, the preservation of local culture, and the development of the creative economy of the surrounding community.

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