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LOCAL IDENTITY CONSIDERATION IN MAINTAINING PLACE BRANDING SUSTAINABILITY (THE CASE OF INDONESIA)

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Abstract:

The development of place branding has increased in various parts of the world. Competition in attracting investment, tourists, and other resources encourages city managers to think hard in order to be able to sell their potentials and uniqueness. Local identity is considered as one of the uniqueness that may attract people and money. This study will focus on the extent to which local characteristics and culture of the local community are considered in the formation of the city identity. The study undertook a content analysis of around thirty literature of city branding development in Indonesia, both national and international journals, to gain insight into the particular issue. The results of the study show that the imagery of cities in Indonesia is generally still limited to the formation of slogans and logos, which pay little attention to the cultural elements and aspirations of the local community. As a result, several cities had to replace their slogan and logo within a few years due to public criticism.

Keywords:

City Branding, Local Identity, Tourism, Sustainability

Introduction

In the era of globalization, places are competing with each other to attract investment and people. Due to the advancement of transportation and information technology, people and capital are getting easier to move from one place to another place. In this context, city managers are employing city branding to excel in this competition. Acquiring skillful and talented migrants, attracting tourists, and at the same time securing a sum of capital investment are

believed to boost the economic growth of cities. This particular study focuses on tourism as one of the impacted sectors due to the growing famous of city branding.

In Indonesia, tourism has been growing as a significant contributor to the national economy recently (BPS, 2017). Additionally, since decentralization in 2001, lower administrative tier (i.e., the municipality and the regency) has been given more authority and sovereignty to develop their regions. Given this momentum, city managers in Indonesia have been widely used city branding, in particular through the creation of slogans and logos, to market their cities. The premature knowledge of city branding causes a tendency that city branding is limited to slogans and logos, without being supported by a comprehensive program that includes physical development and construction. This kind of support has proven to be pivotal for the success of city branding (Castelnovo, 2015). Moreover, the creation of slogans and logos was often undertaken with a lack of stakeholder involvement; Dinnie, 2010). Consequently, slogans and logos produced by the government received criticism from the public. In particular, society often considers that government-issued branding does not reflect the local characteristics of the area (Kavaratzis, Braun, & Zenker, 2010; Zenker & Beckmann, 2013; Freire, 2007).

Indonesia is considered one of the countries with an abundance of culture and customs (Miller, 2013; Soeroso & Susuilo, 2008). Given that, the absence of local culture or characteristics in slogan and logo is problematic (Buhalis, 2000; Irawan & Widyaningsih, 2015; Miller, 2013). It is expected that cities, or regions, may be able to “sell” on local culture and characteristics to support the implementation of city branding. Previous studies on cities of Surabaya, Yogyakarta, and Malang have shown that overlooking these factors resulted in the replacement of slogans due to the pressure from the local community (Primasari, Muktiyo, & Kusumawati; Oktavia & Muliawan, 2009).

This paper is structured into five parts. The first part is the introduction. Second is the literature review on place branding, tourism, local culture, as well as the role of government in place or city branding. The next section discusses the methodology used in this study. The fourth section analyzes literature on city branding in Indonesia, focusing on the role of local culture and governments. The fifth section concludes preceding sections with the summary and further research recommendation.

Literature Review

Place Branding

Technology advancement brought typical development to global cities, as observed by Bouchon (2013). On the other hand, these cities are looking for something to differentiate each of them or to be unique. At this stage, according to Bouchon (2013), culture holds an important role. It provides a platform in which cities can brand themselves (i.e., through film, music, restaurant, shop, etc.). In light of this, for the last 10-15 years, a city branding industry has developed among cities to promote products and brands in a growing worldwide competition (Green, Grace, & Perkins, 2016). Cities are not only competing with their neighboring cities or surrounding cities for visitors, investments, or talent but also with distant cities, sometimes not even on the same continent.

It is increasingly recognized that the city branding concept was derived from urban marketing practice (Pearson, 2004) that aims to add the value of the place and to get benefit from the global market (Simoes & Dibb, 2001). It is done through the provision of unique characteristics to differentiate them from other places (Matlovicova & Kormanikova, 2014). According to

Bouchon (2013), there is a strong connection between space, place, and social dynamic, as "Cities as places is a construction and material manifestation of a social relation which reveals cultural assumptions and practices."(p. 516).

Further, Wæraas, Bjørnå, & Moldenæs (2014) argue that "place" branding is often used rather than "city" branding due to the flexibility of the word "place" to be applied to various kinds of objects (i.e., country, region, city, and destination). While at the same time, "place" branding can also be problematic if there is a need to pinpoint the administrative authority from which the action, or policy, is issued.

Boisen (2018) divides the meaning of "promotion," "marketing," and "branding" (Figure 1 below). In contrast to place promotion and place marketing, place branding is identity-driven, reflecting the imagery of inhabitants to the world outside. Consequently, place branding is not merely about promotions and offerings, but it entails image orchestration to provide particular perception and association to the market. Eventually, place branding enables places to gain a reputation among their targeted audience. In this sense, it is necessary to underline that 'a brand' is not the same as 'a logo' or a 'visual identity.' Central to place branding are the concepts of identity and image. The identity here does not refer to everything that the place is, but to a combination of different types of identification.

Table 1. Distinguishing Between Place Promotion, Place Marketing, and Place Branding

	Place Promotion	Place Marketing	Place Branding
Driver :	Supply-Driven	Demand-Driven	Identity-Driven
Approach:	Sender To Receiver	Outside-In (Needs)	Inside-Out (Relevance)
Task :	To Communicate Offerings	To Manage Supply And Demand	To Manage Reputation
Mandate:	Coordinated Promotion	Product-Market Combinations	Image Orchestration
Budget:	Target Audiences	Target Market Segment	Perception & Association
Result :	Attention	Choice	Reputation
Primary*	Cognitive*	Conative*	Affective*
Domain:	(Knowledge)	(Behaviour)	(Attitude)

Source: Boisen, Terlouw, Groote, & Couwenberg (2018)

In practice, most policymakers do not differentiate between, for example, place branding and place promotion. Concerning place promotion, city authorities often transfer the responsibilities for tourism promotion, investment promotion, export promotion, and talent attraction to separate organizations. These organizations might even be operating at different territorial-administrative levels (i.e., a local destination marketing organization for tourism, and a regional investment agency) (Boisen, Terlouw, Groote, & Couwenberg, 2018)

Tourism

Tourism is closely associated with place branding, and it is proliferating due to changes in people's lifestyles, which considers the importance of tourism as part of their daily lives. Vanhove in (Cooper & Wahab, 2005) and (Edgell, 2008) pointed out factors that create a global

demand for tourism. First, cheap airfares and package tours from tour operators. It is the fundamental determinant in/for the increase in long-haul trips. Second, the impact of some socio-economic trends, especially higher income levels, demographic changes, and new travel motivations. Third, the emergence of new destination countries and regions across all continents. Fourth, the rapid development of information technology.

The most advanced place branding method today is in the tourism sector (N. Morgan & Pritchard, 2002; Peirce & Ritchie, 2007). It is because of the city branding that adopts the concept of product and service branding, which focuses on attracting consumers, or in this context, are analogous with tourists in the city branding. Besides, tourism does not only give the benefits for the traveler but also for the place. It will boost economic growth through increased employment, income tax, import and export services, and products (N. Morgan & Pritchard, 2002; Hankinson, 2007).

Tourism is one of the largest industries and service sectors, with the fastest growth rate in the world today. The increasing number of destinations and investment in tourism development has changed the critical drivers of the country's socio-economic progress through foreign exchange earnings, job creation and business opportunities, and infrastructure development. Tourism has a direct impact on social, economic, and environment (Hall, 2014). Tourism competition among cities in the world is becoming more intensive through the publication of events, cultures as well as other potentials possessed by various places. In the context of the financial world, based on World Travel and Tourism Council, 2011 in Bouchon (2013) since 2005, tourism has become a promising sector reaching 6,8 percent of the global GDP.

Additionally, based on data from the World Tourism Organization (WTO) in 2000, there is an increase in international tourism in the range of 4.3 percent per year in the 90s was observed. It is then increased by 3, 1 percent in 2002 up to 715 million tourists. Moreover, in 2020, the number of people who traveled internationally is expected to reach 1.56 Billion (N. Morgan & Pritchard, 2002 p.47).

Local Identity: Bridging Place Branding and Tourism

As indicated before, to be unique, places need to elaborate on their indigenous culture amidst rapid technological development. Gidden, in (Sutarso, 2012), argues that the reason for the rebirth of local cultural identity around the world is globalization. Globalization resulting in the homogeneity of lifestyle. Thus, the appreciation towards abstract value, such as religion, arts, and poetry, has been increasing. It is also the case for local cultural identity, which is getting scarce in the world that is increasingly similar. It is a local cultural identity that has been inspiring many regions to develop their local and unique potential to support tourism. Rosida (2016) further argues that people also a unique aspect among different localities, thus deserve to be considered in tourism development. Contrary to this, Yoeti (2008) finds although the aim of tourism development is to please tourists and to increase the resident's welfare. Recently there have been alarming conditions. It is common now to find that people deprive tourists are through graffiti, littering as well as it is common now to see local habits are replaced by materialistic lifestyle in the tourist destinations. It is a challenge brought by globalization, too.

According to Glinska, Ryciuk, & Jeseviciute-Ufartiene (2015), the primary challenge of city branding is to find a unique identity that may represent particular places to a broader audience. Moreover, there are multiple groups of stakeholders that need to agree upon such character. In order to develop a strong brand, policymakers need to identify “a clear set of brand attributes

that the city possesses and which can form the basis for engendering positive perceptions of the city across multiple audiences” (Dinnie, 2010)p5. A final consideration is an appreciation of the complexity of city branding. The city branding literature recognizes but does not quantify the possibility of different stakeholders having different brand image perceptions (Konecnik Ruzzier & de Chernatony, 2013).

Discussing the concept of city branding, certainly, will not be separated from the factors or attributes that affect the success of branding. Two main factors that are considered very important are brand identity and brand image. Brand identity is how a brand is formulated, while the brand image is the extent to which the brand can be accepted by users, such as residents and tourists. (A.Cai, 2002; Florek, 2012; Insch & Bowden, 2016; Nandan, 2005; Glinska & Kilon, 2014).

It should be noted that the relationship between place brand identity and brand image is reciprocal. Brand image as one of the critical parts in the formation of clear and recognizable brand identity in the marketplace plays a significant role in building brand identity (Florek, 2012; A.Cai, 2002; Pike, 2009) adds that the brand identity was formed to form a discrete and easy to remember in the minds of consumers. The brand identity was later revealed to be the brand positioning in the form of a slogan, logo, and symbol are delivered through a variety of media, so from this brand positioning, the brand image shall be the perception in the mind of the people.

Brand identity is the central aspect of the branding process. It is because brand identity provides direction, purpose, and meaning to any brand’s strategic vision (Kotler & Gertner, 2002; Qu, Kim, & Im, 2011). It is also significant in building a brand association that leads to a strong brand (Aaker, 1996). It is the basis to create a platform to develop a recognized differentiation and defines how stakeholders want the place to be perceived (Hanna & Rowley, 2013) by developing a unique identity and personality that is different from all competitive destinations (Pereira, Correia, & Schutz, 2012). In particular, the core attributes that define a place's identity usually are related to a place's cultures and core values (Campelo, Aitken, Thyne, & Gnoth, 2013). To convey clear and consistent signals to the diverse target groups, a place brand must-have brand identity characteristics as the supply-side perspective that must be taken into account (Bregoli, 2013; Konecnik Ruzzier & de Chernatony, 2013).

In defining brand identity, there is a need for stakeholder discussions (Moilanen, 2015) and (Rainisto, 2007) to agree upon shared values and meanings (Saraniemi & Ahonen,2008), or particular cultures that create a sense of purpose for stakeholders and thus harness commitment (Campelo et al., 2013). Therefore, according to Glinska & Kilon (2014), the utmost important factor in the creation of brand identity is stakeholder engagement and leadership. If brand identity is to be adapted to the city context, then there will be a spatial and social aspect to be considered. Furthermore, applying the brand identity to places may involve the inclusion of multi-stakeholders aspirations (Glinska et al., 2015).

As observed by (Watkins, 2010), culture is not independent. It is influenced by other factors, such as geography, politics, history, and religion. Tourism and cultural identity, therefore, are linked in many ways. As globalization has been taking place, cultural identity provides a means for cultural tourism to rise as an alternative to mass tourism. Not only that, cultural tourism offers a unique experience of the localities as compared to mass tourism, but also developing cultural tourism supports the protection of indigenous knowledge and traditions (Urosevic,

2012). In this way, cultural identity has been interacting with the force of globalization, resulting in the opportunity for cultural tourism to be developed by policymakers.

One way to promote culture in tourism is through conserving historical sites. It is a significant effort to preserve the past and comprehend the city's development. As noted by Ho & McKercher (2004), there are several methods in conserving historical sites. It can be done by totally rebuilding particular heritage sites. Another way is to formulate a specific theme for a particular place to give it new meanings. The idea can be conveyed to the audience by using a multitude of interfaces, such as physical signage systems, personal digital devices, as well as a live human guide.

While it is true that globalization has enabled many cities to replicate and to implement city branding, the urgency of uniqueness extends beyond local landmarks and natural landscapes (Pritchard & Morgan, 2001). Under the terms of “glocalization,” city managers seek culture to define their cities as “different” to others. Seen as a dialectical ground between external forces, represented by globalization, and internal forces, local cultures, and heritages, the use of culture for city branding lifts the potential of tourism development in many places (Dredge & Jenkins, 2003; Janssensy, Maddux, & Nguyen, 2019; Koller, 2008; Paganoni, 2012).

This phenomenon is also happening in several Southeast Asian cities. For example, Malaka and George Town (Malaysia), Borobudur – Yogyakarta (Indonesia), Imperial City of Hue and Ha Long Bay (Vietnam), Phang Nga Bay (Thailand) have been racing to be included as World Heritage List by UNESCO. This effort is expected to boost the number of tourist visits. On the other hand, local governments are also challenged by the influx of foreign cultures and habits that are potentially endangering the conservation and heritage area. Two examples of cities that manage to capitalize on their heritage status through city branding are Malaka (Malaysia) and the Imperial City of Hue (Vietnam). The historical town of Melaka and the Imperial City of Hue in central Vietnam stands as a part of broader cross-regional moves to arrest the rapid decay and decline of the historical quarters of the classical ‘Asian city.’ It reveals a robust underlying tension between the visions and efforts of the authorities and other stakeholders, who appear committed to promoting new developments in the interests of urban renewal and economic regeneration. – ‘the connectivity between community, space, place and cultural practice’ – and the very basis of ‘authentic’ touristic experience (Tham, 2012)

However, Ap & Mak (2005) observes that intrinsically, cultural industry, with which the heritage assets are often associated, and tourism industry is different. Tourism is a “market-driven industry and is more consumer-friendly, while the cultural industry appears to be more product and supply oriented” (Ap & Mak, 1995, p. 5). The consequence of this is that the management of heritage assets are divided into two sections. First is the cultural heritage management, which is responsible for providing and managing the assets. Second is the tourism management, which is responsible for marketing. Another consequence of the different characteristics between tourism and cultural industry is that the development of cultural heritage sites as a tourism destination, social pressure, and environmental problems seem to be unavoidable. The critical part is to maintain local characteristics under the influence of incoming tourists (Hubin, 2013). Therefore, it is of importance to find a sustainable way of promoting local heritage as tourist destinations.

Government Roles

Braun (2011) argues that city branding should be viewed as a part of urban governance that related to city marketing and public administration because the policy constructed will be

related to the policy-making process that involved many sectors and stakeholders. It is true, especially when looking at government administration and governance, where most of the policies are taking place. Branding the city, therefore, is not solely about making identities of cities, but also determining an appropriate approach in formulating strategies to support the aim of the brands (Herezniak, Magdalena Florek, & Anders-Morawska, 2015).

The implementation of a collaborative approach under local authorities is a crucial factor in developing competitive city brands. However, there is a consensus among researchers that successful city branding needs to be built on an agreement of the identity and core values of the city among city authorities and various stakeholders (Bai, McAllister, Beaty, & Taylor, 2010; García, Gómez, & Molina, 2012; Hatch & Schultz, 2010; Kavartzis et al., 2010; Rehmet & Dinnie, 2013; Zenker, Braun, & Petersen, 2017; Zouganeli, Trihas, Antonaki, & Kladou, 2012). In addition, the engagement and supportive behavior of internal stakeholders are essential determinants to create a consistent city brand in the long-term. In this regard, brand orientation plays a vital role in understanding the identity of a city as branded by city authorities and the brand reality as experienced by stakeholders in the city. A strong brand should be established based on symbolic elements of a destination and on strategies that convey the unique and distinct meaning of the city brand (N. Morgan & Pritchard, 2002).

As observed by (Andersson, 2016; Cai, 2009; Boisen et al., 2018), collaboration in community-based tourism is a process of joint decision making among autonomous stakeholders of an inter-organizational community tourism domain to resolve planning problems and to manage issues related to the planning and development of the area. The result of this collaboration is the development of the community's heritage and culture to support tourism on the bases of a shared vision among stakeholders. Once the expectation of local stakeholders met with the long-term tourism vision, sustainability of the place development may be achieved. To this end, facilitators and practitioners need to nurture the process patiently (Cai, 2009). On the other hand, the attempt to measure sustainability has to face some conceptual challenges. Not only that, the concept of sustainability is univocally defined, but it is also not a universal concept (Castellani & Sala, 2010).

Methodology

Studies of city branding in Indonesia have been undertaken in several cities. However, these studies are limited to only single cities. This particular study seeks to see a general picture of the development of city branding in Indonesia. It is not only done by summarising various studies of city branding in Indonesia but also by establishing a comparative framework focusing on local culture and the role of governments in the campaign of city branding.

The method of this paper is a textual analysis based on several types of research documents in several cities in Indonesia. In this research, a text-based document is used as data by compiling, describing, and comparing the result of their studies. Mason (1996) argued that in doing textual analysis, critical awareness should be maintained since the critical judgments will be made. Therefore, the experience of each city branding campaign shall be analyzed using the theoretical framework developed in the previous section. Nevertheless, Merriam (2009) also argues that using documentary material, or secondary data, is not too much different from interviews and observations. Despite the limitations, these documents (personal papers) are an excellent source of data for numerous reasons such as easily accessible, free, contain information that might be could not be found in interviews or observation.

Results And Discussion

Various cultures and panoramic landscapes are the potential to be promoted through tourism in Indonesia. In 2006, Indonesia launched “Wonderful Indonesia” as a nation branding. The decentralization increasingly opened the opportunity for the region to actively explored and developed its cities, including tourism. The awareness of the city branding importance has been seen with the proliferation of branding efforts through the city slogans and logos (Figure 1). For example, Solo "The Spirit of Java," Jogjakarta with "Jogja, Never Ending Asia" wherein 2015 has been rebranded to "Jogja Istimewa," Surabaya "Sparkling Surabaya", Bali as "Shanti Shanti Shanti," and Jakarta "Enjoy Jakarta"



Figure 1: City Logos in Indonesia

Tourism activities have developed rapidly as increasingly dynamic human movements and access to increasingly adequate modes of transportation have become opportunities as well as challenges to the development of tourism in Indonesia. Based on data from the Indonesian Tourism Ministry (2014), tourism is a contributor of 10% of the Indonesian national GDP, and it is the highest number of the Association of South-East Asian Nations (ASEAN) countries. In addition, the national tourism GDP grew by 4.8%, with an upward trend of 6.9 %, much higher than agriculture, automotive, and mining manufacturing. Therefore, it is expected a foreign exchange earning in an amount of nearly \$US 25 million in 2020, the highest sector as compared to other industries. In the creation of employment, the tourism sector grew 30% within the last five years.

Tourism also contributes to the creation of 9.8 million jobs or 8.4% nationally and ranks 4th from all industry sectors. Generally speaking, the tourism industry of Indonesia is sound, consistent, and motivating. According to Statistic Indonesia (2010), in a five-year period from 2004 to 2009, tourism revenues are one of the top six contributors to the total national revenues. In 2009, it was the third-largest contributor to the national revenues just under oil and gas. It contributes around 10% of the total national revenues in 2010 with a number of USD7.6 billion /Rp70 trillion. For Jakarta alone, the number of visitors coming to the city is around 27% share of the total visitors to Indonesia annually (2010), and the Soekarno- Hatta International Airport accounts for about 150,000 foreign visitors a month or about 1.8 million annually, second after Ngurah-Rai International Airport in Denpasar, Bali (2010). The total tax revenue received from the tourism industry is around USD205.37 millions, increasing 14% from the previous year, 2009 (2010). Domestic tourism increased steadily since 2001, with a consistent growth percentage of 8%-10% annually (2010). Therefore, the tourism sector has often been used to measure the success of city branding strategies.

How It Is Done: A Summary of City Branding Practice in Indonesia

Generally speaking, most city branding practice in Indonesia has been focusing upon the creation of events, logo, slogan, and mascot. In Solo, it is found that the government held a series of event in promoting the city tourism, such as Solo Batik Carnival (SBC), Solo International Ethnic Music (SIEM) Festival, Solo International Performing Art (SIPA), Indonesia Channel (Primasari, Muktiyo & Kusumawati, 2014; Murfianti, 2016). Additionally, revitalization of a historical building has also been undertaken by the government, while at the same time setting up iconic bus tours (Oktavia & Muliawan, 2009); (Somantri & Budisetyorini, 2015). It is also the case for Banyuwangi, a city in eastern Java, which also held a series of events, involving local culture to invite tourists, such as BEC (Banyuwangi Ethno Carnival), Petik Laut Ceremony, Kebo-Keboan, etc. (Jannah, 2014).

Different from Solo and Banyuwangi, Surabaya has created a unique slogan, "Sparkling Surabaya," to promote tourism. This slogan is produced by a competition held by the government in 2015 to rebrand the city of Surabaya. It is an effort to increase the acceptability of the slogan to all elements of society (Oktavia & Muliawan, 2009). It is also the case for Yogyakarta; the local government comes with the slogan "Jogja Never Ending Asia" to reflect a capture of the aforementioned elements of branding (Fortunata, 2014). Another unique approach in promoting tourism is undertaken by Lumajang, a city in eastern Java. The local government created a city mascot in order to bridge the gap between the brand and the target audience. Lumajang is one of the regions with tremendous natural potential. Many nature-based tourist attractions are inviting tourists, not only local but also foreign tourists.

Bandung provides another experience of city branding. The Sundanese local culture has heavily influenced the development of tourism in Bandung. In fact, according to Sapto Utomo (2014), community participation in the creation of unique local identity, representing city brand, has been going on since the 1800s. As a result, there have been many industrial-tourism villages managed by their residents. Pekalongan also provides an excellent example of the implementation of city branding. The city is renowned as one of the creative cities in the world (UNESCO, 2010) due to the presence of the batik industry.

Interestingly, Pekalongan is using its batik industry to promote the image of the city. Therefore, as observed by Iglesias (2014), they combine both the batik industry with tourism activities through creative tourism. Active participation of the people undertakes all of this. The citizens themselves manage the tourism activities, thus strengthens the building of the city image (Rukayah, Wibowo, & Wahyuningrum, 2015).

Association of particular things to city image can also be found in the development of city branding in Binjai, a city in the northern part of Sumatera. Know as a producer of local fruit, *rambutan*, the imagery of Binjai is strongly associated with the fruit (Dwiputrianti, 2015). In addition to *rambutan*, Binjai is also famous as a comfortable and safe city. This kind of association stands as the brand of Binjai, without the local government creates any particular logo or slogan (Dwiputrianti, 2015).

Problems and Obstacles: Adopting Local Identity and the Role of Government

Even though many cities in Indonesia have been undertaking an effort to promote tourism through city branding, this study summary the common problem facing by the local government. The issues can be classified as follow:

The slogans and logos created do not reflect city uniqueness, influenced by the low people participation. It is the case for Surabaya (Oktavia & Muliawan, 2009), Yogyakarta (Fortunata, 2014), Semarang (Chaerani, 2011), and Padang (Adona, Utamaningsih, & Sidik, 2014). The problems of low participation and the slogan being representative of local characteristic is either causal problem or two stand-alone problems. Little involvement of people in the creation of a logo may result in "strange" logos to residents.

The slogans, logos, and events held by the local government do not increase tourist attendance. It is the case for Solo (Chaerani, 2011), Pasuruan (Risanto & Yulianti, 2016), Medan (Irawan & Widyaningsih, 2015). It is mainly happening due to relevant events, and long-term programs are not supported by logos and slogans. Further, if the activities and programs are implemented, they are somewhat uncoordinated and scattered in nature (Adona et al., 2014).

There has been an indication that the preservation of heritage sites is not a priority, in particular for the case of Pasuruan (Risanto & Yulianti, 2016). It is representing the potential problem from using cultural heritage sites as a medium to promote tourism, as elaborated in the literature review before.

There has been a lack of marketing, despite a series of the event held by the local government. It is the case for Pasuruan (Risanto, 2016) as well as Banyuwangi (Jannah, 2014). The amount of time provides for executing programs is not comparable to the one allocated for marketing. It is of importance that a wider audience comprehends the brand, logo, slogan, and events held by the cities long before the decision to go to the places.

Local identity is being used merely as "lip service" without detailed engagement with the creation of events. It is the case for two major cities, Jakarta (Adinugroho & Mutiaz, 2012); (Sugiarsono, 2009), and Bandung (Sapto Utomo, 2014). In the case of Bandung, culture-based local events are increasingly being replaced by single-organ events, referring to a singer and a single organ music concert. In the case of Jakarta, the slogan created, Enjoy Jakarta, is considered not to possess a powerful message to invite tourists (Sugiarsono, 2009).

Managerial Implication

The formulation of the concept of city branding based on local identity is exactly where all the components both government and citizens can have ownership and participate in every stage of the city branding process. Therefore, the city branding is not merely a program and slogan, but it becomes a spirit in citizen activities daily. Cultural tourism should be strengthening by regulation and preparation of policy foundations to encourage coordination between stakeholders. Cultural tourism is an implementation based on the culture that has the unique selling point as a basis to promote comparative advantage in terms of culture and tourism (Sapto Utomo, 2014).

Indeed, consumers nowadays have become an essential notion in the world of tourism as they hold power in co-creating their experiences in the quest for personal growth (Pralhad & Ramaswamy, 2004), shaping the destination competitive advantage (Morgan et al., 2010), and acting as word-of-mouth agents (Setiawan et al., 2018) in the industry. In this process, different forms of technology from websites, blogs, recommendations, virtual references, social networking sites, and online applications are also involved in facilitating the acceleration of the information distribution process (Putro, Mayangsari, Siallagan, & Novani, 2016).

Several strategies in order to sustain the branding, namely: *First*, socio-cultural planning activities held by society such as placement teachers of arts, dance, music to school, and Revive game (dolanan) and by using the local source, etc. *Second*, Meeting the interests of human culture and nature by conveying values contained in the art to the public, including management and art learning show. *Third*, Cultural protection integrated manner through Enriching the diversity of cultural tourism with the base on local communities and resources, for example, Spiritual, ritual, and religious tourism (pilgrim tourism), encourages culinary tourism. Preservation of cultural heritage objects that become the identity and landmarks such as Kraton, puppets, keris in the city of Yogyakarta.

Some attempts of the preservation-based local community (Pasande & Suhendra, 2017) :

1. Maintaining the values of social institutions, manners, upload, discipline and order - introduction to school, the arrangement of street vendors
2. Maintaining identity, integrity, and values community culture – revive cooperation, village meeting, etc.
3. Development of a unique urban area eco-centers by highlighting the existence of local-traditional peculiarities

The diversity of local culture is either tangible or not intangible, which has become a community right that needs to be protected. Packaging cultural property as a product of modern culture must pay attention to value traditional values such as existence, inheritance, religion, history, and others are based on the local community (Dewi, 2013). Two central policies in facing globalization that needs to be considered are education and offsetting the invasion of western technology. The issue of tourism cannot be separated from the culture industry that is growing rapidly today. The importance of conservation heritage should be done on early age education. Later on, Javanese culture will become left with memories. Cultural values, such as aesthetics and harmony, spiritual, social, history, symbolism, and authenticity, need to be maintained.

Conclusion

Based on the results of several examples of the above case studies on cities in Indonesia, a general pattern can be observed. The development of city branding undertaken by the tourism department is still limited to the creation of slogans and logos, without considering public aspiration. A clear example can be seen in the case of Jogjakarta and Surabaya, where public criticism has led the local government to arrange the public hearing to rebrand the city.

Local communities are now actively trying to identify and develop their tangible and intangible cultural assets as the means of establishing a comparative advantage in an increasingly competitive tourism marketplace and creating local distinctiveness in the face of globalization. The fundamental advantage of cultural tourism by using the heritage treasury with minimal investment, could attracts the segment of cultural tourists and the consumption is not significantly affected by fluctuations in the global market. Developing competitive products on the base of the distinctive cultural identity is necessary to point out special features and enhance the destination unique characteristics. It means that the planning authorities have to be investing in the "identity holders," such as the old city core, cultural heritage, and cultural industries. Also, extending the season through inclusion and integration of attractions in events and design of new integrated cultural tourism products.

Destination branding at the community level is a complicated task. Many forces can create friction among stakeholder groups and render a collaboration initiative ineffective. These

include a general lack of financial and human resources, competing or opposing interests among stakeholder groups, unequal power relations, and insufficient understanding of tourism and destination marketing. Moreover, the lack of shared core values among various stakeholders especially citizen makes it difficult to create a consistent brand identity that can appeal to a tourists destination. Nevertheless, branding a city through tourism is more than a slogan and an icon. A collaborative approach among stakeholders can offer a competitively attractive proposition. In this sense, the proposed strategies can be a guideline to practice collaborative branding using a systematic and collaborative process. Additionally, to gain success, place branding need not only considering a logo, slogan, symbol, and mascot, but also taking into account supporting factors such as infrastructure provision, coordinated events, and people participation. Further research in the practice of city branding by considering these comprehensive factors is suggested.

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