

## LUKMAN BATIK: EXPERIENCING BATIK MAKING IN CULTURAL HERITAGE SITE

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### ABSTRACT

*The research discussed Lukman Batik's artwork, which served as a poignant reminder of the value of maintaining these traditions and ensuring that traditional techniques and patterns used in batik art were practical and could be carried on by future generations. The research aimed to conduct thorough research on Lukman Batik Yogyakarta and its significance as a cultural heritage site, to investigate the correlation between prior knowledge and cultural tendency in relation to the tourist experience of making batik at Lukman Batik Yogyakarta, to analyze the data collected and interpret the nature of the correlation between prior knowledge, cultural tendency, and tourist involvement in experiencing batik making at Lukman Batik Yogyakarta. The research was analyzed using Pearson correlation. The target audience of the survey was tourists who came to Lukman Batik, and the sample was 732 tourists aged 17-50 years old. The sample's statistical analysis showed that the respondents' sex ratio was generally balanced, with a majority of young and middle-aged (age 17-45 years old) tourists. The majority of participants had bachelor's degrees or above, and the majority of respondents were professionals or employees. The research reveals that 0.949, which means that prior knowledge has a "very strong" relationship with cultural tendency and involvement. The result shows a significant positive relationship between prior knowledge and the cultural tendency of tourist involvement. Interaction with cultural attractions, such as batik making and tourist participation throughout the visit, play a major role in forming enduring memories.*

**Keywords:** batik making, cultural heritage, prior knowledge, tourists

### INTRODUCTION

Yogyakarta offers tourists various cultural and historical attractions. Cultural tourism can be defined as the movement of individuals as travelers who visit certain a destination with the purpose of gathering information, acquiring knowledge, and satisfying cultural needs (Domínguez-Quintero, González-Rodríguez, & Paddison, 2020). The popularity of cultural heritage tourism has grown as more tourists want meaningful experiences and a relationship to the past. In addition, cultural heritage is also being referred to as a modern epidemic due to the growing scholarly interest in heritage tourism. Authenticity is a significant explanatory factor that influences how tourists create their experiences and prior knowledge, especially when it comes to cultural tendencies

(Domínguez-Quintero, González-Rodríguez, & Paddison, 2020). Cultural tourism offerings enrich a destination's appeal, as they allow tourists to explore the unique characteristics of the destination and provide stimulating tourism experiences while simultaneously reducing the reasonability of tourism development and increasing regional attractiveness (Domínguez-Quintero, González-Rodríguez, & Paddison, 2020). Direct cultural experiences in terms of arts, heritage, language, religion, and local customs allow tourists to appreciate the culture of a destination.

The current tourism trend is diverging from the prior one when ordinary travel gave way to special interest travel. Special interest tourists favor the outdoors, the natural world, culture, and attractions in particular. A village that focuses on culture-based tourism is one of Indonesia's emerging special interest

destinations. One of the things that can draw tourists is cultural aspects. Cultural elements are introduced by the heirs and are derived from ancestry. There must be a plan to preserve the current culture from the standpoint of its own cultural history and from a competitive perspective in order to present culture as a factor in luring foreign tourists. Through this concept, foreign tourists may get memorable experiences.

The market for cultural tourism is becoming increasingly saturated with new attractions, cultural routes, and heritage sites. Additionally, customer demand changes quickly, placing cultural tourist attractions in a highly competitive environment. Yogyakarta must demonstrate its existence by showcasing its distinctive characteristics. Yogyakarta has plenty of potential tourist sites that can be a good choice for tourists. Potential tourism provides tourist satisfaction and shapes an image of the thing in the research of cultural tourism objects in the Yogyakarta Special Region (Marlina & Natalia, 2020). According to Cooper, Gilbert, and Wanhill (1993), tourist assessments of attractions, accessibility, amenities, and supplementary tourism facilities are among the data uncovered about the potential of tourism. An evaluation of tourist attractions in the context of cultural tourism in Yogyakarta's Special Region indicates how tourists view tourism sites' safety, comfort, and aesthetic appeal. These unique characteristics make Yogyakarta stand out and serve as a marker of its existence. Among the chosen markers within the diversity lies the distinguished art of Batik. Various activities related to batik art are aimed at socializing and internalizing the "spirit" of Batik within society.

Batik arts is one of the well-known attractions of tourism; most foreign tourists search for cultural experiences when they visit Yogyakarta. One cultural experience is Batik making; the act of making Batik is not merely concerned with aesthetics but encompasses multidimensional non-art issues. Batik is regarded as a cultural symbol with a distinct and profound philosophy that embraces the entire life cycle and is therefore recognized as a part of human culture. Determining the traditional fabric known as Batik as an integral part of Indonesia's global cultural legacy involves assessing the craft's cultural significance and analyzing its inherited qualities (Permatasari & Cantoni, 2019; Sugiyanto & Santoso, 2019). In other words, Batik can be observed from various perspectives and serves to express diverse processes of knowledge and social behavior. Consequently, within a piece of Batik, there is a wealth of knowledge from the supporting communities of human civilization.

One of Indonesia's greatest traditional crafts, Batik, and tourism have grown to be an essential element of Yogyakarta and have helped the locals there financially. It also has great artistic and historical significance. The making of Batik is innovated and developed in Yogyakarta as one of the assets of the local government that must always be preserved and developed. Interestingly, Yogyakarta has famous *kampung* (village) batik, most of tourists come and

visit this *kampung*, and it is Kampung Batik Kauman (Figure 1).



Figure 1 The Gate to Kampung Batik Kauman

Kauman is heritage site, there are numerous historic buildings, including colonial, joglo (an ancient style of traditional home), and blend Javanese-colonial architecture, around Kampung Batik Kauman. Tourism packaging that includes cultural elements is expected to become a tourism marketing strategy that can attract the interest of both domestic and foreign tourists. The concept of cultural tourism by prioritizing cultural heritage as a tourism concept with education as its distinguishing characteristic brings a change to the development of batik tourism in Yogyakarta, especially in Kampung Batik Kauman, marked by the entrance gate to Kampung Batik Kauman (Figure1). The historical structures that have held up against the backdrop of contemporary architecture include retail shopping centres', financial institutions (for example, banks and foreign exchange offices), homestays, and hotels that are conveniently located throughout Kampung Kauman. It is obvious that providing for the *kampung* infrastructure helps people of Kauman and all visiting tourists easier in meeting other needs outside of batik. The word Kauman comes from *kaum* and *iman* which means that the residents are a group of people who believe and understand Islam.

Kauman, also known as a cultural heritage site, is located in *Ngayogyakarta Hadiningrat* Palace. That is Kampung Kauman, which is famous to tourists. According to Richards (2018), the demand for cultural tourism has recently shifted from purely driven by numeric expansion to driven by qualitative changes, emphasizing the growing desire for 'cultural experiences'. Heritage tourism provides experiences to visit or interact with places, artifacts, and events that, despite frequent disagreements, truly capture history. Stories about natural resources, historical events, and cultural and indigenous history can all be a part of heritage tourism (Bec et al., 2019), making heritage tourism a type of experiential consumption similar to many other leisure and tourism activities (Richards, 2018; Seyfi, Hall, & Rasoolimanesh, 2020). To better match the expectations of this market, a deeper comprehension of the tourist experience and behavioral intentions at heritage sites and destinations is consequently necessary (Richards, 2018; Wu & Li, 2017).

One artisan who develops and shares the knowledge and history of batik through the attraction of making batik is Lukman Batik, located in Kampung Kauman. The practice of batik holds a central role in Indonesia's cultural legacy, with Lukman Batik standing out as a distinguished artisan committed to safeguarding this age-old craft. In an era marked by globalization, it is imperative to grasp the significance of Lukman Batik's works and the pressing need to delve into the intricacies of batik production within cultural enclaves.

The technique of creating batik is intricate and requires both technical skill and an understanding of its cultural significance. The intricate designs and patterns that define batik, as well as the conventional techniques used to realize them, are best shown in the work of Lukman Batik. By scrutinizing the artistry of Lukman Batik and the skill of batik creation, academics may foster a more profound respect for this artistic medium and its cultural significance.

Batik art is in danger of disappearing, as many of its age-old methods and patterns are almost lost to time. The artwork of Lukman Batik is a moving reminder of how important it is to preserve these traditions and ensure that future generations may continue them. By closely examining the works of Lukman Batik and the batik-making process, scholars may raise awareness of the need to protect this cultural legacy and promote prompt actions to do so.

As custodians of shared heritage, Lukman Batik bears a responsibility to safeguard traditional practices from the threat of oblivion. Documenting, preserving, and promoting the legacy of artisans like Lukman Batik ensures the continuity of cultural heritage for generations to come. Through collaborative efforts between researchers, communities, and policymakers, it can uphold the dignity and vitality of traditional craftsmanship in an ever-changing world.

As tourism destinations continue to recover and rebuild, there is an urgent need to diversify tourism offerings and increase visitor engagement. Batik making, with its immersive and participatory nature, presents an avenue for authentic cultural experiences that resonate with tourists seeking meaningful connections. Examining the role of batik-making in cultural heritage sites can contribute to revitalizing tourism and promoting cultural exchange and understanding.

Modern batik workshops in culturally significant locations serve as tourist attractions, combining innovative tourism, cultural preservation, and experiential consumption. Through examining the subtleties of visitor experiences at locations such as Yogyakarta's Lukman Batik, academics may gain knowledge that paves the way for more immersive, environmentally friendly, and culturally enriching tourism patterns.

The urgency of research regarding Batik making at cultural heritage sites as an attraction for tourists lies in its potential to preserve cultural heritage with direct experience in making batik by tourists. By exploring

the dynamics of these experiences, researchers can inform policy-making, guide destination management strategies, and enrich the overall tourism experience for visitors. Consequently, the research aims to (1) conduct thorough research on Lukman Batik Yogyakarta and its significance as a cultural heritage site; (2) investigate the correlation between prior knowledge and cultural tendency in relation to the tourist experience of making Batik at Lukman Batik Yogyakarta; (3) analyze the data collected and interpret the nature of the correlation between prior knowledge, cultural tendency, and tourist involvement in experiencing batik making at Lukman Batik Yogyakarta.

## METHODS

The researchers are interested in knowing about the tourist experience by visiting the heritage site Lukman Batik in Yogyakarta. Lukman Batik is located in Ngupasan, Gondomanan subdistrict, on Ngayogyakarta Hadiningrat Palace site. Lukman Batik is on the north side of Kampung Kauman and Gedhe Kauman Mosque, where Kampong Kauman is the only tourist village based on the religion of Islam. It traces the history of the Syiar to Islam, especially the founding of the Islamic organization Muhammadiyah in Yogyakarta, Indonesia. The existence of Lukman Batik is an important hub where culture and heritage meet, and people from different countries and nationalities converge. As seen in the location, Lukman Batik is unique and contains a valuable cultural heritage. A literature study is carried out to determine the problem statement on Lukman Batik Yogyakarta and its significance as a cultural heritage site. Based on data from a survey of 732 participants, a description of the data is obtained based on participant sociodemographic. The respondents' data include gender, education level, age, occupation, and nationality. This data are tabulated in the form of tables and graphs. Table 1 displays data describing the gender, education level, age, and occupation of participants, while Figure 2 shows a graph of the nationalities of the respondents.

A descriptive statistical analysis of the sample (Table 1) demonstrates that the sex ratio among the respondents is relatively balanced, with a predominance of young and middle-aged tourists. As the survey is conducted during peak times for students and international tourists to travel, students and professionals/employees are predominant, and the majority of participants have bachelor's degrees or higher. As a cultural tourism destination, Lukman Batik attracts a higher number of tourists with higher levels of education. This demographic profile is consistent with Lukman Batik's segmented tourist profile. In comparison, the highest number of respondents nationalities are from Indonesia, Australia, and Malaysia (Figure 2). Most of the visitors are college students.

Table 1 Respondents' Characteristics

Demography	Classification	Frequency	Percentage (%)
Sex	Male	328	44.81
	Female	404	55.19
Education	Senior High	119	16.25
	Undergraduate	315	43.03
	Graduate	237	32.38
	Doctoral	61	8.33
Age	17-30	236	32.24
	31-45	257	35.11
	46-55	141	19.26
	>56	98	13.39
Job	Students	260	35.52
	Entrepreneur	75	10.25
	Government	41	5.60
	Employee	149	20.36
	Private Employee	125	17.08
	Others	82	11.20

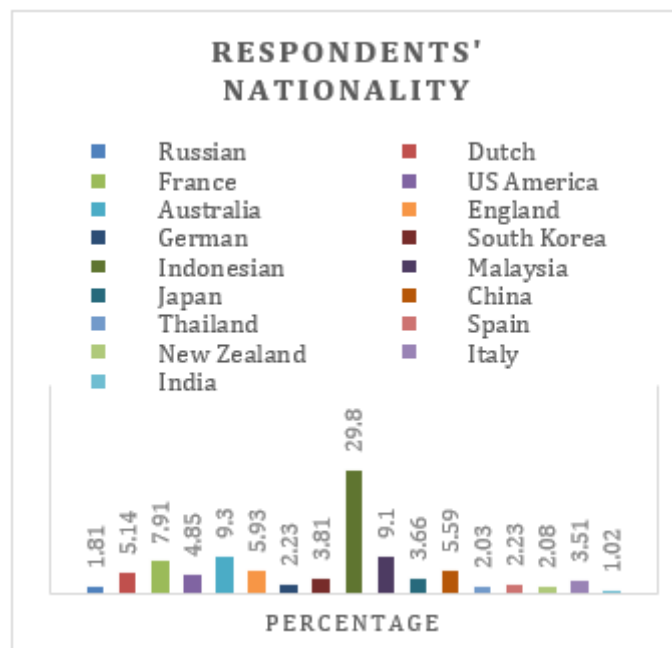


Figure 2 Respondents' Nationality

The method applied in research is to find answers to problem statements two and three is a comprehensive correlation study carefully designed to investigate the complex relationships and correlation coefficients between various variables. The main focus lies in explaining the complex web of correlations between various factors related to the tourist experience, including pre-existing knowledge, cultural predispositions, and active involvement in the in-depth process of batik-making.

The research's affiliate consists of a robust

sample size, encompassing 732 tourists who patronized Lukman Batik during the period spanning from October 2022 to September 2023. This extensive timeframe allows for a thorough examination of tourist behavior and preferences over an entire year. To gather rich and diverse data, the primary method employed is a meticulously crafted survey administered through a questionnaire distributed to tourists during their immersive visits to Lukman Batik. This approach ensures the direct capture of real-time insights and perspectives from tourists, fostering a nuanced

understanding of their experiences and perceptions.

The questionnaire has two variables. The first variable consists of 22 questions about prior knowledge; the second variable consists of 16 questions about cultural tendency and involvement; it is a 5-Likert scale direct questionnaire. The questionnaire experiences a detailed design process that aims to comprehensively surround various aspects of tourists' backgrounds, including their current knowledge, cultural inclinations, and active involvement in the elaborate craft of batik-making. Severe measures are implemented to safeguard the integrity and trustworthiness of the research findings. These exacting protocols are put in place to maintain the reliability and validity of the collected data, assuring that the understandings gleaned from the research accurately reflect the subtle perspectives and experiences of the surveyed tourists.

In evaluating the validity of the variables, the research utilizes the stringent technique of bivariate validity analysis. This method allows for a thorough examination of the relationships between individual variables, ensuring that each component contributes meaningfully to the overarching research. Simultaneously, the reliability of the research tools is meticulously analyzed using a diverse array of statistical measures, including reliability and validity tests for ensuring the quality and accuracy of the data collected in research studies and the Pearson Correlations test to quantify the strength and direction of the linear relationship between two continuous variables. These analytical tools provide a multifaceted evaluation of the consistency and dependability of the research instruments. By employing such a comprehensive approach, the research establishes a potent framework for analyzing the data, thereby enhancing the credibility and precision of the correlation research's findings.

The researchers also add an observation method for batik-making participants to complete this research. The observation method allows researchers to observe the phenomena or behavior of tourists who are taking part in the batik-making program at Lukman Batik. Observation can provide deep insight into the observed situation, regardless of what respondents or other data sources may report.

## RESULTS AND DISCUSSIONS

Kampung Kauman is known as a cultural heritage site, and it is a residence of the Yogyakarta Sultanate, which is formed along with the establishment of the Yogyakarta Gedhe Mosque. Its location close to the Gedhe Mosque is related to its function in the past. Previously, Kampung Batik Kauman Yogyakarta was the residence of Islamic religious scholars and government officials; however, they have another skill, namely batik making. Batik, made by residents, was used to meet the needs of the palace family. As time progressed, batik products of the residents of

Kampung Batik Kauman Yogyakarta began to be sold to the public.

Cultural heritage tourism must provide knowledge about cultural heritage and improve experience during tourism. Batik is one of the ancient and revered forms of art. The word 'batik' originates from the Javanese language, with 'amba' meaning to write and 'nitik' meaning dots. It refers to the process of writing with wax. Batik is the art of applying several points to a cloth. The term 'titik' refers to the broad points drawn on fabric to create attractive patterns in batik (Sugiyanto & Santoso, 2019). Making batik an attraction during tourist visits to heritage sites is a memorable experience. Lukman Batik is one of the artisans in Kampung Kauman who has produced batik since 1979. In 2009, Lukman Batik started to attract tourists by making batik with their own paintings.

Lukman Batik is easy for tourists to get; it is located at the cultural heritage site of Ngayogyakarta Hadiningrat Palace. Many tourists are interested in making batik in Lukman Batik. It is shown in Table 1 the characteristics of the respondents that more women are selected as respondents. The age range between 46-55 years is the highest, which means that they like batik because they have more awareness about local wisdom, local culture, and local artisans. Compared to youth, they prefer to have batik as a lifestyle which can be worn daily.

Lukman Batik offers an exciting attraction of making batik to tourist who visit it, and it will be such an experience. Two programs are offered: regular batik making and private batik making. Both programs give tourists memorable experiences. Tourists benefit from the program, which includes the history and concept of batik, batik work attractions, batik making, souvenirs, and hands-on experience. The cost is not expensive; it merely costs Rp200.000,00 per participant for regular batik making and Rp300.000,00 per participant for private batik making.

In each program, participants will get a set of materials for making Batik and explanations for each function. The materials are (1) Cloth, which is made from natural materials like cotton or silk so that it can absorb the wax used in the dye-resisting process. (2) *Widangan*. (3) *Canting*, despite the complexity of the batik art style, relatively basic instruments are still very simple. *Canting*, which is thought to have originated exclusively in Java, is a tiny wax pen-like copper container with a thin wall and a short bamboo handle. Normally, it measures about 11 centimeters in length.

The artist uses *canting* to create the design on the fabric after pouring melted wax (*malam*) into the copper container. (4) Wax (*malam*), various types of *malam*, and quality are used in batik. Beeswax is used for batik because of its malleability and is typically combined with paraffin, which is utilized because of its friability. (5) The frying pan (*wajan*) and stove are the vessels in which the melted wax is kept. It appears to be a little wok that is typically composed of earthenware or iron. *Wajan* is set on top of 'anglo', a

tiny brick and charcoal stove. While the artist applies the *malam* (wax) to the cloth, it is kept in a melted state.

For the first step of making batik, tourists have to create a design on cloth using pencil and *widangan*, as seen in Figure 3. The function of *widangan* is to clamp and tighten the cloth to be drawn so that the cloth does not wrinkle, and the result of the batik pattern will be neat. In this part, each participant's prior knowledge about the batik motif is tested. The participant with prior knowledge of batik motifs will add them to their design.

The culture inherited by the ancestors holds a high artistic value, and it is undisputable that batik represents the identity of the Indonesian nation. Every work of art produced carries extraordinary meanings and philosophies. Art is not lifeless; it is a living sensation that grows along with the development of beauty in humans. Many aspects can be revealed through batik art, such as cultural backgrounds, beliefs, customs, characteristics, ways of life, the natural environment, tastes, skill levels, and more.

Throughout the ages, people have embedded symbolic messages in batik works, and thousands of these symbolic batiks still thrive today. The interpretation in works like these makes batik a medium for instilling noble values, prayers, hopes, and expressions of love (Utami, 2023). The batik industry in Indonesia has indirectly emerged since the tradition of batik-making in the archipelago. With its long journey, the Indonesian batik industry continues to exist to this day. Moreover, with the recognition from the United Nations that batik is an original cultural heritage of the world from Indonesia, a new enthusiasm has arisen for its preservation and development (Puspita & Kausar, 2017; Sugiyanto & Santoso, 2019). Communities of batik artisans have grown in Yogyakarta to meet the needs of the community and tourists. The tradition of making batik using natural dyes and hand-drawn methods continues to endure (Sugiyanto & Santoso, 2019).

Data from questionnaires to 732 respondents, with 22 questions for variable X and 16 for variable Y, are tabulated in spreadsheet form. The data is analyzed using the Statistical Package for the Social Sciences (SPSS) software with the Pearson Correlation method.

The result of the SPSS Pearson Correlation is shown in Table 2.

Table 2 states that the correlation between prior knowledge, cultural tendency, and involvement shows a value of 0.949 (9.49%), which means that prior knowledge has a 'very strong' relationship with cultural tendency and involvement, which is in the range of 0.75-0.99 based on criteria set (Sugiyono, 2019). A solid correlation coefficient shows a positive correlation, with the interpretation of the correlation being moderate. This means that prior knowledge affected by tourists is quite capable of providing a significant relationship in terms of tourists' experiences.

The research results show there is a positive relationship between prior knowledge and cultural tendency that can be said to be accurate and in accordance with existing theories. The research is in line with the historical-reflective modern lives, art, architecture, and scenic attractions. Scientific, political, social, and economic factors all influence heritage (Richards, 2018). Tourists' interest in cultural heritage and its values has grown significantly with the growth of cultural tourism (Chen & Rahman, 2018). Heritage tourism, which is usually discussed in terms of supply and demand, has progressively been brought into the tourism study. Thus, it is advised that a destination's heritage tourist attractions be provided to give tourists a genuine, high-quality, and personalized experience that would promote consumer satisfaction (Domínguez-Quintero, González-Rodríguez, & Paddison, 2020). Expectations of a variety of rewards from visiting cultural heritage, including cognitive pleasure, nostalgic and memorable experiences, genuine activities, and participatory visits. The perceived consumer value indicates a crucial requirement for contentment with experiential consumption of goods like leisure, sports, culture, heritage, and tourism. For recreational activities like tourism to influence consumer behavior, they must appeal to fantasies, sentiments, and emotions (Crespi-Vallbona, 2021).

For tourists, the more prior knowledge they have, the more they want to learn about the culture they are visiting. Therefore, it could be assumed that tourists with different levels of prior knowledge

Table 2 Pearson Correlation Test Results

Correlations		Total X	Total Y
Total Prior Knowledge (X)	Pearson Correlation	1	0.949**
	Sig. (2-tailed)		0.000
	N	732	732
Total Cultural Tendency and Involvement (Y)	Pearson Correlation	0.949**	1
	Sig. (2-tailed)	0.000	
	N	732	732

\*\* . Correlation is significant at the 0.01 level (2-tailed).

differ in their relationship between cultural tendency and involvement. The two parts of prior knowledge are familiarity and expertise, the number of product-related experiences that have been accumulated by tourists. Tourists may form a lasting relationship with a particular destination and subsequently develop an intention to return there as they become more familiar with it during the information search process. This tends to have a positive influence on vacation choices (Yamashita & Takata, 2020).

Understanding tourist behaviors like information search and information processing requires an understanding of prior knowledge, which is derived from tourists' product knowledge. Tourist knowledge has typically been viewed as a one-dimensional term, sometimes known as product familiarity or prior knowledge. This means that tourists are presumed to have some prior knowledge or experience with information about specific products (Le, Scott, & Wang, 2021). Prior knowledge is thought to be a basic factor in determining how individuals search for information (Seyfi, Hall, & Rasoolimanesh, 2020). One of the key elements in heritage tourism that determines how deeply visitors consume culture in cultural heritage tourist destinations is their prior knowledge (Yu & Xu, 2019).



Figure 3 *Canting* (Applying Wax)

Figure 3 shows that participants are enthusiastic about the unique attractions of making batik in Lukman Batik. Some of the participants who have no prior knowledge and cultural tendencies create their own design, which is not batik pattern. The need for cultural interaction is frequently used in previous research on cultural tourism, which gauges tourists' tendency toward a destination's culture (van Riesen et al., 2022). According to previous research on tourism, cultural contact gauges the kind and extent of experience tourists expect to have when visiting another country (Manthiou, Kuppelwieser, & Klaus, 2023; Utami, 2023). It also encompasses tourists' inclination to engage with foreign cultures and their desire to manage such interactions (Li & Liu, 2020; Seyfi, Hall, & Rasoolimanesh, 2020). It shows tourist involvement and tendency in batik making, which can be used to gauge tourists' experiences.

From the steps of batik making, it can be analyzed how tourists' experience at each step of making batik affects their cultural tendency and experience at the next level. In the research, the degree to which tourists' ability to make batik obtain prior knowledge about batik is a cultural tendency. Particular tourist behaviors at cultural tourism destinations are influenced by cultural tendencies. For instance, it affects tourists' level of participation in the tourism process and their desire for authentic batik-making experiences, influences the tourism experience, aids in the formation of cultural memories of the location, and creates place attachments (Chen & Rahman, 2018; Li & Liu, 2020; Sudirah & Febriani, 2020; Utami, 2023). Moreover, an in-depth understanding of the destination culture and active participation in the lives of local people can make the experience more authentic and memorable for tourists (Seyfi, Hall, & Rasoolimanesh, 2020).

Various perspectives are employed in earlier studies to represent the tourist experience. The experience economy paradigm emphasizes education, entertainment, escapism, and esthetics (Manthiou, Kuppelwieser, & Klaus, 2023; Sofronov, 2018); the brand experience approach focuses on five dimensions: sense, feel, think, act, and relate (Manthiou, Kuppelwieser, & Klaus, 2023; Sofronov, 2018; Sudirah & Febriani, 2020); tourist experiences could help explain their choice and preferences. There are five tourist experience modes: (1) recreational, (2) diversionary, (3) experiential, (4) experimental, and (5) existential modes. Each of these modes draws a comparison between activities related to tourism and everyday life, indicating the degree and mode of the tourist's desire to temporarily remove themselves from the stress of daily life (Smit & Melissen, 2020) and the entire tourism experience journey: prior to a visit, during an onsite visit, and following a visit (Taylor et al., 2018). One type of educational tourism in Lukman Batik involves observing and participating in the batik-making process and being taught how to use a '*canting*' to create batik patterns on small pieces of cloth, such as handkerchiefs or table runners. Tourist get to practice batik-making with a *canting* and are often given their creations as souvenirs. This hands-on batik experience is a unique attraction, leading to the curiosity and interest of many visitors who wish to try it themselves.

Before their visit, they have searched for batik, making batik attractions, and cultural heritage in *Ngayogyakarta Hadiningrat* Palace; as they find it, come and visit Lukman batik. Foreign tourists visit Yogyakarta for unforgettable experiences during attractions with other batik-making participating in Lukman Batik; their intention in visiting Lukman Batik is to have positive things and stories to share. The findings align with other prior knowledge and cultural tendencies that have demonstrated the significance of unforgettable tourism experiences in promoting social media communications among tourists and motivating them to return to a certain location (Gohary et al.,

2020).

Since making batik may encourage the development of knowledge and skills, expose one to 'experts' in the field, and create unique social worlds around the activity, it can be considered a serious kind of leisure. Tourists seeking meaningful leisure experiences put a premium on engaging and rewarding activities, especially those that offer chances to learn new things. Figure 4 shows that participants enthusiastically do and know about the *Nglorod* step. They would like to know every step of making batik as a medium that combines excellent service scape design with tourists' aspiration for meaningful recreation (supported by cultural tendency, involvement, and prior knowledge) to encourage co-creation.



Figure 4 *Nglorod*

Consequently, the research examines how involvement, cultural tendency, and prior knowledge of batik affect how people perceive their physical environment's quality. One distinct aspect of the experience provided by tourism is experience quality (Domínguez-Quintero, González-Rodríguez, & Paddison, 2020; van Riesen et al., 2022). Prior knowledge about a place's facilities, views, and services can give tourists a sense of security. It has been seen that prior knowledge increases tourists' mental imagery of future event experiences (Jeong, Crompton, & Hyun, 2020; Le, Scott, & Lohmann, 2019). Prior knowledge of a location can be obtained by official media. Within the context of heritage, media, including a heritage theme, attracts the general public's interest in the particular heritage, provides knowledge, and increases the intention to travel.



Figure 5 Batik Work of Participants

Even though it takes hours to make batik, they enjoy the activities. They make their own merchandise with their own batik design (Figure 5), not only from the experience of making batik but also from learning

the history of batik, so they get a different experience from Yogyakarta. Tourists' experience in Lukman Batik starts with learning by telling the history of batik and then continuing with the process of making batik. Since Lukman Batik is located in the cultural heritage, near Kauman Gedhe Mosque and Kraton Sultan Hamengkubuwono, the neighborhood is beautiful with narrow alleys, green plants, and wall art. All of the packages bring an extraordinary experience and satisfaction to tourists.

Batik making introduces the whole process, which clarifies how to give experiences through creativity in making batik. An improved understanding of the tourists' cultural tendencies and experience intentions at heritage sites and destinations is, therefore, essential to better meet the expectations of this market (Richards, 2018; Wu & Li, 2017). Heritage resources have the potential to develop and promote tourism, with significant effects on the local community's social, economic, and environmental aspects. This is because most tourist attractions and destinations worldwide are centered around cultural heritage elements (Crespi-Vallbona, 2021; Ezenagu, 2020). Heritage tourism, therefore, constitutes a large share of cultural tourism and is one of the largest, most pervasive, and fastest-growing sectors of the tourism industry today (Seyfi, Hall, & Rasoolimanesh, 2020). In Lukman Batik's daily visitors, there is always a tourist visit to earn leisure experience in the heritage site of *Ngayogyakarta Hadiningrat* Palace Heritage site.

When visiting new places, tourists want to observe cultural structures with which they can identify. The evaluation of the impact of nostalgic attachments formed via experiences is limited to the identification of individuals' prior knowledge and cultural tendencies (Keskin et al., 2024) and the combination of many experiences that visitors had, which serves as a major source of visitors' memories (Kim, Ribeiro, & Li, 2022). Experiences of positive cultural tendency, prior knowledge of batik, and feelings of joy can affect an individual's intention about cultural tourism and heritage sites in Yogyakarta.

Overall, the analysis demonstrates that the memorability of tourists' experiences is favorably influenced by previous knowledge, cultural tendency, and tourist involvement. Interaction with cultural heritage sites and batik-making attractions during a visit is crucial in creating experiences, as evidenced by the intercepts. It states in previous research that prior knowledge influences the relationship between cultural involvement and tendency. The finding shows that all of the variables in the model have a significant association, except for the cultural tendency of art and culture on the experience of tourism, which showed variation in the effects of various cultural tendencies on the experience of tourism (Maulina, Ruslan, & Ekasari, 2022; Xu, Zhang, & Nie, 2022) and favorably raises the standard of tourism (Chen & Rahman, 2018).

Previous studies on cultural tourism have indicated that tourists' particular actions at cultural



tourism destinations are influenced by their cultural tendencies. For instance, it affects tourists' level of desire for genuine experiences and their level of participation in the tourism process (Siegel & Wang, 2019), impacts the tourism experience, helps in the establishment of cultural memories of the location, and creates place attachments (Chen & Rahman, 2018; Seyfi, Hall, & Rasoolimanesh, 2020). Furthermore, tourists can have a more authentic and memorable experience by actively participating in local life and gaining an in-depth knowledge of the destination culture (Seyfi, Hall, & Rasoolimanesh, 2020). One of the most important cultural types of tourists experience is the historical culture that can be visited and created in heritage tourism destinations. Every heritage tourism site has a variety of cultural aspects, and tourists' propensity for multiculturalism varies.

## CONCLUSIONS

The research's findings lead to several important conclusions, expanding tourist options and raising visitor engagement are vital as tourism destinations continue to heal and rebuild. Authentic cultural experiences can be obtained through the immersive and collaborative aspect of batik production, which appeals to travelers looking to form meaningful connections. Within the cultural heritage, Lukman Batik is close to Kraton, Sultan Hamengkubuwono, and the Kauman Gedhe Mosque. It is a cultural heritage site that is visited by many domestic and international tourists.

The correlation between prior knowledge, cultural tendency, and involvement shows a value of 0.949 (9.49%), which means that prior knowledge has a "very strong" relationship with cultural tendency and involvement. It also means that prior knowledge, cultural tendency, and involvement contribute to the creation of more memorable travel experiences.

The analysis shows that tourists' memories of their experiences are positively influenced by their participation, authenticity, and cultural tendency. Tourists with different levels of prior knowledge differ in their relationship between cultural tendency and involvement. Interaction with cultural attractions, such as batik making and tourist participation throughout the visit, play a major role in forming enduring memories.

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