

BATIK TULIS BRAND IMAGE AS CULTURAL DIPLOMACY BASED ON SOCIAL MEDIA (HANDAYANI GEULIS BATIK INSTAGRAM CASE STUDY)

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Abstract

Cultural diplomacy is often constrained by the limited ability to select appropriate media for presenting a nation's brand image and cultural identity. Batik, as one of Indonesia's recognized cultural heritages, offers strategic value as a medium of cultural diplomacy because it represents aesthetic, historical, and symbolic meanings embedded in Indonesian society. This study aims to examine how batik craftsmen utilize Instagram as a digital platform for cultural promotion, focusing on the social media account @handayanigeulis. Using a descriptive qualitative method, the researchers conducted observations and content analysis of posts uploaded by @handayanigeulis during the March–June 2024 period. The analysis focused on brand image content related to written batik and its connection to cultural diplomacy practices. The findings show that @handayanigeulis' cultural diplomacy branding efforts can be identified through three main indicators: batik design, brand image, and consumer culture. During the observation period, 65 posts were categorized as cultural diplomacy activities. These posts visually emphasized Indonesian batik as a cultural heritage and a source of national pride. The content also demonstrated that cultural diplomacy activities involving foreign citizens received positive appreciation, particularly toward the batik motifs produced by Handayani Geulis. This indicates that Instagram can function not only as a promotional medium but also as a space for building intercultural engagement through visual storytelling. The study concludes that communicating Indonesia's cultural image through batik on Instagram requires innovation, creativity, and consistent content management to strengthen batik's role as a medium of cultural diplomacy in the digital era for broader global audiences.

Keywords: *Cultural diplomacy; Brand image; Batik; Instagram; Cultural promotion*

Abstrak

Diplomasi budaya sering menghadapi kendala karena kurang tepatnya pemilihan media dalam menampilkan citra merek yang merepresentasikan identitas bangsa. Batik sebagai salah satu warisan budaya Indonesia memiliki nilai strategis sebagai media diplomasi budaya karena memuat makna estetis, historis, dan simbolis yang melekat dalam kehidupan masyarakat Indonesia. Penelitian ini bertujuan untuk mengkaji upaya perajin batik dalam memanfaatkan media sosial Instagram sebagai sarana promosi budaya, dengan fokus pada akun @handayanigeulis. Penelitian ini menggunakan metode kualitatif deskriptif melalui observasi dan analisis isi terhadap unggahan akun @handayanigeulis selama periode Maret–Juni 2024. Analisis dilakukan terhadap konten citra

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Article Information:

Received Juni 30, 2026 Revised Juli 3, 2026 Accepted Juli 3, 2026

merek batik tulis yang mengandung unsur diplomasi budaya. Hasil penelitian menunjukkan bahwa upaya branding diplomasi budaya yang dilakukan @handayanigeulis dapat dikategorikan ke dalam tiga indikator utama, yaitu desain batik, citra merek, dan budaya konsumen. Selama periode pengamatan, ditemukan 65 unggahan yang termasuk dalam aktivitas diplomasi budaya. Secara visual, unggahan tersebut berupaya menampilkan batik Indonesia sebagai warisan budaya sekaligus identitas kebanggaan bangsa. Konten @handayanigeulis juga menunjukkan bahwa kegiatan diplomasi budaya yang melibatkan warga negara asing memperoleh apresiasi positif, terutama terhadap desain motif batik yang dihasilkan oleh Handayani Geulis. Temuan ini menunjukkan bahwa Instagram tidak hanya berfungsi sebagai media promosi, tetapi juga sebagai ruang interaksi lintas budaya melalui penyajian visual yang kreatif. Penelitian ini menyimpulkan bahwa penyampaian citra budaya bangsa melalui kain batik di Instagram memerlukan inovasi, kreativitas, dan pengelolaan konten yang konsisten agar batik dapat semakin berperan sebagai media diplomasi budaya di era digital, sekaligus memperluas pengenalan budaya Indonesia kepada audiens global secara lebih efektif, komunikatif, dan berkelanjutan.

Keywords: Diplomasi budaya; Citra merek; Batik; Instagram; Promosi budaya

1. Introduction

Cultural diplomacy has become increasingly important because nations are no longer represented only through formal diplomatic channels, but also through cultural products that circulate in digital spaces (Grincheva, 2022, 2023, 2024; Sampson & Annor, 2024). In this context, batik is not merely a textile commodity. It is a symbolic medium that carries historical memory, local philosophy, visual identity, and national pride. Since Indonesian batik was recognized by UNESCO in 2009 as intangible cultural heritage, batik has gained stronger legitimacy as a cultural asset that can be promoted domestically and internationally. Rachma and Amrullah (2024) see that cultural diplomacy needs to be represented through cultural promotion efforts involving various parties, including government institutions, cultural communities, creative industries, and local artisans. This view is relevant because cultural diplomacy is not only conducted by official state actors, but also by non-state actors who translate cultural values into creative and communicative forms.

The recognition of batik after 2009 encouraged the growth of batik promotion in various regions of Indonesia. Ramadhani et al. (2021) explains that the growth of the batik business sector is reflected in the increasing use of social media to promote batik cloth to foreign countries. This development shows that batik promotion no longer depends solely on exhibitions, galleries, or cultural festivals. Digital platforms allow batik craftsmen to introduce motifs, production processes, stories, and cultural meanings directly to wider audiences. Morrison (2020) argues that internet access opens opportunities for social media to become an effective promotional tool for introducing batik more broadly. This is consistent with current digital communication practices, where Instagram is used not only to sell products, but also to build cultural narratives and emotional attachment.

Cultural representation through batik cloth is closely related to Indonesia's soft diplomacy (Hajura, 2022; Steelyana & WawoRuntu, 2024; Viartasiwi et al., 2020; Zahidi, 2017). Anggrayni and Budhie (2020) explain that cultural representation through batik for Indonesian society can be viewed as a form of soft diplomacy carried out through a cultural approach. Batik becomes a persuasive medium that

does not rely on coercion, but on attraction, appreciation, and cultural recognition. In public diplomacy studies, social media has also become an important instrument for connecting international audiences with national identity. Intenilia (2023) shows that Indonesian missions abroad use social media to support public diplomacy and communicate Indonesia's foreign policy interests, including cultural themes. Siregar and Indrawati (2024) also found that cultural exchange programs can strengthen mutual understanding and people-to-people relations when cultural symbols are communicated through appropriate channels.

Batik Handayani Bogor provides an example of how local cultural identity can be documented and communicated through batik motifs. Its craftsmen have documented local culture through canting incisions produced on batik cloth and introduced this cultural identity to foreign countries. In this context, the motif is not simply an ornamental design, but a visual archive of local wisdom. Anggrayni and Budhie (2020) stated that batik craftsmen in Bogor City, West Java, made efforts to promote culture through Instagram social media accounts. The craftsmen transfer their knowledge by representing the face of Bogor culture through batik cloth motifs created since 2012. Instagram has become a promotional medium that allows the Handayani Geulis brand image to be recognized abroad.

From the perspective of promotion theory, Kotler and Armstrong (2010) explain that promotion includes public relations practices that function to foster good relations between institutional components, provide understanding, build motivation, and encourage participation. Therefore, promotion is not limited to direct selling. It also includes communication strategies that shape perception, trust, and long-term relationships between producers and consumers. In the case of batik craftsmen, promotion through Instagram can be interpreted as soft selling because the content does not only persuade audiences to buy batik cloth, but also invites them to understand its cultural meaning. This strategy is important because batik value lies not only in fabric quality, color, or price, but also in its symbolic association with Indonesian cultural identity.

Research on batik as a cultural symbol has shown the importance of brand image in shaping consumer decisions. Pratiwi et al. (2020) found that consumer decisions to use batik cloth in Klaten, Indonesia, are influenced by batik design, brand image, and consumer culture. The continuous presence of media in promoting batik products is seen as an effort to build an image that can influence consumer decisions to use batik as part of clothing tradition. Kristiningsih et al. (2021) stated that the competitive position of batik products is shaped by consumer perceptions of motif, color, design innovation, popularity, artistic value, and intrinsic meaning. These findings indicate that batik competitiveness depends not only on production capacity, but also on the ability to communicate uniqueness, authenticity, and cultural value. Hariyanto et al. (2024) further found that Instagram social media marketing and price simultaneously influence purchasing decisions for traditional batik products.

Recent studies show that Instagram plays an important role in constructing visual representations of heritage. Rahmawati et al. (2024) explain that Instagram shapes

public engagement with cultural heritage through visual curation, hashtags, and audience interaction. For batik promotion, image selection, caption writing, motif explanation, and interaction with followers are part of cultural meaning production. Bukhori and Dina (2025) emphasize that batik can function as a medium of Indonesian cultural diplomacy in South Korea, especially when introduced through cultural events and international engagement. Batik as intangible cultural heritage whose brand image has enabled Indonesian batik to enter the world market. Pratiwi et al. (2020) explain that three reasons influence consumer decisions to use batik cloth promoted on social media: batik design, brand image, and consumer culture. Thus, branding batik through social media becomes one factor encouraging consumers to feel confident in using batik as an Indonesian self-image.

This study is guided by the following research questions: (1) How does @handayanigeulis use Instagram to construct the brand image of written batik as a form of Indonesian cultural diplomacy?, (2) How are batik design, brand image, and consumer culture represented in @handayanigeulis Instagram posts during the March–June 2024 period?, and (3) How does the involvement of foreign nationals in @handayanigeulis Instagram content strengthen the image of written batik as Indonesian cultural heritage?

2. Literature review

Batik as Cultural Diplomacy

Batik is not only a traditional textile product but also a cultural symbol that represents Indonesian identity, local philosophy, and national heritage. In the context of cultural diplomacy, batik functions as a soft power instrument because it communicates cultural values through visual, aesthetic, and symbolic expressions. Cultural diplomacy allows a nation to build international understanding not through coercive power, but through cultural attraction, recognition, and emotional engagement. Therefore, the promotion of batik through social media can be understood as part of Indonesia's cultural communication strategy in the digital era.

Recent studies show that Indonesian cultural diplomacy increasingly involves both state and non-state actors. Intenilia (2023) explains that Indonesian diplomatic missions abroad use social media as a public diplomacy instrument to communicate foreign policy priorities, including cultural diplomacy. This indicates that digital platforms have become important channels for introducing national culture to international audiences. In relation to batik, Bukhori and Dina (2025) found that Indonesian cultural diplomacy through batik in South Korea was carried out to strengthen cultural recognition and promote Indonesian identity abroad. Their study confirms that batik has strategic value because it can be accepted as both a cultural product and a diplomatic medium.

Cultural diplomacy through batik also becomes more effective when audiences are involved directly in cultural activities. Siregar and Indrawati (2024) found that cultural exchange programs can strengthen mutual understanding when participants experience Indonesian culture directly. This finding is relevant to the

practice of batik workshops involving foreign nationals, because participation allows audiences to understand batik not only as a finished product, but also as a cultural process. In this sense, batik-making activities become a form of experiential cultural diplomacy.

Social Media and Digital Cultural Promotion

Social media has changed the way cultural heritage is promoted and interpreted. Instagram, in particular, is a visual platform that enables cultural actors to display images, videos, captions, hashtags, and audience interaction in one communication space. For cultural products such as batik, Instagram is useful because the value of batik is strongly connected to visual elements, including motif, color, pattern, technique, and symbolic meaning.

Rahmawati et al. (2024) show that Instagram can shape public engagement with cultural heritage through visual representation and hashtag-based interaction. Their study on heritage tourism in Surabaya found that Instagram posts can construct particular meanings of local identity. This is relevant to batik promotion because batik motifs can also construct the identity of a region. When batik craftsmen upload content about motifs inspired by local icons, the content does not merely promote a product but also narrates regional culture.

Cui et al. (2023) argue that social media content produced by heritage organizations can generate audience engagement through participation, storytelling, user-generated content, popular culture relevance, and information sharing. This perspective is important for understanding how @handayanigeulis uses Instagram to promote batik. If the account only displays products, the communication may be limited to commercial promotion. However, when the account displays workshops, foreign participants, cultural stories, and batik-making processes, the content becomes a cultural narrative that invites audiences to participate emotionally and intellectually.

Ginzarly and Teller (2025) also emphasize that social media can support the co-construction of heritage values by involving community voices and digital participation. This means that cultural heritage is not only preserved by institutions, but also shaped by interactions between creators, audiences, and communities. In the case of batik promotion, Instagram allows craftsmen, consumers, and foreign audiences to participate in constructing the meaning of batik as Indonesian cultural heritage.

Brand Image of Written Batik

Brand image refers to the perception formed in the audience's mind toward a product, brand, or cultural object. In batik promotion, brand image is not only related to commercial identity, but also to cultural meaning. A strong batik brand image can make audiences associate a product with authenticity, artistic value, local identity, and Indonesian heritage. Pratiwi et al. (2020) explain that batik design, brand image, and consumer culture influence purchasing decisions for

batik products in Klaten, Central Java. Although this study focuses on consumer decisions, its indicators are relevant for analyzing batik as cultural diplomacy because design, image, and consumer culture are also central in shaping public perception. Batik design represents the visible cultural form, brand image represents the symbolic meaning attached to the product, and consumer culture represents how audiences accept, use, and interpret batik in social life.

Suryani et al. (2021) argue that brand image in the digital era can be strengthened through digital platform quality, brand awareness, and electronic word of mouth. This finding is relevant to batik SMEs because digital visibility can influence how audiences perceive local brands. When a batik account consistently presents high-quality visual content, clear cultural narratives, and positive audience responses, the account can strengthen its brand image. Thus, Instagram becomes not only a sales platform but also a brand-building space.

Kristiningsih et al. (2021) found that consumer perception of batik products is influenced by motif, color, design innovation, popularity, artistic value, and intrinsic meaning. This supports the idea that batik competitiveness depends on more than product availability. Batik craftsmen must communicate uniqueness and cultural authenticity so that audiences can recognize the symbolic value of the product. For Handayani Geulis, motifs inspired by Bogor culture can function as a differentiating element because they connect the brand with a specific local identity.

Batik Design, Local Identity, and Visual Storytelling

Batik design plays an important role in cultural diplomacy because motifs can function as visual language. Each motif may contain local history, natural icons, social life, and philosophical values. Therefore, design is not only an aesthetic component, but also a medium of cultural storytelling. In social media content, batik design becomes the first element noticed by audiences, especially because Instagram prioritizes visual display.

Kasemsarn and Nickpour (2025) explain that digital storytelling in cultural and heritage tourism requires social media platform integration, multimedia engagement, community participation, and cultural authenticity. This framework is useful for understanding batik promotion because batik content should not only be visually attractive but also culturally meaningful. A batik post becomes stronger when it combines image, caption, cultural explanation, and audience interaction.

In the context of written batik, the process of making batik also has storytelling value. Content showing canting, wax application, coloring, motif drawing, and workshop participation can help audiences understand that written batik requires skill, patience, and cultural knowledge. This process-based content strengthens authenticity because audiences can see that batik is produced manually and artistically. Therefore, batik design and production process should be treated as important elements in building brand image and cultural diplomacy.

Consumer Culture and Audience Engagement

Consumer culture refers to how audiences consume, interpret, and attach meaning to products in their daily lives. In batik promotion, consumer culture is visible when people wear batik, appreciate batik motifs, participate in workshops, or share batik-related experiences on social media. Batik becomes part of identity expression because consumers do not only buy cloth, but also adopt cultural meaning.

Hariyanto et al. (2024) found that Instagram marketing and price simultaneously influence purchasing decisions for traditional batik products. Although social media marketing did not show a significant partial effect in their study, the simultaneous relationship indicates that digital promotion remains relevant when combined with other factors such as price and product value. This finding suggests that batik promotion on Instagram should not rely only on visual appeal. It should also communicate product value, cultural uniqueness, and emotional meaning.

Consumer engagement is also important in cultural diplomacy. When foreign citizens participate in batik-making activities and appear in Instagram content, they become part of the cultural communication process. Their expressions, appreciation, and participation can create positive symbolic value for the brand. Such content shows that batik is not only accepted locally but also appreciated internationally. This strengthens the image of batik as a cultural heritage that can cross national boundaries.

3. Method

This study uses a descriptive qualitative approach with social media content analysis to examine the brand image of written batik as a form of cultural diplomacy. The object of this research is the Instagram account @handayanigeulis, which represents Handayani Geulis Batik, a written batik craft brand from Bogor, West Java, Indonesia. This account was selected because it actively promotes written batik, displays local cultural identity, and presents cultural diplomacy activities involving foreign nationals through Instagram content.

The data in this study consist of Instagram posts uploaded by @handayanigeulis during the March–June 2024 period. The researchers identified 65 posts that were relevant to the practice of cultural diplomacy branding through written batik. The unit of analysis in this study is each Instagram post, including visual content, captions, displayed activities, cultural symbols, audience involvement, and the representation of batik as Indonesian cultural heritage.

Data were collected through non-participant observation of the @handayanigeulis Instagram account. The researchers observed and documented posts that contained elements of written batik promotion, cultural representation, foreign citizen participation, batik workshops, Bogor cultural identity, and visual branding of Handayani Geulis Batik. Each post was then classified based on three main analytical categories: batik design, brand image, and consumer culture.

The first category, batik design, refers to content that displays the visual and artistic elements of written batik, including motif, color, canting technique, handmade production process, and local cultural symbols of Bogor. This category includes indicators such as artistic value, Bogor culture, and handmade batik. The second category, brand image, refers to content that constructs the identity of Handayani Geulis Batik as a cultural brand and as a medium of Indonesian cultural diplomacy. This includes posts showing cultural promotion, international activities, workshops with foreign citizens, and the representation of batik as national heritage. The third category, consumer culture, refers to content that shows how audiences, especially foreign nationals, respond to, participate in, and appreciate written batik. This category includes posts showing consumer expressions, cultural interaction, and the image of batik fabric as part of Indonesian identity.

The data analysis was conducted through three stages. First, the researchers selected Instagram posts that were relevant to the research focus. Second, the selected posts were coded based on the three categories of analysis: batik design, brand image, and consumer culture. Third, the coded data were interpreted descriptively to explain how @handyanigeulis constructs the brand image of written batik as a form of cultural diplomacy on social media.

To ensure the credibility of the analysis, the researchers compared the visual content, captions, and activity context of each post. The interpretation was also connected to the theoretical concepts of cultural diplomacy, brand image, social media promotion, and consumer culture. Through this method, the study provides a systematic explanation of how Instagram functions not only as a promotional medium, but also as a digital space for communicating Indonesian cultural identity through written batik.

4. Results and Discussion

Handayani Geulis is a hand-written batik craftsman typical of the city of Bogor, West Java, Indonesia, who focuses on practicing cultural diplomacy through batik designs that are promoted on social media via the account @handyanigeulis. Audiovisual content when carrying out activities with foreign nationals or when visiting abroad and providing batik 2International Conference on Languages and Communication (ICLC2024) training with the Indonesian embassy is a manifestation of Handayani Geulis' seriousness in promoting Indonesian culture through batik. Researchers looked at three focus issues displayed through social media to display the brand image of written batik as an effort of cultural diplomacy through social media, namely, through design, brand image, and consumer culture. Each issue displayed in the focus issue of this post is depicted in Table 1.

Tabel 1. Batik brand image coding work table on instagram @handyanigeulis

Unit of analysis	Issue focus	Indicator	Amount
Batik tulis brand image as cultural diplomacy on social media	Batik design	Artistic value	10
		Bogor Culture	14
		Handmade batik	15
	Brand image	Cultural Diplomacy	16
	Consumer Culture	Batik Fabric Image	10

a. Batik Design

The batik design displayed on the Instagram account @handayanigeulis shows that written batik is used not only as a textile product, but also as a medium for representing the cultural identity of Bogor City. In the observed posts, Handayani Geulis presents batik motifs through three main indicators: artistic value, Bogor culture, and handmade batik. These three indicators show that design is the main element in constructing the brand image of written batik as cultural diplomacy. This is relevant because visual design in batik is able to communicate cultural meaning, regional identity, and product uniqueness to audiences, especially in digital media spaces. Kristiningsih et al. (2021) explain that motif, color, artistic value, innovation, and intrinsic meaning are important aspects that shape consumer perception of batik products.

The first indicator is artistic value. The findings show that 10 Instagram posts contain artistic elements of written batik, especially through the display of canting strokes, motif details, color composition, and the process of drawing batik manually. These posts emphasize that written batik has aesthetic value because each motif is produced through direct craftsmanship. The involvement of foreign nationals in several batik-making activities also strengthens the artistic message presented by @handayanigeulis. When foreign visitors are shown learning to draw batik motifs, the content does not merely document an activity, but also presents batik as an artistic experience that can be appreciated across cultures. This finding is in line with Rahmawati et al. (2024), who state that Instagram can shape public engagement with cultural heritage through visual representation and audience interaction.

The second indicator is Bogor culture. The researchers found 14 posts that presented cultural elements of Bogor City through batik motifs. One of the cultural symbols displayed is the Bogor Botanical Garden, which is known as an important historical and cultural icon of the city. In addition, @handayanigeulis also presents motifs inspired by public transportation, especially angkot, which reflects the daily life of Bogor society. Through these motifs, Handayani Geulis translates local cultural symbols into written batik designs. This shows that batik design can function as a visual narrative that introduces local identity to broader audiences. The use of Bogor icons in batik motifs also strengthens the uniqueness of Handayani Geulis because the brand does not only sell batik cloth, but also presents the cultural face of Bogor through textile art.

The third indicator is handmade batik. The findings show that 15 audiovisual posts highlight the manual process of written batik production. These posts display activities such as drawing motifs, using canting, applying wax, and involving participants in batik workshops. This content is important because it strengthens the authenticity of Handayani Geulis as a written batik brand. In the digital era, brand image is not only formed through product appearance, but also through the audience's perception of authenticity, consistency, and digital communication quality (Suryani et al., 2021). By showing the production process,

@handayanigeulis builds audience trust that the batik produced is handmade and culturally meaningful.

The batik design category shows that @handayanigeulis uses Instagram as a visual medium to communicate cultural identity. The combination of artistic value, Bogor cultural symbols, and handmade production process makes the content more than promotional material. It becomes a cultural diplomacy message that introduces Indonesian written batik to domestic and foreign audiences. This supports Cui et al. (2023), who argue that social media activities related to heritage can strengthen audience engagement when they combine storytelling, participation, and visual communication. Therefore, the batik design displayed by @handayanigeulis can be understood as a strategic effort to build the brand image of written batik while promoting Indonesian culture through social media.

b. Brand Image

The brand image of Handayani Geulis Batik is constructed through Instagram content that presents written batik as both a cultural product and a medium of Indonesian cultural diplomacy. In this study, brand image does not only refer to public recognition of the Handayani Geulis name, but also to the meaning attached to the brand as a representative of Bogor local culture and Indonesian heritage. Through its Instagram posts, @handayanigeulis seeks to position written batik as an authentic cultural expression that can be introduced to domestic and international audiences.

The findings show that there were 16 promotional posts categorized as brand image content during the March–June 2024 observation period. These posts displayed cultural diplomacy activities through batik workshops, interaction with foreign nationals, and the promotion of Bogor cultural identity through written batik. The presence of foreign visitors in the content strengthens the image of Handayani Geulis Batik as a brand that is not only locally rooted, but also internationally communicative. This form of visual communication is important because social media allows cultural actors to present identity, values, and narratives directly to the public. Intenilia (2023) explains that social media has become an important instrument in public diplomacy because it enables cultural and diplomatic messages to reach wider audiences through interactive digital communication.

The brand image built by Handayani Geulis is also strengthened through a soft-selling strategy. The account does not merely promote batik as a product to be purchased, but presents batik as a cultural experience to be learned, practiced, and appreciated. Workshop documentation involving foreign nationals shows that audiences are invited to participate directly in the process of understanding Indonesian written batik. This strategy makes the brand appear more authentic because it emphasizes experience, cultural meaning, and participation rather than direct commercial persuasion. Suryani et al. (2021) state that brand image in the digital era is influenced by digital visibility, brand awareness, and electronic word of mouth. Therefore, consistent Instagram content can help strengthen audience perception of Handayani Geulis as a credible cultural batik brand.

Furthermore, the content uploaded by @handayanigeulis shows that the brand image is closely connected to the cultural identity of Bogor. Batik motifs, workshop activities, and visual documentation are used to introduce the “face of Bogor” to broader audiences. This indicates that Handayani Geulis Batik does not only build a business identity, but also constructs a cultural identity. The brand becomes a bridge between local heritage and global audiences. Bukhori and Dina (2025) argue that batik can function as a medium of Indonesian cultural diplomacy when it is introduced through cultural interaction and international engagement. In this context, the 16 promotional posts show that Handayani Geulis uses Instagram to communicate Indonesian culture through written batik in a more accessible and visually attractive form.

The findings also indicate that brand image is formed through audience engagement. Foreign nationals who visit the gallery and participate in batik workshops become part of the brand narrative. Their presence in the posts gives symbolic legitimacy that Handayani Geulis Batik is appreciated beyond local consumers. This supports Rahmawati et al. (2024), who explain that Instagram can shape public engagement with cultural heritage through visual representation and interaction. Thus, @handayanigeulis’ brand image is not produced only by the owner or the craftsman, but also by the participation and response of audiences who appear in the content.

The brand image category shows that Handayani Geulis Batik uses Instagram as a digital public relations medium for cultural diplomacy. The 16 promotional posts indicate that the brand is built through the integration of product identity, cultural storytelling, foreign audience involvement, and the visual representation of Bogor culture. This strategy strengthens the position of Handayani Geulis as a written batik brand that promotes Indonesian heritage while expanding cultural recognition through social media.

c. Consumer Culture

Consumer culture is an important indicator in understanding how @handayanigeulis promotes written batik through social media. In this study, consumer culture refers to how audiences respond to, interpret, and appreciate Handayani Geulis Batik as a cultural product. The findings show that 10 Instagram posts successfully displayed the image of written batik with the characteristics of Bogor City through audiovisual content. These posts present batik not only as clothing or fabric, but also as a cultural object that carries local identity, artistic value, and Indonesian heritage.

The consumer culture displayed by @handayanigeulis can be seen from the involvement and responses of foreign nationals who appear in the uploaded content. The colorful batik motifs, the visual character of Bogor, and the process of cultural interaction create a positive impression of Handayani Geulis Batik. Foreign participants are not only positioned as visitors, but also as audiences who directly experience Indonesian batik culture. This strengthens the idea that batik

promotion on Instagram is not limited to commercial communication, but also functions as cultural communication. Rahmawati et al. (2024) explain that Instagram can shape public engagement with cultural heritage through visual representation, interaction, and digital participation.

The 10 posts in this category also show that consumer culture is closely related to audience experience. When foreign nationals are shown observing, wearing, or appreciating batik, the content creates a visual narrative that batik is accepted beyond local consumers. This kind of content strengthens the image of Handayani Geulis Batik as Indonesian handwritten batik that has cultural charm and international appeal. In the context of digital promotion, audience response becomes part of brand construction because consumers help shape public perception of a product through their interaction with media content. Suryani et al. (2021) state that brand image in the digital era can be strengthened through digital visibility, brand awareness, and electronic word of mouth.

Furthermore, the consumer culture category shows that Handayani Geulis uses Instagram to connect product value with cultural identity. Batik motifs inspired by Bogor culture are displayed as symbols that introduce local characteristics to wider audiences. Through audiovisual content, @handayanigeulis presents batik as a product that can be seen, learned, experienced, and appreciated. This is relevant to Cui et al. (2023), who argue that social media activities related to cultural heritage can increase audience engagement when they combine storytelling, participation, and visual communication.

The findings also indicate that consumer interest in batik is influenced by how the product is presented in social media content. Hariyanto et al. (2024) found that Instagram social media marketing and price simultaneously influence purchasing decisions for traditional batik products. In the case of @handayanigeulis, consumer culture is built through visual appeal, cultural narratives, and the representation of positive responses from foreign nationals. Therefore, the posts do not only persuade audiences to recognize the product, but also encourage them to perceive batik as part of Indonesian cultural identity.

The consumer culture category confirms that @handayanigeulis has succeeded in presenting written batik as a cultural product that receives positive audience appreciation. The 10 posts analyzed show that Handayani Geulis Batik is represented as Indonesian handwritten batik that combines Bogor local identity, visual attractiveness, and cultural meaning. This strengthens the role of Instagram as a digital space for promoting batik, building consumer perception, and supporting cultural diplomacy through audience engagement.

5. Conclusion

The study of written batik brand image as cultural diplomacy on social media shows that @handayanigeulis has used Instagram as a strategic medium to communicate Indonesian cultural identity through batik. The findings indicate that Handayani Geulis does not only promote written batik as a commercial product,

but also presents it as a cultural symbol that represents Bogor local identity and Indonesian heritage. Through visual content, batik motifs, workshop activities, and interaction with foreign nationals, the account builds a brand image that is closely connected to cultural values, authenticity, and creative promotion. The analysis of 65 posts uploaded during March–June 2024 shows that the cultural diplomacy efforts of @handayanigeulis are reflected in three main aspects: batik design, brand image, and consumer culture. Batik design is shown through artistic value, Bogor cultural symbols, and handmade production processes. Brand image is constructed through promotional content that introduces Handayani Geulis Batik as an authentic cultural brand. Meanwhile, consumer culture appears through audience participation, especially the positive responses of foreign nationals who are involved in batik-making activities and cultural events.

This study concludes that innovation and creativity are essential in managing audiovisual batik content on social media. Instagram functions not only as a promotional platform, but also as an online public relations medium that supports cultural diplomacy. By involving foreign citizens in the process of producing written batik with Bogor City icons and displaying these activities on social media, Handayani Geulis successfully strengthens the image of Indonesian batik as a cultural heritage with international appeal. Therefore, consistent, creative, and culturally meaningful content management is needed to expand the role of written batik as a medium of Indonesian cultural diplomacy in the digital era, while strengthening public appreciation of local cultural products among domestic and international audiences through accessible visual narratives and participatory cultural experiences globally.

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