



# Traditional Sport, Indigenous Heritage, and Tourism Branding: Jemparingan PERPATRI in Madura, Indonesia

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**Abstract.** As a form of cultural artifacts, jemparingan brings local values and virtues that need to be preserved. This article focuses on the ways in which PERPATRI as traditional archery association, after its successful bid to introduce as traditional sport, Jemparingan is branded as a sport tourism destination in Madura. Systematic literature review is used to put relevant argument toward Jemparingan oscilating between tradition-driven heritage and the remarkably transformed brand sport tourism of Madura. The dynamics of strategic use of symbolic and markers that construct Jemparingan as a distinctive brand tourism is analysed from a constructivism perspective focusing on message design logic. The results show that multimodal promotional that conducted to build the sport brand tourism identity has already released to launch Jemparingan both as preservative cultural heritage and tourism brand version. The research has implications for tourism stakeholders in traditional sports branding initiation as well as for related parties developing destination branding policy briefs.

**Keywords:** Brand, Sport Tourism, Heritage, Message Design Logics

## 1 Introduction

Sport tourism is a fast-growing phenomenon at the boundaries of the new tourism industry [1], [2], [3]. Sport tourism is a new term developed to describe several terminologies in the use of brands in the tourism industry. Scholars define sport tourism as travelers who aim to see or witness a sporting event in a certain place or country, such as the Olympics, boxing matches or football, or participate in the activity itself [1]. Sport tourism can be defined as sports visiting certain places, to enjoy family events, sports facilities, and sports games, so it can be interpreted that sports tourism activities can be carried out together with the family while enjoying the intended sports facilities [4].

Previous research has shown that sports are increasingly in demand as part of the attractions at tourist destinations. Paris Dakkar and Toru de France in France [5], Roland garros in Australia [6], rugby in the United States [7], Qatar [8], Malaysia [9], Japan [10], South Africa [11], Montenegro [4] and Iran [12]. It becomes interesting when Jemparingan can combine sports, heritage, and attractions in tourism branding. Recently, the use of sports icons has become an alternative in tourism development. This not only brings exposure to sports brands but also has potential economically and socially [13].

Jemparingan is one of Indonesia's traditional sports that has an interesting philosophy and background to be made part of the destination's attractions. Interpreting the attributes, features, and attractions in jemparingan is an integral part of the local culture. History records that Jemparingan became part of the martial arts to perform self-defense in times of war. In the era of the Mataram kingdom, Jemparingan was known as a sport played by nobles [14]. But in its development, the wider community began to play it after being brought by the courtiers of the palace [15]. This sport then also developed into other regions in Indonesia [16].

In 2013 Jemparingan Mataram was preserved by the courtiers of soldiers and non-soldiers with the formation of the Jemparingan Gandhewa Mataram association, with the aim of reviving the teachings of Sri Sultan Hamengkubuwana II in order to revive the soul of a knight which consists of nyawiji or concentration, greget which means enthusiasm, real or ora mingkuh identity, and responsibility, and in 2015 Jemparingan began to exist in Madura to be precise in the city of Bangkalan as the beginning of preserving the existing ancestral cultural heritage.

Jemparingan in Madura began to be developed since the era of. One of the entities concerned with Jemparingan is the Madura chapter of the Traditional Archery Association (PERPATRI). This community makes efforts to make Jemparingan known and become part of the iconic Madura. Apart from that, this community pays attention to the urgency of making Jemparingan a heritage preservation. The strategy pattern used by PERPATRI becomes distinctive when it is connected with the potential of Jemparingan as a sports tourism destination.

Branding in the tourism industry is experiencing rapid development. This is indicated by the increasingly diverse core branding carried out in this sector [17]. Currently, tourism branding is carried out by packaging cultural heritage and integrating it with the needs of tourism consumers [18]. After the destination's natural resources become comparative advantages, then attractions, culinary, and heritage become competitive advantages in this industry. The trend of cultural heritage branding is known to be carried out on several motives including [19], [20], [21] and [22]. Among the heritage branding, sports are part of the forecasting portrait of the tourism industry. In the Madurese context, the potential for Jemparingan to be introduced as a cultural heritage and deserves to be appointed as an icon of sport tourism.

Academic research on sport branding is rather recent and very much limited to specific modern sports [23]. Research on the development of traditional sport brands is scarce [1]. The impact of newly launched traditional sports activities on the development of the meaning of incumbent sport brands has not been investigated yet.

The research contributes to preliminary discourse by analysing how entities involved in Jemparingan preservation. Communicaton strategy mechanism proposed by message design logic apply in this field of sport tourism branding. Systematic literature also works as complex intertext confirmation of traditional sport brands. Managers of PERPATRI can profit the findings in terms of a deepened understanding of potential interaction between tradtional sport, indigenouse heritage, and tourism branding. Management PERPATRI can draw conclusions concerning strategies to be taken as brand introduction and strengthen the urgency of Jemparingan brand.

## 2 Method

Based on the theoretical concept of brands as complex and dynamic discipline, the research analyzes the interviews transcript of PERPATRI. Semistructured interviews with management serve the purpose of triangulation to assure the proper interpretation of the findings. PERPATRI has concern in the brand and potential changes in the meaning of tourism brand based on traditional sports as heritage preservation. The traditional archery club (PERPATRI) has been the first organization to introduce and develop Jemparingan as a leisure sport. PERPATRI has strong commitment members who actively engage in endurance communication strategies to embark on Jemparingan. Researchers also observe their activities for qualitatively enriching the findings. Several reasons made this research pursue PERPATRI as research subject. Jemparingan in Madura has not been known for a long time, although history records that this sport has been a tradition since ancient times. PERPATRI participated in the introduction of Jemparingan and built this traditional archery brand. Fans of traditional sports and youth as targets for message distribution are potentially interested in the Jemparingan simulation. In addition, PERPATRI has a network with traditional archery observer entities in various regions. The following method also provides a review of extensive literature in the fields of traditional sport, indigenouse heritage and tourism brands. The paper concludes with a discussion of the stud's contribution to academic particularly in message design logic theory, limitations and future research.

## 3 Result and Discussion

Fans of traditional sports in Jemparingan have a distinctive character in their understanding of philosophy and practice. PERPATRI is an organization that is concerned about this, especially from the traditional archery branch. The association of Jemparingan fans with the brand as a traditional sport and the development of the iconic as a tourism brand provide equity in the message distribution exposure. The meaning of Jemparingan as a brand according to PERPATRI management can be developed into a potential for cultural restoration and destination attractions.

Most of the sports brand management literature follows the classic pattern that the target audience for brand management is consumers [24]. Managerial compliance in brand management enables potential strengths in branding development [25]. Re-

searchers studied that brand management is an integral part of brand identity development [26]. However, the brand becomes a portfolio of abstract and concrete constituent elements [27]. Brand identity in Jemparingan seen from the perspective of heritage sports. The references used refer to the story behind the activity [28]. Jemparingan in Madura combines philosophical values and innovation. Genealogically, the original value of Jemparingan as a form of self-defense mechanism during war is still maintained. Innovation is carried out in the development of attributes used such as archer clothing artifacts and attributable event forms.

A brand is an ideal reference that can last a long time and is stable [29]. In developing a sports brand as an attraction destination, several references are very identical and specific [30]. For PERPATRI, the meaning of Jemparingan is an insight from the legacy of its predecessors. This context places the brand as part of the information related to the description and evaluation that is stored as a cognitive representation in consumer memory [31].

A brand is a durable and stable reference [32]. The meaning of a brand for someone is descriptive and evaluative brand-related information that is stored as a cognitive representation of the brand in consumer memory [31]. Sports tourism becomes a brand by showing the active role of sport (traditional or modern) in providing benefits to its users [33]. Sports tourism brands are specialized, although not directly geographically bound by historical overview. PERPATRI management and members negotiate and share meaning, in creating Jemparingan identity and message design strategies to the community and external parties.

In message design logics there are elements that need to be met in an effort to share meaning [34]. Maxims are needed to build a message design that complies with the logical rules of message producers and consumers. Community literature in brand building can be a recommendation on the value cogeneration of the displayed icon [35]. The community contributes to generating strategy patterns used in message production through the built logic design [36]. This makes the relationship between producers and brand management like a patterned dyadic relationship.

PERPATRI builds a Jemparingan brand building strategy through promotional programs, persuasive communications, and the use of social media platforms. At the beginning of the message design, the logic built by PERPATRI is the message target. In setting targets, PERPATRI has priority. Teenagers and audiences become target consumers by strengthening the execution of internal activities and organizing external events. The promotion that attracted a lot of attention from the public was the Gladen Alit and Gladen Ageng. The event is considered to be able to bring in audiences and provide benefits for the distribution of the Jemparingan message.

Awareness of the demographic diversity of the target audience and stakeholders in the brand is assumed by the theory of sports brands [1]. Sport is an activity or attraction that is different from nature-based tourist destinations [37]. Tourism brands show that iconic identities need to be built as social constructions that are not closed [38]. Various stakeholders participate in the joint construction of brand meaning. Social networks with figures, regulatory entities, academics, and the business world can participate in the development of emerging brand discourse [39]. The brand is then placed not only as an identity artifact of the icon but as a meaning that is shared [40].

The branding on Jemparingan raised by PERPATRI represents the manifestation of a potential traditional sports brand. The entity places Jemparingan not only as a discourse on cultural preservation but also as part of the commitment to maintain the standard in value. Shared interests in developing Madura tourism are placed by combining openly the role of stakeholders in taking a portion of the contribution. Target consumers, namely youth and audiences, can make the distribution of Jemparingan messages a reference in understanding indigenous brands as well as memories of tourist destinations in Madura. Audiences are driven to understand the brand by creating interactions between message logic designs and innovations in sports branding strategies.

Stakeholders can consensually understand the meaning of the brand, although it still leaves room for disagreement [18]. The personal knowledge structure of stakeholders can vary, even though brand messages are conveyed uniformly [41]. The essence as the core cognitive structure of the individual entity becomes a peripheral context and is distributed to all members. In this research, PERPATRI is only one of the stakeholders of the brand. Meanwhile, a collective set of knowledge is influenced by emotional, psychic, and symbolic interpretations of entities and is relative [42].

Research on brand building using traditional sports icons in the context of the tourism industry is scarce. Although in the findings of scholars, some tourist destinations can be integratively associated with specific sports brands [2]. The researcher found that the contribution of traditional retaining activists in an effort to introduce Jemparingan was carried out with attributes that were close to the target. The concept of maxims in the development of message design logic is well organized by PERPATRI. The principles of adequacy, connectedness, quantity, and courtesy are the points in Jemparingan's positioning and brand image.

## 4 Conclusion

PERPATRI's brand building with reference to the message logic design places the icon in the core and peripherals of the message. The communication strategy in distributing this iconic message is carried out using events and social media channels. The target audience for Jemparingan message distribution is youth and audiences who have the potential to make tourist visits, especially to Bangkalan. Innovation in Jemparingan Madura is carried out by adapting the artifacts of archers' clothing and sounding to community leaders to gain insight into the appropriate patterns in the distribution of messages to the public.

The activities held by PERPATRI could encourage Jemparingan potential for sports brand tourist destination. Jemparingan is a manifestation of the construction of ancestral values that are regenerated through sports activities. Although at first only certain circles could play Jemparingan, but in recent developments, the general public can also play it. The induction of the Jemparingan spirit as a traditional sport becomes a potential that can be regenerated as a cultural legacy as well as being developed in building a special brand, particularly in Madura sport tourism.

Based on analysis PERPATRI implies the optimization of stakeholders' role in revitalizing the Jemparingan icon and cultural background values. This can be strengthened by encourage stakeholders' contribution in attracting the Jemparingan icon, apart from being a cultural heritage it also has a magnet to attract visitors in sports tourism.

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