



ASSESSING THE IMPACT OF THE *JIWA JAGAD JAWI* VIDEO ON INDONESIAN CULTURAL AWARENESS AS TOURIST ATTRACTIONS

Custódia Alexandra Maria da Conceição de Araújo

Sanata Dharma University

Email: custodiaalexandra94@gmail.com

ABSTRACT

Indonesia, as one of the largest countries in the world, has a rich culture spread across its seventeen thousand islands. The promotional video Jiwa Jagad Jawi that was launched in 2022 in a theme of rediscovering the mind, body, and soul of Java whilst promoting several destinations in Java, and seeks to show the depth of Javanese culture while promoting its various destinations. This research investigates the impact of videos on awareness of Indonesian culture as a tourist attraction through examining content and audience reactions. Using a qualitative approach, this analysis investigates how the film depicts Indonesian culture, traditions and landscapes, as well as the responses received from global YouTubers who re-uploaded the video. The research results show that Jiwa Jagad Jawi video effectively strengthens Indonesia's cultural heritage, increasing its attractiveness as a tourist destination. Despite various interpretations, the video has emerged as an important influence in shaping perceptions of Indonesian culture and driving tourist behavior. This underlines the importance of digital media in cultural promotion and sustainable tourism development. This comprehensive analysis aims to provide valuable insight into utilizing digital platforms as a powerful tool to foster cultural appreciation and encourage tourism growth in Indonesia.

Keywords: *cultural awareness, tourist attractions, YouTube, audience reactions.*

1. Introduction

Indonesia can be categorized as one of the biggest countries in the world after Russia, Canada, China, Brazil, and America, which is about 1.910.931,32 KM² wide (Badan Pusat Statistik/BPS). Based on the statistical data from BPS 2014, Indonesia has more than seventeen thousand islands, including the five biggest islands. Due to these facts, Indonesia is well known for its cultural richness as a multi-cultural country. There is a lot of cultural heritage, such as artifacts and cultural sites, found all over Indonesia, from Sabang to Merauke. The diversity of traditions in every community also proves the richness of Indonesian culture. Preserving the nation's cultural heritage has always been an important mission, particularly during rapid technological development. Hence, the use of information and communication technology (ICT) has transformed the promotion of cultural attractions as they serve as a tool for improving a region's tourism development. As one of the principal areas of economic growth, travel and tourism are worth exploring in studies, particularly to support the development and advancement (Middleton, Fyall, Morgan, & Ranchhod, 2009).

There is a growing interest in digitizing projects of cultural heritage in Indonesia as it offers a solution to promote and preserve cultural heritage tourism. Due to the advancement of information and communication technologies, studies have shown an emphasis on promoting tourism using various digital platforms. Some of the platforms that have been studied were videos, motion graphics, websites, and social media (Muslimin, Cahyadi, & Aswar, 2018; Rosianta & Sabri, 2018; Salim & Som, 2018; Foronda-Robles, Mondelli, & Carboni, 2020; Permana & Sucipta, 2020; and Yonanda & Usman, 2021). Technology is always developing and is always used to support human activities. The easiest example is the presence of gadgets

as a means of communication and searching for information. Technology can be viewed positively when it brings great benefits and helps human activities. However, technology can also be seen as negative if it has a bad impact on society, for example changes in values that lead to negative things or so on. This increasingly rapid technological development or progress has an influence on various areas of human life, one example being the social and cultural fields. One of the consequences of technological progress, which has a positive impact in the social and cultural fields, is the increase in the economic sector, (Kompas.com, 22/02/2022). Technology, particularly the Internet and social media, has enabled the rapid exchange of cultural ideas, values, and practices on a global scale. This increased connectedness has facilitated cross-cultural understanding and collaboration, enabling people to learn about and appreciate diverse cultures. At the same time, it has led to the spread of global popular culture, which can sometimes overshadow or displace local customs and traditions. Social platforms such as YouTube play a crucial role in disseminating information among individuals.

Among these platforms, YouTube stands out as a significant tool for transmitting information globally. This allows us to gain insights about different countries without physically visiting them. Through YouTube, we can explore the cultural and economic richness of various nations. Nowadays, people spend a lot of time to watching videos on YouTube, ranging from short to long ones. While some videos may be uninteresting, others captivate viewers. Social media and video sharing websites have become daily use platforms of society today. YouTube is the most prominent website, leading the video sharing platforms to date. YouTube's reported revenue for 2021 was about 24 billion USD (Statista, 2022).

The *Jiwa Jagad Jawi* video stands out as a prime example, having successfully captured the attention of YouTube enthusiasts. This video has garnered numerous views and comments, as well as being shared by several YouTubers in the United States of America. *Jiwa Jagad Jawi* video takes audiences on a captivating journey through the heart of Java, Indonesia, following the transformative experiences of a woman as she immerses herself in the island's rich cultural tapestry. Central Java becomes both a physical and spiritual landscape for her exploration, a realm where ancient traditions and modern life intertwine seamlessly. At the core of the film lies the protagonist's profound quest for meaning and enlightenment. As she delves deeper into Java's cultural heritage, she discovers a profound sense of noble consciousness that ignites within her a newfound appreciation for life's intrinsic values.

Through the lens of her personal journey, viewers are invited to contemplate the universal themes of identity, purpose, and the interconnectedness of all things, (Siaran Pers, Jakarta, 23 November 2023). *Jiwa Jagad Jawi* video is notable for depicting the wonders of Javanese art and architecture, featuring ancient temples such as Borobudur and Prambanan alongside captivating dance performances and natural landscapes. Through its captivating storytelling and visual splendor, the film serves as a powerful ambassador for Indonesian culture, aiming to inspire curiosity and appreciation among audiences around the world. With this background, this article attempts to examine the impact of the film *Jiwa Jagad Jawi* video on awareness of Indonesian culture as a tourist attraction. Specifically, this research seeks to explore how the film influences perceptions of Indonesian culture among domestic and international audiences, thereby shaping tourist preferences and behavior. Through analysis of audience reception, online engagement metrics, and stakeholder perceptions, this research aims to explain the diverse impacts of *Jiwa Jagad Jawi* video on cultural promotion and tourism development in Indonesia.

2. Literature Review

2.1. Cultural Tourism

Cultural tourism is a type of tourism that focuses activities on cultural tourism attractions. Cultural tourism attractions are all forms of culture that can attract tourists. This attraction can

be in the form of cultural heritage from the past (sites/heritage) or living cultural values (Suwena & Widyatmaja, 2010). This form of tourism is probably the earliest emerging form of tourism in the world and is likely to be the focus of tourism development in the future (Richards, 2003). Culture is something that cannot be separated from human life. As individuals, culture shapes human identity and personality. Meanwhile, as a cultural group, it becomes socio-cultural and forms communities (Kistanto, 2017). In simple terms, the 19th-century anthropologist, Edward Taylor, defined culture as “Something complex which includes knowledge, belief, art, morals, law, custom, and many other capabilities and habits acquired by man as a member of society.” (Tylor 1871 in Kistanto 2017). This definition shows how broad the dimensions of cultural coverage are.

Humanities studies often divide it into material and non-material dimensions (Hahn, 2018). The material dimension of culture or material culture is also often called artifacts, objects, or things. This dimension includes all kinds of natural and artificial objects (Hahn, 2018). All physical objects involved in human activities, such as shelter, clothing, and tools, are classified as material culture. Material culture is the cultural dimension most easily seen as an object of tourist attraction. Tourist visits to museums to see collections of historical relics or exotic ethnic objects are one example. Historical and archaeological sites, traditional buildings, and monuments are other examples. Technically an artificial tourist attraction such as a ride for games is material culture.

2.2. Indonesian Cultural Tourism

Cultural tourism, as defined by the UN General Assembly on Tourism, covers a spectrum of experiences in which visitors seek to immerse themselves in the tangible and intangible cultural aspects of a destination. This includes aspects such as art, heritage, cuisine, literature, and music, among others (UN Tourism General Assembly, 2017). Indonesia, known for its diverse cultural heritage, has many tangible and intangible cultural assets that attract tourists globally (Davidson, 1991). Tangible artifacts such as temples and historical sites blend with intangible riches such as folk songs and traditional norms, reflecting the country's rich cultural heritage (Permadi & Fauzi, 2011). Indonesia's geographic diversity plays an important role in shaping its cultural landscape, and each region contributes unique traditions and lifestyles. This geographical influence is intertwined with historical heritage, thus further enriching the nation's cultural mosaic (Permadi & Fauzi, 2011). Preserving Indonesia's cultural identity is a necessity, fostering national unity and fostering intercultural understanding (Manuaba, 1999). Vesajoki (2002) emphasizes the dynamic nature of culture, which continually develops and adapts to contemporary contexts.

2.3. Digital era and cultural promotion

In the contemporary digital era, social platforms such as YouTube are emerging as powerful tools for cultural promotion. The *Jiwa Jagad Jawi* video, which was released in 2022 by the Indonesian Ministry of Tourism and Creative Economy, succeeded in attracting widespread attention both at home and abroad. This promotional film provides a holistic picture of Indonesian culture, showing both real and unreal dimensions. The appearance of reaction videos to *Jiwa Jagad Jawi* indicates its impact in attracting audiences and stimulating discourse around Indonesia's cultural heritage (Manuaba, 1999). Notably, although previous tourism campaign videos such as “Indonesia: Zamrud Khatulistiwa” in 2009 sparked similar reactions, *Jiwa Jagad Jawi* differentiated itself by adopting a storynomic approach, which encouraged deeper audience involvement (Vesajoki, 2002). The spread of reaction videos to *Jiwa Jagad Jawi* is more than just engagement; it serves as a platform for creators to interpret and represent Indonesian culture to their audiences. Through these videos, the creators not only convey their impressions of Java as a tourist destination, but also contribute to the narrative around

Indonesia's cultural identity. However, the nuanced interactions between representation, interpretation, and promotional objectives of *Jiwa Jagad Jawi* require further exploration. The intersection between tourism promotional narratives and audience-generated content underscores the dynamic nature of cultural promotion in the digital era (Permadi & Fauzi, 2011).

2.4. *The role of video Reaction*

Reaction videos indeed play a significant role in contemporary cultural practices, particularly within fan communities. Gray et al. (2007) argue that these videos allow fans to affirm their shared enjoyment of specific content, thereby fostering a collective fan identity. Additionally, reaction videos provide creators with a platform to express their genuine thoughts and opinions, contributing to the construction of a collective fan identity (Bird, 2011). Kim (2016) outlines the generic structure of reaction videos, comprising three main parts: introduction, middle, and end. The introduction serves as a greeting to the audience, while the middle features the reactions, facial expressions, gestures, and comments of the creator. Finally, the end typically includes further discussion or additional opinions from the creator.

Furthermore, reaction videos serve as a potent marketing and promotional tool, as demonstrated by South Korean boy band BTS's utilization of fan reaction videos for promotional purposes (UCLA, 2018). With the potential to garner tens of millions of views, reaction videos on platforms like YouTube offer marketers an opportunity to engage with a vast audience. Just as in other social media marketing contexts, YouTube has become a significant channel for endorsers, influencers, and promotions (IAB, 2009). For marketers, building a following on YouTube validates their efforts and facilitates the viral distribution of their brand across various channels.

2.5. *Experiential Marketing and Cultural Awareness*

Experiential marketing as described by Kotler and Keller (2016) is a strategic approach that aims to involve consumers through direct experience, establishing an emotional connection with a brand or concept. In the context of cultural awareness, this strategy becomes a powerful tool for immersing individuals in the cultural elements of a particular region or community, fostering a deeper understanding and appreciation of their cultural heritage.

The *Jiwa Jagad Jawi* video exemplifies the principles of experiential marketing, as explained by Schmitt (1999), through a multisensory depiction of Indonesian culture, especially focusing on the Jawi community. Produced by Wonderful Indonesia, this video goes beyond traditional entertainment, offering audiences a transformative journey into the heart of Indonesia's rich culture. According to Pine and Gilmore (1998), experiential marketing aims to create memorable experiences that leave a lasting impact on participants. *Jiwa Jagad Jawi* achieves this by not only entertaining but also educating and inspiring viewers about the customs, traditions and values of the Jawi people. Through vibrant cinematography and authentic storytelling, the film invites viewers to actively participate in the cultural journey depicted on screen, thereby increasing their engagement and retention of cultural knowledge.

Additionally, Sundbo (2007) emphasized the importance of authenticity in experiential marketing initiatives. In the case of *Jiwa Jagad Jawi*, authenticity is paramount to its success, as the film depicts Jawi culture respectfully and accurately, avoiding stereotypes or caricatures. Through collaboration with local communities, cultural experts, and artists, the filmmakers ensured that the film authentically represented the lived experiences and traditions of the Jawi people, thereby increasing its credibility and impact on cultural awareness.

In assessing the impact of *Jiwa Jagad Jawi* in raising awareness of Indonesian culture as a tourist attraction, it is important to investigate the diverse responses the film elicited. While reaction videos offer insight into viewers' perceptions and interpretations, they also raise

questions regarding the authenticity and fidelity of cultural representations. Therefore, a comprehensive analysis of the promotional narrative and audience reception is very important in measuring the effectiveness of *Jiwa Jagad Jawi* in promoting Indonesian cultural heritage on a global scale

3. Material and Methodology

This research uses a qualitative approach to explore the impact of the video *Jiwa Jagad Jawi* on awareness of Indonesian culture as a tourist attraction. Qualitative methods allow for exploration and in-depth understanding of individual experiences, perceptions and attitudes (Creswell & Poth, 2017). Through qualitative analysis, researchers can reveal rich insights into how the film influences cultural awareness and audiences' perceptions of Indonesia as a tourist destination.

The research in this study adopted an audience reception framework based on cultural studies. This framework views YouTubers as active interpreters of media, shaping audience meanings through their own cultural ideologies and productions (Hall, 1999; Jenkins, 2003). Thus, in this study, response videos are treated as cultural data and not as ethnographic audience data. This study only examined response videos for *Jiwa Jagad Jawi*. Focus on the content of the response videos themselves and aim to understand how viewers engage with and interpret the original content in terms of their own cultural experiences This study is based on the knowledge, which provides information gathered from the analysis of the movie *Jiwa Jagad Jawi* that was re-uploaded on YouTube. Knowledge base refers to data from sources such as social media, online forums, and user-generated content (Berg, 2009). By re-examining the data, researchers can gain valuable insights into audience reactions, interpretations, and engagement with the cultural content of the video.

This study has used narrative design to collect the retrospective review of the *Jiwa Jagad Jawi* video. A narrative approach allows researchers to explore the information, experiences, and meanings embedded in individual responses to the film (Riessman, 2008). Organizing the data narratively enables researchers to identify patterns, themes, and relationships that explain the impact of film on cultural awareness.

In the data analysis process, researchers will carefully organize and make sense of the comments and reposts about the *Jiwa Jagad Jawi* video. Researcher will use thematic analysis techniques to find common themes, patterns, and feelings shared by viewers (Braun & Clarke, 2006). By categorizing and comparing these elements repeatedly, the researcher will uncover how the film influences how viewers see Indonesian culture and why they might find it appealing as a place to visit. This method helps researchers understand in a clear and straightforward manner how the film impacts viewers' opinions.

Table 1.1; Fourteen *Jiwa Jagad Jawi* video reactions uploaded in the year 2022.

Nº	Channel	Title	Subscriber	View	Likes	Comment
1	NULOOK	Reaksi Orang Korea Shock Lihat BOROBUDUR Wonderful Indonesia 2022 “Jiwa Jagad Jawi” Reaction (Uploaded 16 Mar 2022)	305K	456.774		270
2	SALLO!	Korean Idol Reaction Wonderful indonesia 2022 “Jiwa Jagad Jawi” (with Loudi) (Uploaded 13 Apr 2022)	68.5/k	98.129	5.1K	251
3	Dale Grant actor	Wonderful Indonesia 2022 Reaction Jiwa Jaga Jawi	82.4K	61.862	2.1K	145

		(Uploaded 3 Mar 2022)				
4	Tri Fate Geo	mericans React to Wonderful Indonesia 2022 "Jiwa Jagad Jawi" (Uploaded 19 Feb 2022)	146K	47.333	2.4K	120
5	Pall Family	Wonderful Indonesia 2022 "Jiwa Jagad Jawi"! Pall Family Reaction! (Uploaded 15 Feb 2022)	91K	28.880	1.6K	147
6	Reactions by D	Wonderful Indonesia 2022 "Jiwa Jagad Jawi" - REACTION - wow so much to take in! (Uploaded 17 Feb 2022)	202K	25.233	1.2K	83
7	Nadia Valeria	INTERNATIONAL REACTION: Wonderful Indonesia 2022 "Jiwa Jagad Jawi" (Uploaded 16 Sep 2022)	88.5K	21.980	717	
8	Seagull the Explorer	Reaksi Belarusia terhadap "Wonderful Indonesia 2022 "Jiwa Jagad Jawi" (Uploaded 21 Apr 2022)	2.61K	16.285	851	174
9	Tatla TV	Wonderful Indonesia 2022 "Jiwa Jagad Jawi". Pakistani Reaction. (Uploaded 17 Feb 2022)	128K	12.551	621	49
10	PxHarlie	WOAH WONDERFUL INDONESIA 2022 "Jiwa Jagad Jawi"!! VIDEO PARIWISATA TERBAIK!! [FILIPINO REACTION (Uploaded 24 Feb 2022)	147K	11.544	614	60
11	Twins SF	TWINS REACTS TO WONDERFUL INDONESIA 2022 "Jiwa Jagad Jawi" (Uploaded 25 Feb 2022)	18.4K	11.029	457	79
12	FrankValchiria	Reaction Wonderful Indonesia 2022 "Jiwa Jagad Jawi" (Uploaded 21 Feb 2022)	7.8K	7.859	482	43
13	Meet Jacky	Wonderful Indonesia 2022 "Jiwa Jagad Jawi" Dutch Couple REACTION (Uploaded 2 Mar 2022)	76.8K	3.293		161
14	King Neu	Wonderful Indonesia 2022 "Jiwa Jagad Jawi" REACTION (Uploaded 13 Jul 2022)	38.3K	2.357	125	13

4. Result And Discussions

The *Jiwa Jagad Jawi* promotional video uploaded via the Official Account of the Indonesian Ministry of Tourism and Creative Economy entitled 'Wonderful Indonesia' on February, 5 2022, succeeded in attracting quite a lot of attention from both Indonesian and international audiences. This video is a story concept that refers to the concept of the stages of

life in the Borobudur temple, as a universal book of human life. The Spiritual Value of Borobudur is a guide for human life that is not attached to one religion and belief, which tells the story of the cosmic journey of man in the stages of consciousness to the journey of seeking great peace in the cultural history of the land of Java and Borobudur.

In the video, there is a traveller who wants to travel to Java. She takes cultural and spiritual trips in Java. Here she felt a sublime awareness, felt open her eyes. Her heart longs for the sublime beauty of the land of Java. She Unwrapped Diversity: From the rich cultural heritage of Java, she learned several pieces of information about several customs and traditions. Every encounter she meets along the way is a notable lesson; there is equilibrium in humanity, and human beings are intertwined regardless of color. Among the rolling hills or calm lake, she discovered that she could have a lifetime relationship with the earth. She learned Rukun from the older and old—saman, the “deepest respect for all known beings.” When she went to a library, she saw crystals, and she found java mystical teachings secrets. Delving deep into sacred practices, legends, and artifacts, she discovers age-old wisdoms about human life, reason, and the ties between time, the present, and the future. After several stops to Java’s spiritual core to join meditation centers, the protagonist undergoes a dramatic internal change. Due to this, she can quickly reflect, work towards self-awareness, and restores her unconsciousness to a more profound place, beyond both inherent panic and onus, where she can instinctively loathe life and her place in it. Moreover, fervent and invitational welcoming communities throughout Java dramatize the essence of genuine human links. The feeling of unity presents itself as local sympathy, and loving one neighbor acts spiritually. She learns that real happiness and fulfillment appear when a person is part of a more extensive unit of world initiation. Her journey of integration in well-being takes her on a healing journey through yoga, traditional healing, and holistic practices. Her discovery of the interconnectedness of the physical, emotional, mental, and spiritual domains lays the foundation for her well-being journey and cultivates a holistic state of being and inner harmony. Her ethos and itinerary of “gotong royong,” or mutual reciprocity, inherent in Javanese culture, have unveiled and awoken the desire to find ways to help and work for others’ well being. She learned the power and transformation of voluntary service and selfless acts from community and volunteer events. After her reflection journey, the wanderer decided to reintegrate all the timeless teaching and values she would, have she would back, integrate it into her life. She wanted to live the highest integrity, empathy, and mindfulness, thinking and speaking and working for others as the *Jiwa Jagad Jawi*. Through her transformative odyssey across the expanse of Java, she not only beholds the extraordinary beauty of the land but also unearths profound wisdom, spiritual fulfillment, and a deeper connection to the universal essence of humanity.

4.1. Indonesian Tapestry: A Living Showcase of Culture and Tradition

Jiwa Jagad Jawi is an impressive exhibition of Indonesia's cultural wealth by demonstrating mesmerizingly the multifaceted culture and arts of the country. The core of it is sinden a Javanese traditional vocal style. Its melodies, imbued with everlasting grace and rhythmic intricacy, become the door to Indonesia's musical legacy, encompassing listeners in the depth of Javanese cultural heritage. Made out the video is the world of Indonesian Wayang, the ancient myths and legends being inspired by mesmerizing puppetry performances set to enchanting gamelan rhythms. Besides being entertaining, this art form also works as a medium to save Indonesia's vast amount of storytelling culture. The Javanese traditional music rhythm breathes through the whole video, giving every scene with spiritual feeling and ancestral wisdom. These tunes, handed down from generation to the next one, show us the high level of the Indonesian cultural heritage. In the spotlight are the stunning Indonesia's traditional clothing, featuring impressive kebaya dresses and detailed batik sarongs that serve as colorful representations of cultural identity. Every piece narrates a story, inviting visitors to explore the

rich Indonesian textile tradition. This video highlights the rituals and spiritual practices, which explain the Indonesian culture and their strength in rising above the hardships. The Javanese poetry delves even deeper; a lyrical picture of cultural significance comes to life through it. Through metaphor and imagery, these timeless poems give a glimpse of Indonesian soul, elevating the narrative with deep spirituality. At the core of the video is the mesmerizing appeal of gamelan music, whose rhythmic intricacy and harmonic resonance is embedded in each scene with evocative melodies that capture the essence of Indonesia's musical heritage. From the graceful traditional dances to the intricate art of batik, video spotlights Indonesia's cultural diversity and makes the audience want to dive deeper in exploring the movement, expression, and artistic expression innovations of the Indonesian people. The sensory experience of Indonesian cuisine completes the viewing experience as it appeals to both the visual and gustatory senses as it takes the viewer through bustling markets and traditional kitchens to experience through the stories of cultural heritage and culinary exploration.

Through its evocative depiction of these diverse elements, *Jiwa Jagad Jawi's* video emerges as a moving paean to the richness and vibrancy of Indonesian culture, taking viewers on a journey of transcendent discovery and appreciation.

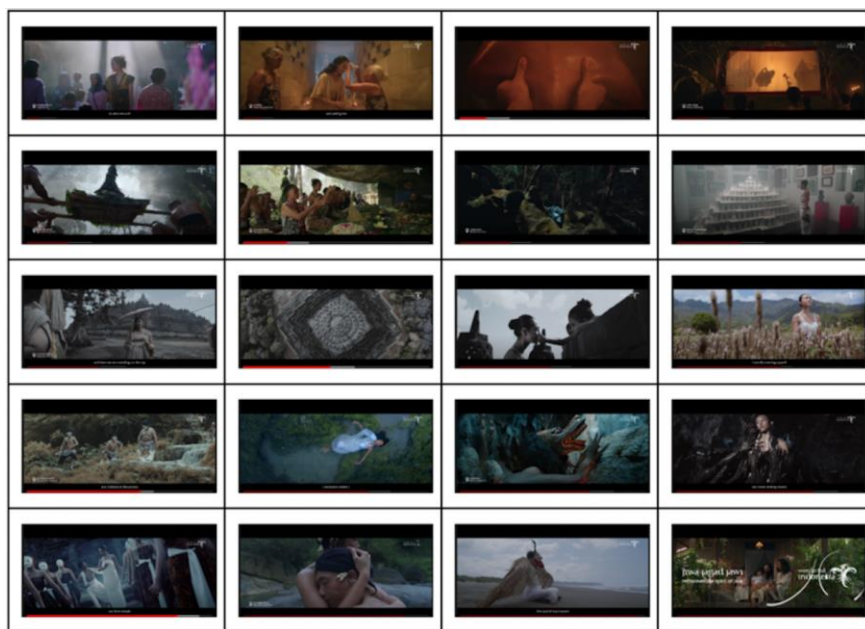


Figure 1: Jiwa Jagad Jawi ^{SEP}

Source: Screen Capture from official video of Jiwa Jagad Jawi

4.2. Reaction on the Jiwa Jagad Jawi video

The creators of reaction videos immerse themselves in the vibrant Javanese culture portrayed in the Jiwa Jagad Jawi promotional tourism video. As the video unfolds, they weave their thoughts and perceptions into a rich commentary, punctuated by expressive gestures and facial expressions that reflect their engagement with the content. The video begins by introducing a Javanese woman embarking on a journey of self-discovery, seeking to reconnect with her roots, identity, and family. The creators express curiosity and anticipation as the story progresses, their commentary reflecting the depth of the narrative. The creators' expressions intensify as the video showcases iconic Javanese landmarks, with the majestic Borobudur Temple commanding their attention. They marvel at the intricate Javanese traditions depicted throughout the video, from the solemn rituals of worship to the lively cultural festivals.

Below are highlighted reactions from YouTubers (see table 1.1) who reposted the *Jiwa Jagad Jawi* video, providing their feedback on the content. These comments reflect the responses and reactions that emerged while they watched the video.

Table 1.2: Highlighting the top fourteen YouTubers' commenters.

YouTuber	Awareness	Perception
SALLO	"If I watch a video like this, I want to go there. Jogja is a city of culture."	-
Tri Fate Geo	"So much more traveling to any country, where they get to experience the culture. Got to experience some of the culture."	-
Nadia Valeria	"Curious about Indonesia. I did not think that this country has so many cultures. A magical area. It is really cool the way they show their culture in this video. The culture, spirituality, its aesthetics, landscapes. It's really beautiful."	-
Meet Jacky	"Indonesia has diversity in culture. So much culture, definitely. For the young generation, this video is quite great. The depth of the culture, myth, and history."	-
NULOOK	-	"Mystery, ritual, and how wonderful it is that this tradition can still be preserved."
Dale Grant actor	-	"Peace, relaxation, worth visiting, and spiritual inner."
Pall Family	-	"Javanese culture tradition. Twenty messages in one. Indonesia's culture in general. Java spirit."
Reactions by D	-	"You've got to visit this place at least once. History is just amazing, spiritual, and so much total in it. Training of the mind to be at peace, not to be stressed."
Seagull the Explorer	-	"I would definitely love to go there. A peaceful and very spiritual video. List the places in the video to visit."
Tatla TV	-	"Deeply meaningful. Lost in this video."
PxHarlie	-	"Discovering natural heritage or ancestors, reconnecting to traditions and cultures as Javanese people. Where you come from. History is part of you. This video shows the tradition and culture of Javanese people."
Twins SF	-	"Javanese culture, tradition, and history. You can't know your origin if you do not know the history, because we are the result of our history. Preserve your tradition. Really a masterpiece."
Frank Valchiria	-	"Such a cultural video picture in Indonesia. From this video, the YouTuber wants to visit Indonesia. Traditional textile. Feels close and humane. A celebratory video, either for touristic purposes done by a country to entice people visiting."
King Neu	-	"Goosebumps, peaceful. We barely see or hear this here in the U.S."

4.3. Awareness

Such remarks suggest that the video is successful as it shows off the country's cultural wealth and diversity, thus connecting to viewers emotionally and intellectually. They note that the cities are places they want to visit and suggest that this educational video might help to increase understanding and respect for Indonesian culture. Video campaign "Indonesia as a cultural destination" has a potential to attract tourists who are looking for the cultural immersion.

4.4. Perception

The feedback elicited from the emotional and perception comments shows the viewer's emotional and perceptual effect of the video. They guide such feelings as the peace, relaxation, and spirituality, which people might get, from the cultural content of the video. Moreover, they reveal the depth and complexity of Indonesian culture implied in the video, thus highlighting the emotional engagement of viewers. These emotional and perceptual responses additionally increase the appeal of the cultural sites as tourist attractions by projecting them to be destinations for transformational activities.

Each scene elicits a completely unique reaction from the creators. They are captivated by the serene splendor of Kahyangan Dlepih, enchanted by the rustic charm of Tembi Tourism Village, and enthralled by the ancient importance of Kotagede. Their statement serves as a bridge between the audience and the cultural richness on display. The video focuses on important Javanese cultural symbols that spark lively discussions among the creators. They talk about the meanings behind Semar, a significant spirit in Java, and appreciate the intricate designs of Javanese batik and traditional clothing. The creators show their excitement as they recognize familiar patterns in Javanese masks and enjoy the beautiful melodies of traditional Javanese songs. Towards the end of the video, with the message "Rediscover the Spirit of Java," the creators' express how deeply moved they be by the experience shown in the video. They admire the strength of Javanese culture and the lasting beauty of its historical sites. Overall, the creators' reactions show how powerful storytelling can be and highlight the unique legacy of Javanese culture featured in the *Jiwa Jagad Jawi* tourism video. They hope to inspire viewers to explore and appreciate the diverse culture of Java on their own journey of discovery.

4.5. Similar article

There is an article written by Dian Arymami titled "Discovering Indonesia: Video Reactions of *Jiwa Jagad Jawi* Storynomic Tourism" that emphasizes the practical implications of reaction videos as a promotional tool for Indonesian tourism. This article's main goal is the celebration of the significant role of *Jiwa Jagad Jawi* video in Indonesia's tourism promotion, especially in the context of cultural comprehension as tourism attraction for Indonesians. On the other side, Dian Ayromami's article is more focused on the practical implications of reaction videos as a marketing tool for Indonesian tourism, which are used to promote tourist destinations. On the other hand, reacting videos are presented as a useful tool for engaging a wider audience and increasing awareness of the Indonesian destinations, airing the reactions from YouTubers while underlining their role in promoting tourism in general. Despite their contrasting writing styles, both articles acknowledge the resounding success of the *Jiwa Jagad Jawi* promotional video for displaying the profound cultural and spiritual homeland of Java. They both convey their agreement that the video effortlessly shows up the wealth of Indonesia's culture and thereby creates a deep connection with the audience. Finally, both studies highlight the importance of cultural promotion, and they showcase the emotional and perceptual power of the video, which motivates the viewers to probe deeper into the Indonesian cultural world, and to bring to the awareness a newfound admiration for its cultural blend.

5. Conclusion

The promotional video of *Jiwa Jagad Jawi* by the Indonesian Ministry of Tourism and Creative Economy was a great success, not only attracting Indonesian audiences but also internationally. The video looks to have a rich narrative that effortlessly captures the nature of Java's cultural and spiritual heritage, allowing viewers to explore a world of self-discovery and appreciation. The video successfully combines the concepts of tradition, spirituality and interdependence into one unifying experience, which captivates viewers for its diversity and grandeur. Starting from the mystery of Borobudur Temple to the charm of traditional Javanese music, every scene speaks volumes about the diversity and humanity of Indonesia's cultural heritage. Additionally, viewers expressed how significant the video was in factors such as emotional connection and perception. Name some of those feelings: spirituality, peace, and wonder. This video allows viewers to know and appreciate the complexity of Javanese art and traditions, thereby fostering a new appreciation for Indonesia's cultural heritage.

From a managerial perspective, the success of the *Jiwa Jagad Jawi* video highlights the importance of strategic content creation and storytelling in promoting cultural tourism. For the 3rd ICEBMR theme, “Navigating the Blue Economy: Sustainable Development Goals and Trends in Economics, Business, Management, and Information Technology,” this case provides an example of how integrating cultural heritage into tourism marketing can drive sustainable economic growth. By leveraging digital platforms and engaging narratives, businesses and policymakers can increase global awareness and appreciation of cultural assets, thereby contributing to economic development and cultural preservation.

Overall, the *Jiwa Jagad Jawi* video is not just a promotional tool for Indonesian tourism, but is also a very strong representation of the nation's cultural identity. Through its captivating story and stunning views, this film invites viewers to become more engrossed in their journey of discovery, rediscovering the spirit of Java and getting to know Indonesia's cultural heritage. This is in line with sustainable development goals by encouraging inclusive economic growth while preserving cultural and natural resources, which are important components of the blue economy.

References

- Badan Pusat Statistik (BPS). (n.d.). Indonesia in Figures 2021. Retrieved from <https://www.bps.go.id/publication/2021/08/04/23c57d4c2e864d965282901f/indonesia-in-figures-2021.html>
- Berg, B. L. (2009). *Qualitative research methods for the social sciences*. Pearson Education.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77-101.
- Creswell, J. W., & Poth, C. N. (2017). *Qualitative inquiry and research design: Choosing among five approaches*. Sage Publications.
- Davidson, J. (1991). Tourism and cultural change: An indigenous case study. *Annals of Tourism Research*, 18(2), 285-303.
- Foronda-Robles, C. L., Mondelli, V., & Carboni, M. (2020). Augmented reality as a tool for cultural heritage: A literature review. *Journal of Cultural Heritage Management and Sustainable Development*, 10(4), 431-448.
- Hall, S. (1999). *Representation: Cultural Representations and Signifying Practices*. Sage.
- Jenkins, H. (2003). *Textual Poachers: Television Fans and Participatory Culture*. Routledge.
- Kompas.com. (2022, February 22). Dampak Teknologi di Bidang Sosial Budaya. Retrieved from <https://www.kompas.com/skola/read/2022/02/22/170000769/dampak-teknologi-di-bidang-sosial-budaya>
- Kotler, P., & Keller, K. L. (2016). *Marketing Management (15th ed.)*. Pearson Education.

- Manuaba, I. B. G. (1999). *Kebudayaan Indonesia dalam pembangunan pariwisata: Perspektif budaya dan sosial* [Indonesian culture in tourism development: Cultural and social perspectives]. Gaya Media Pratama.
- Middleton, V. T. C., Fyall, A., Morgan, M., & Ranchhod, A. (2009). *Tourism: Principles and practice*. Pearson Education Limited.
- Muslimin, A., Cahyadi, A., & Aswar, A. (2018). Role of digital marketing through social media to promote the tourist attraction in West Sumatra. *KnE Social Sciences*, 3(11), 656-662.
- Permadi, D. A., & Fauzi, A. (2011). Budaya pariwisata Indonesia: Sebuah tinjauan ekonomi kreatif [Indonesian tourism culture: A creative economy review]. *Journal of Indonesian Tourism and Development Studies*, 1(1), 1-14.
- Permana, R., & Sucipta, D. D. (2020). Cultural heritage as an attraction for tourism promotion: The role of digital marketing. In *Journal of Physics: Conference Series* (Vol. 1527, No. 4, p. 042052). IOP Publishing.
- Pine, B. J., & Gilmore, J. H. (1998). *Welcome to the Experience Economy*. Harvard Business Review.
- Riessman, C. K. (2008). *Narrative methods for the human sciences*. Sage Publications.
- Rosianta, R., & Sabri, S. (2018). Utilization of digital technology for tourism marketing in Indonesia. *Advances in Social Science, Education and Humanities Research*, 210, 146-150.
- Salim, H., & Som, A. P. M. (2018). The potential of information technology in tourism industry to promote tourism destination in Riau Islands Province. In *Proceedings of the International Conference on Business, Economic, Social Science and Humanities (ICOBEST)* (pp. 256-263).
- Schmitt, B. (1999). *Experiential Marketing: How to Make Customers Feel, Sense, Think, Act, Relate*. Simon and Schuster.
- Siaran Pers. (Jakarta, 23 November 2023).
- Statista. (2022). YouTube - Statistics & Facts. Retrieved from. <https://www.statista.com/topics/2019/youtube/>
- Sundbo, J. (2007). Niche Theory of Experience. *Journal of Service Industries*, 27(6), 689-704.
- UN Tourism General Assembly. (2017). Resolution adopted by the General Assembly on tourism and sustainable development. <https://www.unwto.org/archive/global/press-release/2015-12-07/united-nations-declares-2017-international-year-sustainable-tourism-develop>
- Vesajoki, S. (2002). *Culture as a competitive advantage: The Finnish experience*. Finnish Ministry of Education