First International Hospitality Business Conference
Jakarta Convention Center 23 - 24 November 2017

**First International
Hospitality Business Conference**
Jakarta Convention Center
23 - 24 November 2017

Proceedings

Adaptive Approach Future Hospitality Design

Proceeding of International Hospitality Business Conference

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PREFACE

Welcome to the 1st International Hospitality Business Conference

Nowadays most of businesses are focusing on hospitality as added value for their service to customer. The challenge is to synergize the past and present experience to identify and respond to the future of hospitality business challenges and opportunities. Therefore our theme to conference will be 'Adaptive Approach in Future Hospital Design' we would like to invite all academics, professionals, practitioners and industry peer from all fields, to emphasis on hospitality as the most important role and do the new approaches to their business. This conference is also targeting the innovation development of education, research based and practical in the hospitality business.

FOREWORD

Praise our thanks to the God Almighty, for all His grace and gifts we could be here and participate in The 1st International Hospitality Business Conference 2017, organized by Podomoro University in cooperation with CNG Events. The 1st International Hospitality Business Conference 2017 is part of The Hotel Week Indonesia 2017 series which has been held on Thursday, November 23th, 2017 to Friday, November 24th, 2017.

In this era of globalization, almost all lines of service industries such as banking, telecommunications, transportation and even the hospitality industry are growing rapidly and most of these industries incorporate hospitality as added values in their business.

Hospitality industry for example, to maintain business and increase market share, not only product innovation they should focused on, but service to the hotel customers must also be prioritized. The hospitality and skill of hotel staffs in serving customers is also a determining factor to maintain business in the hospitality industry.

From time to time, customers' demands are increasing. Friendly service and excellent service in business should also be considered. Hospitality is not limited to just talking to give satisfaction and attention to customers only, more than that hospitality must be able to talk about how to respond to customer desires so it will leave a positive impression in customer's mind. Hospitality must be supported by reliable human resources quality, have a vision far ahead and can develop strategies and excellent service tips that have advantages.

Discussing hospitality in the era of globalization is never apart from some things such as changing market, marketing trends, consumer development, economic development, technological development and socio-cultural development. This is where the challenge arises, how do we review and synergize past and present hospitality experiences to identify and respond to the future challenges and opportunities for hospitality.

Podomoro University as an entrepreneurial-based university that continues to commit to contribute to the development of human resources that has the competence of science and technology provides a venue for academics to seek solutions and innovation in the field of hospitality through today's event The 1st International Hospitality Business Conference 2017.

The participants of this conference will present their thoughts and research on hospitality from all sides and points of view, whether from hospitality in tourism, culinary, law, information technology, and so on. Hopefully with the implementation of the event on this day can provide answers to the challenges of hospitality and can be a positive input for the actors as well as professionals in the field of industry and business.

We are proud of The 1st International Hospitality Business Conference 2017; hopefully this event can run smoothly and bring positive results. I would also thank to all of those who have worked hard for The 1st International Hospitality Business Conference 2017.

Good Job & Success !

Dr. Cosmas Batubara
Rector of Podomoro University

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THE COMMITTEE

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CONFERENCE PROGRAM

RUNDOWN

INTERNATIONAL HOSPITALITY BUSINESS CONFERENCE

Friday, 24 November 2017

Hall B, Jakarta Convention Center

OPENING AND PLENARY SESSION

Time		Activity	PIC
08.00	09.00	Registration and <i>Coffee break</i>	
09.00	09.02	Opening	Master of Ceremony
09.02	09.07	The Singing of Indonesia Raya The Singing of Podomoro University Anthem	Master of Ceremony
09.07	09.12	Opening Speech by the Rector of Podomoro University	Cosmas Batubara
09.12	09.22	MoU Signing Ceremony between Podomoro University and Universitas Internasional Batam Token Presentation Photo Session of the MoU Signing	Cosmas Batubara Serian Wijatno Jonathan S. Prajitno Handoko Karjantoro
09.22	10.02	Plenary Session 1 Australian Gastronomy	Brett Stevens Commissioner of Victoria for

Time		Activity	PIC
		Plenary Session 2 The Road Map of Asia and Indonesian Gastronomy and Shopping Tourism Moderator: Edvi Gracia Ardani, Podomoro University	South East Asia Revita Datau Chairman of the Development Acceleration of Gastronomy and Spa Tourism
10.02	10.05	Token and Certificate Presentation	Cosmas Batubara Rector of Podomoro University
10.05	10.25	Academic Paper Presentation	Master of Ceremony Doni Fireza (moderator)

ACADEMIC PAPER PRESENTATION

Time		Activity	PIC
10.25	10.45	<i>A Study of Perceived Ease of Use and Perceived Usefulness Using Expectation Disconfirmation Theory Towards Information System Usage Satisfaction for Hotels in Batam</i>	Daniel H. Apdianto Tony Wibowo Doni Fireza (moderator)
10.45	11.05	<i>Progress in Information Technology and Tourism Management: A Critical Review</i>	Tonny Hendratono Veny Anindya Puspitasari Doni Fireza (moderator)

Time		Activity	PIC
11.05	11.25	<i>The Role of Brand Attachment Strength in Hotel Business Program Podomoro University</i>	Santi Palupi Vincent Sylvester Doni Fireza (moderator)
11.25	11.45	<i>Barriers of sharing economy based on innovation resistance theory - A case study of Airbnb</i>	Xinyi Liu Doni Fireza (moderator)
11.45	12.45	<i>Lunch Break</i>	
12.45	13.05	<i>Balanced scorecard implementation in restaurant management</i>	Fitri Abdillah Doni Fireza (moderator)
13.05	13.25	<i>Architecture, City, Entrepreneurship, and Hospitality in the growth of ctive healthy lifestyle industry in Jakarta</i>	Abimantra Pradhana Nami Fitricia Pasaribu (moderator)
13.25	13.45	<i>Celebrity Fandom, and The Emerging Form of The Hospitality Industry Intertwined with The Luxury Fashion Labels in Delivering Brand Recognitions</i>	Heni Krisnatalia Nami Fitricia Pasaribu (moderator)
13.45	14.05	<i>Entrepreneurial and Experiential Learning Process by Integration of Multidisciplinary Assignment, within Architecture Design Studio Course and Hotel Design and Architecture Course</i> <i>(Case Studies Integration Assignment of Architecture Program and Hotel Business Program)</i>	Edvi Gracia Yaseri Dahlia Apritasari Nami Fitricia Pasaribu (moderator)
14.05	14.25	<i>The use of Exoticism Concept as Adaptive Approach in the Representation a Destination</i>	Desloehal Djumrianti Nami Fitricia Pasaribu (moderator)
14.25	14.45	<i>Spiritual Tourism as a Trend in The Globalized World: Escaping the World in Ubud</i>	Meta Ose Margarehta Ginting Nami Fitricia Pasaribu (moderator)

Time		Activity	PIC
14.45	14.45	<i>A case study of customer satisfaction of PT. X as The Well-Known Chili Sauce Company in Jakarta</i>	Liza Nelloh Cindy Laurencia Nami Fitricia Pasaribu (moderator)
14.45	15.05	<i>The Antecedents of Brand Loyalty of PT. Dots and Line (Event and Organizer Company)</i>	Richard Owada Andika Samudra Nami Fitricia Pasaribu (moderator)
15.05	-	Closing	Master of Ceremony

The use of Exoticism Concept as Adaptive Approach in the Representation a Destination on the Official Websites: A case of DKI Jakarta

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Introduction

Representation of a tourist destination on the media which able to reach around the world is very crucial in order to introduce and promote it to the large scope of publics. The internet, particularly website is one of the medium to let people recognise and realise a destination as the place to visit. A study found most tourists visit and explore an official website and then to respond as if they were planning to travel to the destination (Jeon, et.al, 2017). This indicates that official website still play important role on tourists' decision making pre-visiting. Jakarta, for example, as one of a tourist destination, at once it also a capital city of Indonesia, central of business in Indonesia and a modern city. Therefore, the concepts of representation play important role to depict Jakarta as a destination, for example the use of themes to represent Jakarta as a holiday place on the website, such as focusing on the traditional and modern Jakarta (Djumrianti, 2016). Thus, the purpose of this paper is to analyse how the exoticism concept is used through twenty five photos and fourteen sections of texts on the official websites which last update on 2014. The study found exoticism idea is one of strategies that used by Jakarta government in the representation the city on the Enjoy Jakarta website and the Portal Site of Jakarta Capital City. This concept influences on the commercialisation of Jakarta as whole a tourist destination.

Literature Review

The Discourse of Official Tourism Website

The rapid development of communication and information technology has penetrated all fields of the tourism industry. As the use of tourism websites becomes increasingly popular in the tourism and travel industry, an official website is a crucial tool for image dissemination and promoting of destinations. Tourism Organisations are aware of the need to create, maintain and update an Official Destination Website in order to engage with current and potential visitors. Therefore, it is important to review the literature and related studies to understand the production and representation of destinations on official tourism websites.

- **Official Tourism Websites**

Nowadays, as the Internet, often via official websites, has become the main channel through which tourists search for information (Lehto, et.al, 2006), so, destinations should benefit from an appealing, efficient official website that is persuasive in terms of encouraging visitation (Choi, et.al, 2007). However, an initial understanding of what an official site is, in the context of tourism, should be reached before discussing the actual roles and functions of official tourism websites. An official tourism website could be interpreted as a site, which is managed by a local or national government agency (Lehto, et.al, 2006). To Díaz-Luque (2009) an official tourism website is a website consisting of one or more pages which represent the official image of a place on the internet and through them tourism organisations at the destination. These tourism organisations manage tourist activities and the marketing strategies to be developed on these

official websites. However, to Richmond & Keller (2003) no matter how many pages of an official tourism website are provided, the most important thing is the credibility of the website itself. The website has to belong to and has to have been created by “the organisation (e.g., Tourist Board, Chamber of Commerce) responsible for marketing tourism in the respective jurisdiction” (p.82). Therefore, it can be concluded that official tourism websites are ones which are organised by the government, with different scopes; regional, for a particular city, or national, and that there is a strategy to promote the destination online to a wider target market. Official websites are thus very important communication tools for tourist destinations (Vasto-Terrientes, 2015).

- **Narratives of Destinations on Official Tourism Websites**

“The narrative frame is useful because of its relevance to the cultural understanding of place; it is aware of the symbolic processes involved in the construction and consumption of tourism destinations” (Lichrou, et.al, 2008 p. 13). In addition, Meethan (2001) claims narrative or representations of people and place assume an exchange value as the objects of consumption (Meethan, 2001). To Destination Marketing Organisations (DMO) it is clearly a part of their marketing strategies. Therefore, marketing creates narratives, images and brands that mediate a place to the potential tourists in the traveller-generating regions (Hashim, et.al, 2007; Framke, 2002). While Hallat and Kaplan-Weinger (2010) suggest the narration of local culture is to construct the identity of a destination. Thus, the description of a destination is important for DMOs to represent brand, image, and the identity of destinations. As mentioned previously, one power of the internet is its ability to reach a global market (Ma, et.al, 2003; Lee, et.al, 2006). The online communication medium including official destination websites has been recognised as an effective way to narrate and promote tourist destinations (Tussyadiah and Fesenmair, 2007; Hashim, et.al, 2007; Hallat and Kaplan-Weinger, 2010).

- **The Use of Discourses to Narrate Destination**

As previously mentioned, an official website has an important role in the construction of online destination image, thus a DMO should have best strategies to narrate its destination (Choi, et.al, 2007). For example, by using multimodal techniques (Hallat and Kaplan-Weinger, 2010) to describe a tourist destination (Ma, et.al, 2013; Lee, et.al, 2006). Burner (2005) claims that narrative means not only stories told by one person to another, but the more important is how the multimodal (i.e texts and visual images) techniques are able to represent a destination particularly on an official website. As a government website, any word or picture that is used to portray the destination should be trusted (Jamaluddin, et.al, 2013; Diaz-Luque, 2009 in Gascó-Hernández and Torres-Coronas, 2009; Novabos, 2015). In addition, Hallat and Kaplan-Weinger (2010) also claim the use of texts is adequate to narrate the historical aspects of a city. Thus, by using the example of the official tourism websites of three Baltic States: Lithuania; Latvia; and Estonia, they recognise the narration of a destination through the texts is “salient for the people who have remained and retain ties to this region, irrespective of government's ruling through occupation” (p. 19).

While, Gover and Go (2003) seem to not fully agree with the arguments of scholars above. To them (Gover and Go) the short text messages on the destination website, for instance, is not enough to portray a destination or its attractions. The use of pictorial materials – pictures or photos – is more valuable to visualise the real destination. It is believed that the use of photography is necessary to design effective (holistic) tourism experiences and important to build sensory, fantasy, and emotional aspects of travellers experiences or anticipations.

However, a group of scholarly people (Jung, et.al, 2004) found the combination of texts and images is more powerful to represent a destination. Texts are used to describe what people see in the photos or pictures, or reversely photos are provided to envision what people read through the texts (Sierra, et.al, 2012). Govers and Go (2004);

2005) also emphasise that some DMOs use the combination of both photographic material and text on their websites to represent the identity of a tourist destination and its culture. Basically, the use of both texts and images to narrate a destination is to address “what image offer that words cannot and what can writing (or speech) do that image cannot” (Bearne, 2004 p. 18).

The point of the previous discussion is to show the various types of discourses that have been used in order to construct and represent a touristic place. They confirm that there are many ways to characterise a destination and that some discourses may be negotiated while still maintaining the identity of a destination (Choi, et.al, 2007).

In sum, narrating a destination, attractions, or other things related to tourism and travel are not merely the ways DMOs use sophisticated terms and words; images; or moving visual images on videos to construct a narrative. The more important thing is how the discourses are effective to be used and valuable to influence potential target markets to take decisions to travel.

Tourism and Exoticism

As exoticism is how Western people look at the difference between their cultures and others. In this current study, the concept of exoticism which employed in the contemporary tourism which means something becoming not only a commodity of a particular set of the visitor but already becoming a form of mass consumption and one day it could be blurred as to where this dance actually originated from.

- **The Concepts of Postcolonialism and Exoticism and Analysis of Jakarta’s Tourism Websites.**

At the basic stage of understanding, ‘postcolonial’ refers to practices related and used in the social hierarchy, power structures, and the discourse of colonialism. The ideas of postcolonialism attempt to criticise colonisation and its effects (McLeod, 2012; Young, 2001). As Aschroft, et.al (2006) recognise, the postcolonial refers to an impression or reaction to colonialism after colonisation. Similarly, Higgs (2008) also states that postcolonialism commits to the period after both colonisation and imperial rule, in their original meaning of direct-rule domination. But, postcolonialism is still positioned within imperialism in its later sense of a global system of hegemonic economic power (Higgs, 2008). In spite of all, actually, colonisation is still happening in some countries, and the experiences of these countries are called ‘neocolonialism’ (McLeod, 2010 and Young, 2004).

In addition, Taff and his colleagues (1998) argue, today, that colonialism is not merely in a political context, but as well as in economic and culture, such as in tourism. Therefore, in the relation to tourism contexts, as mentioned earlier, Craik (1994) considers “tourism has an intimate relationship to postcolonialism in that ex-colonies have increased in popularity as favoured destinations (sites) for tourists” (in Hall and Tucker p. 2, 2004).

This, therefore, encourages the contemporary tourism actors of DMOs to represent their destinations in various ways and channels, such as through the official tourism websites (McLeod, 2012). The works produced after colonisation are accepted as postcolonial works if they adopt postcolonial discourses (Aschroft, et.al, 2007). Hall and Tucker (2004) consider this as the response of Aitchison, et.al’s (2000) claim that the legacy of colonialism is manifest in many of the structures and practices of contemporary tourism.

Postcolonialism is not only found in the ideas of a destination, like Jakarta - it is employed in related themes and sub-themes, such as ethnicity, hybridity, Orientalism, self-orientalism, and cultural identities. The Tourism Board or DMO represents Jakarta as a destination which has a connection

with colonisation in the past, such as native people or Betawinese which are represented on the websites. The theories of ethnicity, in particular, and primitivism are used to analyse these discourses to investigate how the traditional ethnic group of Jakarta is being packaged as commodities for tourists (Keul, 2014). Indeed, tourism has links to ethnicity, and in some cases, ethnicity becomes a commodity for tourists. Some scholars have investigated the relationship between ethnicity and tourism, such as Willet (2007) who is interested in looking at the politics of representing Mayan ethnicity in Guatemalan tourism. Slightly differently, Ari and Mittelberg (2008) examine the differential consequences of heritage tourism on the ethnic identity of diaspora travellers from North America and the former Soviet Union to their homeland.

In short, tourism, both reinforces and is embedded in postcolonial relationships. Issues of identity and representation are increasingly recognised as central to the nature of tourism (Butcher, 2003). Postcolonialism and related concepts provide important theoretical frameworks for understanding the representations of Jakarta on the city's official tourism websites. In other words, the tourism discourses created by the DMO of Jakarta construct particular representations of Jakartans and their culture, in a context where Westerners are seen as potential tourists for the consumption of these representations (Taylor, 2007).

Hence, by reviewing some literatures and previous studies above lead me to generate several research questions. They are:

- How do the visual images and written texts presented on the official tourism websites of Jakarta used to reflect the exoticism of tourism and culture of Jakarta?
- How they be explained and interpreted within the wider social context, particularly commercialisation Jakarta as a whole?

Methodology

The approach of this research is Critical Discourse Analysis (CDA). The choice of CDA as an approach that underpins this thesis is due to its ability to reveal or disclose what is implicit, and opaque in the dominant discourses on the websites. CDA will enable me to show how these discourses not only represent, but might help to create the social world in which these discourses exist. Therefore, this study used CDA to examine two main aspects of the websites: the textual content and visual images of the official tourism websites of Jakarta

Importantly CDA is also used to provide insights into the wider social contexts within which these discourses have meaning. Jakarta has only two official tourism promotional websites i.e. the Enjoy Jakarta, and the Portal Site of Jakarta Capital City. These two websites consist of fourteen sections and twenty-five different pictures to reflect the culture of Jakarta and to reflect the city as a tourist destination. However, the messages that the Tourism Board of Jakarta wants to deliver through these discourses will be received differently by website users or potential tourists. Each written text or image has possible different meanings and significance to readers.

Therefore, as earlier mentioned in this study, Critical Discourse Analysis (CDA) aims to fill these gaps on how the discourses of official tourism promotional websites of Jakarta are importantly used as a tourist guide to shape tourists' expectations before they arrive in Jakarta, and create a bridge between the Tourism Board of Jakarta and readers in order to describe, interpret, explain and discuss the issues associated with those written texts and images.

Critical Discourse Analysis (CDA) has been developed by social linguists, such as Norman Fairclough, Teun van Dijk, and Ruth Wodak. As Fairclough (2014) notes CDA is an attempt to process (decomposition), to explain a text (social reality) of a person, the dominant group, or an institution. Critical discourse analysts take an explicit position, and thus want to understand, expose, and ultimately resist social inequality.

Therefore, the analysis in this study seeks to describe, interpret, and explain the written texts and visual images of the two official tourism websites of Jakarta, Indonesia (**Enjoy Jakarta** - www.jakarta-tourism.go.id and **The Portal Site of Jakarta Capital City** - www.jakarta.go.id). In the analysis of the written texts and visual images I used three dimensions of Fairclough's approach to CDA, the first is the description - generally thought of as a matter of identifying and labelling formal features of the language in terms of the categories of a descriptive framework.

Research Findings and Discussion

Exoticism of Traditional Culture of Jakarta

As defined by Taylor (2007) exoticism is the ways Western cultures have realised understandings of racial, ethnic, and cultural difference which have been incorporated into art or other cultural expressions. In other words, the concept of exoticism is adopted to Western definitions of similarity. This section considers how the content, structure and practice of traditional foods; dress; performing arts (dance and music); native people of the Betawi have been exoticised through their representation on the official websites of Jakarta.

- **Exoticism of Betawi Foods**

Discussions about exotic elements of Betawi culture that are represented in the official tourism websites of Jakarta, may commence from the traditional foods of Jakarta. One of the local foods on the websites is 'Kerak Telor Betawi' as shown in Figure 6.1 below. It is a traditional food of Betawi which is reflected by a photo of the food's ingredients and a vendor's cart. The Kerak Telor (English: Egg Crust) is a traditional spicy omelette dish, made from glutinous rice cooked with egg and served with Serundeng (fried shredded coconut), fried shallots and dried shrimp as a topping. It is considered as a snack and not as a main dish.

Figure 1 Betawi's Food

Source: Enjoy Jakarta Website – Sub-Department Tourism and Culture of DKI Jakarta, 2014

From the photo in Figure 1, there are several unfamiliar elements of this traditional food, for example its name, 'Kerak Telor', which is clearly seen from a sign on the top of the cart, written in red 'Kerak Telor Betawi'. For non-Jakartans or non-Indonesians this term may be unfamiliar and they may not understand the meanings of the terms used in Indonesian language to portray the name of this ethnic food. As Cohen and Avieli (2004) claim, the exotic foods refer to culinary items which are considered unusual or novel from the perception of an individual's native culture. Thus, Kerak Telor Betawi can be considered as an exotic food because it is unusual and uncommon for non Jakartans and non-Indonesians.

As can be seen in Figure 1 the cart on which the food is laid out is made from rattan. Again, for non-Indonesians, the use of a cart made from rattan may be unfamiliar to them (Taylor, 2007). This is because food vendors who are not Indonesian probably sell food in a shop, a café, restaurants, food courts, but not in a similar manner with the Kerak Telor vendors in Jakarta. In Jakarta, to sell their foods, vendors may move from one place to another by carrying the cart on their shoulders. As Barthes (1977) claims a photo is more than just an image to view but it yields the “messages whose substance is linguistic” (p.33). This photo of traditional food displayed on a rattan cart is what Reynolds, et.al (1994) note as being related to a sense of ‘back to nature’; the expression of a deep yearning for balance and a return to the past. This desire for nature and the past is an alternative to urban living in Jakarta.

In short, the photo of the rattan cart, the traditional food and the term used to describe it - ‘Kerak Telor Betawi’ -emphasise the exoticism of Betawi food (Kwon, 2015; Thurlow and Jaworski, 2010). That Kerak Telor is different from other cuisines emphasises this exoticism. This in line with Hirose and Pih (2010) contention that foods are considered exotic when they are perceived as unusual, or novel from the perception of an individual's native culture (Cohen and Avieli, 2004).

- **Traditional Dress and the Exoticism Elements**

Another exotic element of Betawi culture that is represented in the official destination websites of Jakarta is traditional clothing. It is reflected by the photos of a male musician (Figure 2), the women in a golf tournament prize giving ceremony (Figure 3). To represent the traditional dress of Betawi males, the photo in Figure 2 has been included on Jakarta’s official website. This traditional male garment includes a hat – Peci; a shirt – Baju Koko; a scarf – Sarung Kotak-Kotak – worn on his neck; and a ring with a big stone. Again, as Taylor (2007) argues the concept of exoticism is related to dissimilarities, unusual, unfamiliar from the Western point of view in relation to other cultures. This traditional male garment is unfamiliar to Western males and can thus be perceived as exotic. Some traditional costumes of Asian countries, like Malaysia, and Brunei Darussalam may also have similar traditional male costumes, such as Sarong. However, in these countries the Sarong is worn differently -not as a scarf but for males’ skirts, similar to the Scottish kilt.

Figure 2 Traditional Musicians of Jakarta

Source: Enjoy Jakarta Website – Sub-Department Tourism and Culture of DKI Jakarta, 2014

The photos on the websites portray the traditional female clothes of Jakarta (see figures 3) below.

Figure 3 Women Who Wear Traditional Dress of Jakarta

Source: Enjoy Jakarta Website – Sub-Department Tourism and Culture of DKI Jakarta, 2014

Figure 3 shows three women (one is slightly hidden in the right of the photo) who wear the traditional costume of the Betawi. Some characteristics of the dress may be similar with Chinese women's traditional costumes, such as the colourful dresses which are dominated by bright colours and it also has some accessories (hairpins, and hat). However the sarongs or skirts worn by Jakartan women are different from those worn by Chinese women. It is the interaction between locals and Chinese in the

past that has influenced the Betawi culture today as manifested in the traditional dresses for females (Anderson, 1991; the Jakarta Post, 5th August 2016).

However, as indicated previously the sarongs or skirts are different. That is, the motif of the Jakartan sarongs is batik 'Pucuk Rebung' (please also see photo in figure 4). Characteristic of this batik is a highlighted motif of 'Tumpal', which forms a triangle as geometric sequences that enclose the head and body in fabric. 'Tumpal' means the head of the cloth, so the position is always in front or behind. The design of this motif arises from bamboo shoots. This motif can be perceived as symbolising the passion of the Betawi people and that they are always strong because bamboo is a tree that does not easily fall in high winds, and bamboo is also seen to be lucky (Febrina, 2009). The use of bright colours, such as orange, red, blue, green, and light blue also make the sarong different from other Indonesian batiks. Some Java batiks may use black, dark brown, or blue colours (ibid.; Expat, no date). It would appear that the colours red, yellow, orange, and the combination of these colours are important for Jakartans. As Larocco (2014) states people who pick "orange usually have a lot of enthusiasm, they are expressive and like to expand on creative ideas". Red is the colour of luxury, wealth and passion and it has a renewed **power** to grab our attention. People who like yellow are positive, cheery, happy, and warm (Larocco, 2014 p. 20; Kempadoo, 2000).

Clearly, the characteristics of the women's sarongs point to the uniqueness of the Betawi females' traditional costumes, thus these garments serve as a marker of difference. Indeed, the materials from which the sarongs are made are found in the market area only in Jakarta, and are generally rare (Eicher, 2005; Lopez, 2006), thus making them unique, (Febrina, 2009; Connell and Gibson, 2009 in Johansson and Bell, 2009; Buhalis and Inversini, 2014). Like Witt (2003), Forshee (2001) claims the important element of the exotic cloth is the design of the cloth itself, such as the colours (O'Maley, 2010; Disele, et.al, 2011) and motifs of textiles (Guibernau, 2010; Rovine, 2009) which bear no similarity to others. Thus, it is clearly the dissimilarities of the sarong in terms of the material, colours, and motifs that are important in identifying this traditional female garment as exotic clothing (Xie, 2011).

Figure 4 Heading of Enjoy Jakarta Website - The Official Tourism Websites of Jakarta

Source: sub-Department of Tourism and Culture of Jakarta, 2014

The Implications of the Traditional Representation of Jakarta: Social Effects on the Commercialisation of the City

From earlier discussion, it was clear that the concepts of ethnicity and exoticism are the main ideas underpinning representations of Jakarta as a traditional tourist destination. The representation is through several photos and texts of traditional foods, performing arts, and indigenous people on the Enjoy Jakarta website and the Portal Site of Jakarta Capital City. Therefore, this section focuses the discussion on how the traditional image of Jakarta as a destination leads to social effects such as the commercialisation the city.

As a tourist destination, the idea of representing Jakarta as traditional is interesting, because Jakarta is known as a modern city and only has one traditional culture, Betawi (BPS Indonesia, 2016). Elements of Betawi culture are exposed through several photos in the websites to show aspects of traditional Jakarta. As Correia, et.al (2007) consider this could be to address the reasons why people do travel, such as to gain experience of new cultures and of exotic places. Thus, the strategy of the local government of Jakarta is considered to address tourists' needs for a traditional destination.

However, the portrayal of Jakarta as a traditional destination, has social consequences particularly on the host communities. As Tănase and Nicodim (2013) claim host communities often are the weaker party in interaction with their guests and service providers, for example as a result of the commercialisation of local culture.

A strategy that has been pursued in order to commercialize traditional Jakarta on the websites, is by representations of primitivism in photos of indigenous people. The main purpose of representations of the ethnic Betawi as primitive is to attract potential tourists who have interests in 'traditional' pre-modern culture. Thus, the exoticism and timelessness of such cultures are highlighted. In these websites, the Betawinese are portrayed as a unique tribe, which makes them different from others - especially in this modern era. The exoticism of primitive tribes has an attraction to tourist values. It offers spaces where tourists as non-indigenous people, can visit and it encourages travel to many peripheral areas in this city (Hall and Tucker, 2004). Hinch (2004) notes that destinations associated with the culture of indigenous people tend to be unique places, which can enrich the way tourists understand the world (p. 246). The use of a black and white (monochrome) photo of an old man who wears traditional clothing as a model, are important elements of the project of the primitive image. Thus, the local government uses this tactic to cater to the needs of tourists who are interested in the exoticisation of indigeneity.

Additionally, Butler and Hinch (2007) emphasise that indigenous tourism is important for identifying appropriate consumer demands for business and product development, and in the pursuit of tourism that is mutually beneficial for both host and tourist. The exoticism of the Betawi culture provides indigenous cultural inscriptions on the Jakartan landscape which are perpetuated through these tourism representations (d'Hautesserre, 2004). Indeed, with regard to cultural landscapes, myths, and legends associated with actual locations offer an exotic aspect to contemporary tours (Carr, 2008 in Prideaux, et.al, 2008). Thus, it seems evident that the representation of Betawi culture using tropes of ethnicity, exoticism, primitivity, authenticity on Jakarta's websites supports the commercial thrust of the Jakartan tourism authorities towards an indigenous tourism product. The Betawi's customs and lifestyles become transformed into tourist sights.

The representation of traditional foods furthers this project. According to Heldke's (2003) argument, another reason people do travel is to find exotic appetites. The power of the discourses (photo and texts) is to generate visualisation and narratives of the ethnic foods. Through the representation of the Betawi's foods on the websites, people may interpret them as exotic foods (Hirose and Phih, 2010). A study found that as more and more people travel in search of new gastronomic experiences, so, culinary tourism is important in promoting destinations (Horng and Tsang, 2010). Additionally, Cohen and Avieli (2004) also point out that a destination may become famous for its unique cuisines, and the role of food is an important vehicle for tourism because of its power to define tourist destinations. Clearly here, portraying the ethnic food through texts and photos on Jakarta's websites is part of the promotion of indigenous tourism in Jakarta.

However, when culture becomes a commodity for tourists, Shepherd (2002) believes it must be impacting on the culture itself, such as changing the local identity and value. For example, the efforts to produce traditional foods of Betawi such as Kerak Telor to make it familiar for foreign visitors tastes has resulted in changes its ingredients, such as the toppings (Personal Communication with the leader of Sub-Department Tourism and Culture of Jakarta, 24th June 2013). On the one hand, this innovation in the Kerak Telor is good, as people can benefit from alternative tastes. However, on the

other hand, the modification of the Kerak Telor has affected the authenticity of this traditional cuisine. The unique characteristic of Kerak Telor has thus become blurred and it may be considered to be inauthentic. Similar social consequences emerge from representing the traditional performing arts on Jakarta's websites to satisfy the needs of tourists.

However, it is a fact that the relationship between tourism and the sustainability of local or toured cultures is sometimes not a beneficial one. As Macleod (2006) notes "tourism as an economic activity has been blamed for the commodification of cultures" (p. 175). Realising that profits could be made by selling culture to outsiders, lifestyles and all their elements were commodified for tourist consumption. In the process, their meanings, forms, function changed, some of them being lost almost completely or altered permanently (Shepherd, 2002). With the growth of tourism, demand for native culture has also grown (Deutschlander & Miller, 2003).

Conclusion

To accomplish the research questions, I undertook a review of important and salient literature and other related studies. This was done in order to investigate and interpret contexts as well as features of texts and visual images of these websites. The concept of exoticism was found in the representation of traditional Jakarta in so far as the culture of Jakarta was recognised as unfamiliar and different from Western cultures. The exotic elements in the websites' contents were evident in the representations of traditional foods, dress; performing arts – dance and music. The study also found that the representation of Jakarta as traditional had some social effects had implications for the commercialisation of the city as well.

Although the research has reached its aims and objectives, there were some unavoidable limitations that should be taken into account, such as the availability of literatures which related to traditional cultures of Jakarta. My suggestion for further research should aim at providing evidence also from tourists' points of view for each level of analysis. A proposal for investigating who is the target audience, and who consumes these websites' tourism discourses would also be of great benefit.

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