# JAVANESE HEGEMONY AND INDONESIA-CENTRIC NARRATIVE IN KEMENPAREKRAF YOUTUBE TOURISM VILLAGE VISUAL REPRESENTATION ANALYSIS

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| Article Info | ABSTRACT |
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| | This study examines the persistence of Javanese hegemony within the state's "Indonesia-Centric" tourism narrative, as reflected in the Anugerah Desa Wisata Indonesia (ADWI) 2024 promotional videos on the official Kemenparekraf YouTube channel. Using a mixed-method approach combining quantitative content analysis and semiotic narrative interpretation, this research identifies significant spatial and representational imbalances between Javanese and Non-Javanese destinations. This research analyzes a total of 50 promotional videos (N=50). Quantitative findings reveal that Javanese destinations received 65% of total promotional airtime, with an average duration of 7.22 minutes per video, compared to only 4.57 minutes for Non-Javanese regions. Qualitative analysis further shows that Javanese villages are portrayed through narratives of modernity, accessibility, and managerial excellence framing them as normative and strategic models of success. Conversely, Non-Javanese destinations are represented through exoticized imagery emphasizing remoteness and cultural spectacle, perpetuating the "Othering" discourse. These findings demonstrate a symbolic contradiction between the Indonesia Centric development mandate and the digital execution of tourism branding, where cultural hegemony persists despite decentralization efforts. The study proposes the implementation of an Equity in Promotional Investment (EPI) framework to ensure spatial representational justice and promote genuine inclusivity in Indonesia's tourism communication strategy. |

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## 1. INTRODUCTION

The Indonesian government has strategically positioned the tourism sector, particularly the development of Village Tourism (Desa Wisata), as a key driver for equitable national economic growth, encapsulated by the policy narrative of "Indonesia Sentris" (Indonesia-Centric development) [1], [2]. This narrative explicitly aims to shift development focus away from the historical concentration on the island of Java. In executing this strategy, digital platforms, notably the official Ministry of Tourism and Creative Economy (Kemenparekraf) YouTube channel, function as the primary state apparatus for destination

branding and promotion [3], [4]. The content disseminated through these channels directly shapes domestic and international perceptions of Indonesia's diverse tourist landscape.

Despite the political commitment to an Indonesia Centric approach, critical studies frequently point to persistent issues of Javanese centricity in national policy implementation and media representation [2], [5], [6]. This phenomenon, rooted in historical and economic centralization, manifests as a potential representational imbalance where the narratives, visual standards, and promotion intensity of destinations in Java might inadvertently hegemonize the overall national tourism image [7], [8]. Consequently, non-Javanese destinations risk being portrayed through frames of "exoticism" or "the Other", potentially undermining their socio-economic contribution and the very spirit of the Indonesia-Centric policy.

This study advances the discussion by filling this gap through an integrated quantitative qualitative approach, offering a systematic measurement of spatial representation bias in digital promotional materials. By combining Content Analysis with Semiotic Narrative Analysis, this research not only quantifies representational disparities but also interprets the symbolic construction of cultural hierarchy within Indonesia's official tourism communication strategy. The novelty of this study lies in its empirical testing of equity and representation within state managed digital tourism content an aspect rarely examined in prior research.

This research specifically analyzes the promotional patterns within the official Anugerah Desa Wisata Indonesia (ADWI) 2024 playlist on the Kemenparekraf YouTube channel [9], [10]. The ADWI program serves as a standardized, state-endorsed selection of top village destinations, making its digital promotion materials a critical dataset for evaluating institutional biases. By focusing on the ADWI 2024 content, this study captures the most current strategic representation of national village tourism.

While previous research has examined media representation in tourism [8], few studies have quantitatively measured the geographical imbalance of state-managed digital promotion and concurrently analyzed its resulting narrative hegemony through the critical lens of Java-centricity versus Indonesia-Centric policy claims. This study aims to fill that gap by integrating Content Analysis with Semiotic-Narrative Analysis.

This paper seeks to answer the following research questions: (1) What is the quantitative balance (number of videos, total duration) of village tourism promotional content in the ADWI 2024 playlist between destinations located in Java and Non-Java?; (2) How are the visual and verbal narratives employed by Kemenparekraf in the ADWI 2024 content to promote Javanese and Non-Javanese villages, and do these patterns reveal a hegemonic tendency?; (3) To what extent does the ADWI 2024 promotional representation align with or deviate from the stated goals of the "Indonesia Sentris" policy?

The primary objective is to critically assess the spatial equity and representational justice in state-led digital tourism promotion and evaluate the practical implementation of the Indonesia-Centric agenda.

## 2. RESEARCH METHOD

This study employed a mixed-method approach, integrating quantitative Content Analysis and qualitative Semio-Narrative Analysis. This dual design enables a comprehensive examination that is both statistical and interpretive: Content Analysis quantifies the spatial bias in promotional representation, while Semio-Narrative Analysis critically decodes the symbolic meanings embedded in visual and verbal elements that signify potential cultural hierarchies within Indonesia's tourism communication strategy.

The data source for this research consists of the official Kementerian Pariwisata dan Ekonomi Kreatif (Kemenparekraf) YouTube channel, which serves as the state's primary platform for disseminating promotional videos of the Anugerah Desa Wisata Indonesia (ADWI) 2024 program. The sampling technique employed is census sampling, wherein the study includes the entire population of ADWI 2024 promotional videos publicly uploaded on the official channel. A total of 50 videos (N=50) were analyzed, all of which are part of the official ADWI 2024 playlist curated by the Ministry. This inclusive sampling frame ensures that the analysis represents a comprehensive and standardized portrayal of the government's current tourism communication agenda.

The unit of analysis in this study is each individual promotional video within the ADWI 2024 playlist. Each video is treated as an independent unit for both quantitative coding (airtime, frequency, and duration) and qualitative interpretation (themes, narratives, and imagery).The period of data collection spanned from March 15 to June 30, 2024, corresponding to the timeframe in which the ADWI 2024 promotional videos were released and actively disseminated through the Ministry's official YouTube channel. This period captures the full cycle of promotional publication for the program year, ensuring both temporal and contextual validity of the dataset.

Data collection involves digital documentation of all identified videos, categorized based on the key variable of geographical location:

| Variable | Classification | Definition |
|---|---|---|
| Geographical Region (Independent Variable) | 1. Jawa (Java) | Destinations in Banten, West Java, DKI Jakarta, Central Java, DI Yogyakarta, and East Java. |
| | 2. Non-Jawa (Non-Java) | Destinations across all other Indonesian islands (Sumatra, Kalimantan, Sulawesi, Bali, NTB, NTT, Maluku, and Papua). |
| Quantitative Metrics (Dependent Variables) | 1. Number of Videos | Total count of videos promoting Desa Wisata in each geographical region. |
| | 2. Total Duration | Cumulative playtime (in minutes/seconds) dedicated to each geographical region. |

*Quantitative Analysis: Content Analysis*

The quantitative phase aimed to measure the existence and degree of spatial bias in promotion. Data related to the number of videos and total duration were calculated for the Java and Non-Java groups.

- Statistical Measurement: The primary method involves descriptive statistics, calculating the ratio and percentage of video frequency and cumulative duration allocated to each region. A significant disproportionate allocation (e.g., $\text{Ratio} > 1.5:1$) in favor of Java will serve as empirical evidence supporting the existence of quantitative bias.

*Qualitative Analysis: Semiotic-Narrative Analysis*

The qualitative phase utilized a critical theoretical framework (Gramsci's Hegemony and Hall's Representation Theory) to interpret why the promotional patterns exist. A strategic sub-sample (e.g., the top five most-promoted villages from Java and the top five from Non-Java, based on quantitative findings) was selected for in-depth analysis.

- Coding Framework: The analysis focused on three key elements of media representation:
  - Denotation (Visual): Analyzing technical choices (e.g., camera angles, lighting, color palette). Are Javanese villages often shot in wide, infrastructure-focused frames, while Non-Javanese villages are limited to close-ups of traditional clothing or natural "exotic" elements?
  - Connotation (Verbal/Audio): Analyzing the narrator's diction, music, and thematic emphasis. Is the language used for Java focused on "sustainability" or "modern management," while for Non-Java, it emphasizes "pristine nature" or "unique tribal culture" (often associated with 'The Othering')?
  - Ideological Function (Myth): Decoding the underlying message or ideological function of the representation. Does the combined narrative implicitly position Javanese development as the normative standard for national tourism?

The study strictly adheres to ethical standards for content analysis, utilizing publicly available data (YouTube videos) without involving direct human subjects. The analysis is conducted objectively to critique institutional promotional patterns, not to evaluate the quality of the villages themselves.

## 3. RESULTS AND ANALYSIS

The analysis was performed on a census sample of N=50 specific village tourism promotional videos sourced from the official Anugerah Desa Wisata Indonesia (ADWI) 2024 playlist on the Kemenparekraf YouTube channel. The findings reveal a significant spatial imbalance in promotional volume and distinct qualitative differences in the narrative and visual framing between Javanese and Non-Javanese destinations [11], [12].

### Quantitative Findings: Imbalance in Volume and Promotional Intensity

The quantitative data suggests that while Kemenparekraf aimed for geographical diversity (as seen in the Top 50 selection), the execution of the digital promotion retained a notable bias favoring the Java region, particularly regarding the allocation of time.

*Distribution of Videos (Frequency)*
The count of videos dedicated to destinations in Java significantly exceeded those for Non-Java.

| Geographical Region | Number of Videos (n) | Percentage (%) |
|---|---|---|
| Jawa (Java) | 27 | 54% |
| Non-Jawa (Non-Java) | 23 | 46% |
| Total | 50 | 100% |

**Observation:** Quantitatively, videos featuring Javanese destinations slightly dominated the playlist (54% vs. 46%). However, the greater imbalance lies in the intensity of the promotion as measured by cumulative duration.

*Cumulative Duration of Promotion (Intensity)*
The analysis of the total promotional airtime (approximately 300 minutes across the N=50 videos) reveals a critical disparity that supports the hypothesis of promotional intensity bias.

| Geographical Region | Cumulative Duration (Minutes) | Percentage (%) | Average Duration per Video (Minutes) |
|---|---|---|---|
| Jawa (Java) | 195.0 | 65% | 7.22 |
| 2. Non-Jawa (Non-Java) | 105.0 | 35% | 4.57 |
| Total | 300 | 100% | 6.00 |

**Critical Observation:** The Java region captured 65% of the total promotional airtime, leaving the vast Non-Java region with only 35%. Crucially, the average duration per video for Javanese villages was 7.22 minutes, which is substantially longer than the 4.57 minutes allocated to Non-Javanese villages. This difference of 2.65 minutes per video provides strong empirical evidence of a bias in promotional intensity, allowing for a richer, more detailed narrative to be developed for Javanese destinations.

**Qualitative Findings: Narrative and Visual Dichotomy**
The Semiotic-Narrative Analysis conducted on a strategic sub-sample confirmed two distinct and contrasting representational patterns, corresponding to the observed quantitative bias.

*Representation of Javanese Desa Wisata (The Normative and Strategic Image)*
Javanese destinations were predominantly framed to project an image of stability, strategic accessibility, and modern management [3], [13], implicitly positioning them as the standard for successful village tourism.
• Visual Denotation: The visuals heavily featured well-maintained infrastructure (e.g., paved roads, standardized homestays), clean, organized facilities, and strategic cultural sites. Shots often focused on organized group activities and professional interactions.
• Connotation & Theme: Narration emphasized themes of "Economic Sustainability," "Digital Innovation, "Sertifikasi" (Certification), and efficient cultural preservation. The overall tone was one of maturity and seamless integration into the mainstream tourism market.

*Representation of Non-Javanese Desa Wisata (The Exotic Other and Spectacle)*
Non-Javanese destinations were consistently framed through a lens of natural uniqueness, exotic culture, and remoteness [14], [15], [16], often overshadowing managerial success.
• Visual Denotation: The visual emphasis was placed on untouched natural landscapes (dense jungles, remote beaches) and spectacular cultural performances (traditional dress, rituals). Infrastructure or modern amenities were rarely highlighted as focal points.
• Connotation & Theme: The dominant diction included words like otentik (authentic), tersembunyi (hidden gem), and keajaiban (wonder). This narrative tendency prioritizes the region's novelty and distinctiveness but often relegates the destination to a category of "specialized travel," thereby reinforcing the concept of "The Other" unique, but not the normative standard.
These findings suggest that the Kemenparekraf YouTube promotion, through its disproportionate time allocation and contrasting narrative strategies, maintains a representational bias that needs critical examination in the subsequent discussion.

## Discussion

The findings from the ADWI 2024 promotion underscore a significant gap between the state's political mandate and its practical execution in digital media. While the "Indonesia Sentris" development policy aims to decentralize economic focus, the subsequent promotional content on the Kemenparekraf YouTube channel exhibits a powerful spatial bias [1], [2]. This study provides empirical evidence that systemic centralization forces persist, challenging the practical effectiveness of regional equity programs like ADWI.

The quantitative results are the most compelling: Javanese destinations secured 65% of the total airtime, maintaining an average duration of 7.22 minutes per video, significantly longer than the 4.57 minutes allocated to Non-Javanese destinations. In contemporary digital marketing, time allocation directly reflects perceived strategic importance and resource investment [17]. This disproportionate intensity establishes a measurable promotional dominance that favors the historical center [17], [18]. This time imbalance serves as a manifestation of cultural hegemony within the digital sphere. Applying a recent Gramscian framework [6], [7], we argue that dominance is maintained by establishing Javanese promotional standards (stability, management, accessibility) as the "normative template" for success. Longer videos enable this detailed normalization, whereas shorter airtime for Non Jawa implicitly positions these regions as peripheral to the mainstream standard.

### The Semiotics of Javanese Framing: Strategic Modernity

The qualitative analysis showed Javanese villages are framed around themes of management maturity, infrastructure, and seamless digital integration. This narrative is strategically chosen to align with the government's push for "Pariwisata Berkelas Dunia" (World-Class Tourism) by emphasizing the destination's reliability and economic stability (Kemenparekraf Report, 2024). This framing reinforces the image of Java as a reliable and predictable destination for mass tourism and investment.

### The Narrative Deficit and The Othering of Non-Java

In stark contrast, Non-Javanese videos, constrained by their shorter average duration, predominantly framed their destinations through natural spectacle, unique authenticity, and remoteness. This emphasis results in a narrative deficit, where the essential elements of governance, infrastructure, and long-term sustainability are sidelined (Susilo & Raharjo, 2025). This aligns with Stuart Hall's concept of representation, where the non-central entity is defined by its difference its otherness rather than its normalized market value. The constant use of diction such as tersembunyi (hidden) and eksotis (exotic) in shorter Non-Javanese videos risks reducing these regions to mere cultural commodities for consumption, rather than showcasing them as integrated socio-economic centers. Research confirms that tourism promotion centered on exoticism often hinders long-term strategic investment, favoring temporary visitation instead [14]. The shorter video format actively limits the counter-narrative of stability [19], [20].

A critical finding lies in the visual grammar. Javanese videos overtly feature modern accessibility (roads, signage), signaling low travel friction. Non-Javanese videos, however, either minimize or subtly feature challenging logistical elements. This visual selectivity is a powerful non-verbal indicator of state priority. As argued in contemporary media studies, visual codes in state promotion often signal resource distribution and perceived ease of access [12]. The combined quantitative and qualitative evidence demonstrates that the Indonesia-Centris policy is critically weakened at the digital promotion level. While the policy mandates a shift in physical resource allocation, the failure to dismantle the hegemonic representational framework means that market perception crucial for tourist flow and investment remains inherently Java-centric. The ADWI program, despite its good intent, thus inadvertently becomes a tool for maintaining symbolic centralization [21].

To genuinely uphold the Indonesia Centris mandate, Kemenparekraf must institute an Equity in Promotional Investment (EPI) framework. This framework requires allocating comparable resources (time, production budget, thematic focus) to all regions, irrespective of their location. Promotion for Non-Javanese destinations must deliberately shift to highlight management, certification, and economic stability, moving beyond mere spectacle to facilitate genuine market integration [11]. In conclusion, this research provides strong empirical backing that Javanese hegemony continues to shape the digital narrative of Indonesian tourism. The ADWI 2024 playlist reveals that an Indonesia-Centris future requires not just political policy but a conscious, audited effort to redress the structural and ideological biases embedded within state-controlled media representations.

This research addresses a critical gap in the existing literature by providing the first empirical analysis that systematically measures the tension between the "Indonesia Sentris" policy and the reality of state-managed digital branding. By integrating quantitative analysis of promotional intensity (time allocation) with qualitative decoding of narrative hegemony within the standardized ADWI 2024 content, this study moves beyond mere policy critique. The evidence of a measurable bias (7.22 minutes vs. 4.57 minutes) furnishes

a novel framework for assessing spatial representational equity. Ultimately, the core contribution lies in demonstrating that to truly achieve an equitable "Indonesia Sentris" future, a conscious, audited effort to dismantle the established hegemonic frameworks of digital representation is essential.

## 4.  CONCLUSION

This study critically examined the promotional patterns of the Anugerah Desa Wisata Indonesia (ADWI) 2024 campaign on the official Kemenparekraf YouTube channel, focusing on the tension between the state's Indonesia-Centric development mandate and the persistent cultural dominance of Javanese representation in national tourism narratives. Using a robust mixed-method design that integrated quantitative Content Analysis and qualitative Semio-Narrative Analysis of fifty promotional videos (N=50), the findings reveal a measurable discrepancy between the government's stated goal of equitable development and its digital communication practices.

The analysis demonstrates a clear spatial bias in promotional airtime, with Javanese destinations receiving 65% of the total coverage and an average duration of 7.22 minutes per video compared to only 4.57 minutes for Non-Javanese destinations. This indicates a substantial imbalance in representational visibility. The qualitative findings further confirm that Javanese villages are consistently framed through narratives of managerial excellence, modernity, and stability positioning them as normative models of success. Conversely, Non-Javanese destinations are often depicted through exoticized imagery that emphasizes remoteness and spectacle, reinforcing a symbolic Othering discourse that sustains Javanese hegemony in the national imagination.

Collectively, these results show that the digital promotion of ADWI 2024 significantly diverges from the equity-oriented goals of the Indonesia-Centric policy. The promotional framework, though designed to decentralize representation, inadvertently reproduces a Java-centric hierarchy that undermines the spirit of inclusive development. This finding underscores a broader contradiction within Indonesia's tourism communication strategy, where visual modernization does not necessarily translate into representational justice.

From a methodological standpoint, this study highlights the value of integrating quantitative and semiotic approaches to uncover hidden cultural hierarchies within state-managed digital content. However, it also acknowledges a key limitation: the analysis focuses exclusively on one official digital platform (YouTube), which may not fully capture the multi-platform dynamics of Indonesia's tourism communication ecosystem. Future research is encouraged to adopt a cross-platform comparative approach and expand the scope of temporal and regional analysis to achieve a more comprehensive understanding of representational equity in digital governance.

The primary theoretical contribution of this study is the development of an empirical framework integrating promotional time metrics with critical narrative analysis to expose subtle forms of representational hegemony in state-controlled digital media. This evidence suggests that policy shifts alone are insufficient without a deliberate audit of the ideological frameworks underpinning national branding campaigns. Practically, this research provides a clear recommendation for the Ministry of Tourism and Creative Economy: to achieve genuine equity, future digital strategies must implement an Equity in Promotional Investment (EPI) framework. This framework must ensure comparable time and thematic focus are allocated to Non-Javanese destinations to build narratives around management stability and accessibility, thereby fostering long-term investment and market integration.

This study is limited to the ADWI 2024 playlist on one platform (YouTube). Future research should expand this investigation by analyzing other Kemenparekraf digital platforms (e.g., Instagram, TikTok) and incorporating audience reception analysis (comments, engagement metrics) to measure the actual effectiveness and reception of the Javanese vs. Non-Javanese narratives among target tourists.

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