



ARTICLE INFO

Article History:

Received October 10, 2025;
Revised November 28, 2025;
Revised March 26, 2026;
Accepted March 26, 2026;
Published Online May 11, 2026

Citation:

Kurniawati, H.D., Indah, T., & Sujatmiko. (2026).
Implementation of Short Video Marketing-Based Digital Marketing to Increase Sustainable Tourist Visits: Study Batik Girilayu Tourist Village in Karanganyar Regency. *Jurnal Kepariwisata Destinasi, Hospitalitas dan Perjalanan*, 10(1), 16 -27.
<https://doi.org/10.34013/jk.v10i1.2264>

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Research Paper

Implementation of Short Video Marketing-Based Digital Marketing to Increase Sustainable Tourist Visits: Study Batik Girilayu Tourist Village in Karanganyar Regency

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ABSTRACT

This study aims to analyze the effectiveness of short video marketing in increasing tourist interest in visiting Batik Girilayu Tourism Village. A quantitative approach was used through an experimental design with an intervention group (short video) and a control group (posters/photos), using the Mann-Whitney test to see the differences between the groups. The test results showed significant differences in most variables, such as visual perspective, visual content, narration appeal, and travel intention, where the intervention group obtained a higher mean rank than the control group. To reinforce the quantitative results, in-depth interviews were conducted with seven respondents from the intervention and control groups, as well as representatives of the tourism village management. The interview results showed that short videos provided a more immersive, interesting, and memorable experience, making them more effective in building interest in visiting. In addition, tourism village managers assessed that short videos were easier to go viral on social media and contributed to increasing the interaction of potential tourists with the management. This study confirms that short video marketing is an effective promotional strategy in attracting tourists, although there are still limitations in the scope of the sample, the social media platforms studied, and the number of interview respondents. Therefore, further research with a broader scope, the use of various digital platforms, and long-term evaluation are needed to strengthen the findings.

Keywords: *Short Video Marketing, Tourism, Visual Perspective, Narrative Appeal, Travel Intent.*

Declaration of Conflict of Interest: The authors declare that they have no conflicts of interest regarding the research, authorship, and publication of this article.

1. INTRODUCTION

Cultural tourism plays a vital role in both global and local economies. This sector is expanding rapidly due to its significant potential to drive economic development, create employment opportunities, and enhance the quality of life of local communities (Raabová et al., 2013). One cultural tourism sector in Indonesia that has great potential for development is hand-drawn batik. Since being recognized by UNESCO as a Masterpiece of Cultural Heritage on October 2, 2009 (UNESCO, 2017), this recognition has had a significant impact on Indonesia's cultural and economic landscape (Kusumawati et al., 2020).

Hand-drawn batik is deeply rooted in Indonesian culture, especially on the island of Java, where its symbolic motifs and designs reflect the nation's rich artistic heritage (Budi et al., 2024; Sugiarto et al., 2020). This international recognition has revitalized efforts to preserve batik traditions, ensuring that these cultural values can be transmitted to future generations (Warsono et al., 2021). Despite its cultural importance, the hand-drawn batik industry faces serious challenges. The younger generation's declining interest in traditional batik-making perceived as complex and time-consuming threatens the continuity of this heritage. Furthermore, the growing dominance of printed batik, which is cheaper and faster to produce, undermines the market competitiveness and sustainability of authentic hand-drawn batik.

One prominent center of hand-drawn batik and cultural tourism is the Batik Girilayu Tourism Village, located in Girilayu Village, Matesih District, Karanganyar Regency, Central Java. According to the Tourism Village Network of the Ministry of Tourism and Creative Economy in 2025, Girilayu is classified as a developing tourism village with strong potential to advance into an established tourism hub. Its main attraction lies in its hand-drawn batik center, featuring classic Mangkunegaran-style motifs that embody high artistic and cultural value. However, the village faces persistent challenges in digital marketing management, which remains suboptimal.

Despite its rich cultural resources, promotional efforts have been limited due to a lack of digital literacy among tourism managers, resulting in low online visibility and limited tourist engagement (Kusumawati et al., 2020). Without effective digital marketing, the village risks losing opportunities to enhance local income and promote cultural sustainability (Saefudin et al., 2024). To address this issue, the implementation of short video marketing has emerged as a promising digital strategy (Wulandari et al., 2025; Pricopoaia et al., 2024). Short videos distributed via platforms such as TikTok, Facebook, and Instagram Reels have proven effective in capturing audience attention, stimulating travel interest, and influencing destination choices (Lu & Lu, 2019). Various internet platforms such as TikTok, Facebook, and Instagram Reels have widely utilized short videos to promote the tourism industry (Chen et al., 2023). The fast and efficient delivery of messages through short videos is well suited to the fast-paced modern lifestyle, including that of tourists (Novitaningtyas et al., 2025). The short duration of videos can capture attention, provide relevant information in a short time to help tourists plan their trips (Li & Tu, 2024), and encourage tourists' intention to visit (Gan et al., 2023).

The implementation of short video marketing has therefore become a powerful tool in shaping travel decisions and enhancing destination image. Previous studies have shown its influence on travel decision-making (Du et al., 2022), encouraging visit intentions (Gan et al., 2023), motivating travel (Gong & Tung, 2017), and supporting destination marketing strategies (Bai & Lee, 2023). However, most of these studies have been general and heavily quantitative, focusing on behavioral outcomes without deeply exploring the underlying visual and narrative elements that make short video marketing effective. Moreover, there remains a research gap regarding how short video marketing can contribute not only to tourists' behavioral intentions but also to the sustainability of cultural destinations, particularly those based on traditional crafts such as Batik Girilayu.

Addressing these gaps, this study offers several contributions. First, it analyzes short video marketing through three core aspects visual perspective, visual content, and narrative appeal—across major social media platforms (TikTok, Facebook, and Instagram Reels). Second, it employs a mixed-methods approach with an explanatory sequential design, integrating quantitative and qualitative insights to provide a more comprehensive understanding of the mechanisms that drive digital engagement and behavioral intention. This methodological combination allows for deeper exploration of how short video elements influence tourists' emotional responses, perceptions, and decisions to visit cultural destinations.

By doing so, this study not only contributes to the theoretical development of digital marketing and cultural tourism literature but also offers practical guidance for tourism village managers particularly in Batik Girilayu to design more effective and culturally sensitive marketing strategies. Strengthening the village’s digital presence through compelling short video campaigns is expected to enhance tourist interest, generate economic opportunities for local communities, and ensure the sustainable preservation of Indonesia’s cultural heritage.

2. METHODOLOGY

This study employed a mixed methods approach using an explanatory sequential design, integrating quantitative and qualitative phases sequentially (Creswell & Creswell, 2018; Koch, 2023). In the quantitative phase, a quasi-experimental design with a pre-test and post-test control group model was applied (Shrout, 1980). The intervention group received short video marketing strategies through TikTok, Facebook, and Instagram Reels, while the control group received conventional marketing through photo or poster advertisements. Pre-tests and post-tests were conducted to measure changes in tourists’ perceptions and visit intentions after being exposed to different types of promotional materials.

The sample was selected using a purposive sampling technique with specific (Neuman, 2002; Rohman & Saefudin, 2024; Saefudin, Novitaningtyas, et al., 2024), namely potential tourists who are active on social media, actively travel, and are connected to the social media accounts of TikTok, Facebook, and Instagram Reels of the Batik Girilayu Tourism Village. Respondents were divided into an intervention group (viewing short videos) and a control group (viewing photo/poster advertisements). Total of 80 respondents participated, equally divided between the intervention and control groups. It was considered appropriate for exploratory quasi-experimental research at the early stage of behavioral analysis criteria (Neuman, 2002). The research design concept was adopted by Leatherdale (2019) as can be seen in Figure 1.

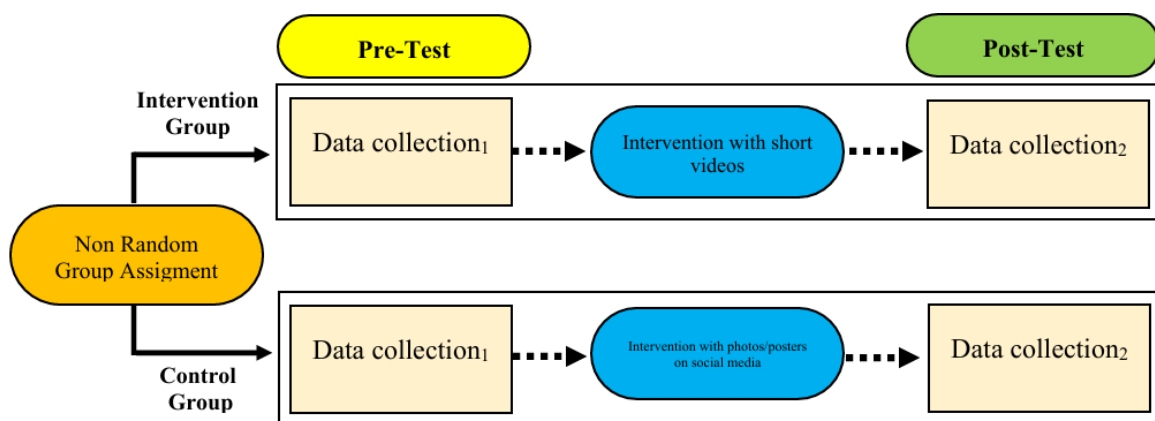


Figure 1. Research Design Concept
Adapted from: Leatherdale (2019).

This study involved two main variables, namely independent variables and dependent variables. The independent variables in this study were short video marketing, which was grouped based on three main elements, namely visual perspective, visual content, and narrative appeal (see Table 1). Meanwhile, the dependent variable was the intention to visit. The measurement of questions on each variable item used a modified Likert scale (1 = Strongly Disagree (SD); 2 = Disagree (D); 3 = Neutral; 4 = Agree (A); 5 = Strongly Agree (SA)). The measurement of the research variables is as follows.

Qualitative data were collected through in-depth interviews to complement and evaluate the quantitative findings. Interviews were conducted with several respondents from the intervention group to gain insights into their experiences with short video marketing. Additionally, two interviews were carried out with tourism

village management to assess and design effective digital marketing strategies. In total, eight informants participated, including six from the intervention group and two from management.

Table 1. Measurement of Research Variables

Variable	Operational definition	Item	Indicator	Source
Visual Perspective	The way a video is presented determines how viewers perceive the travel experience.	VP1	Immersiveness	(Gan et al., 2023)
		VP2	Imagery Fluency	
Visual Content	The type of content shown in videos that focus on travel activities or destination scenery.	VC1	Attractiveness of Activity	(Gan et al., 2023)
		VC2	Activity vs. Scenery Focus	
Narration Appeal	The style of information delivery in videos, which can be rational (factual) or emotional (building emotional connections).	NA1	Clarity of Information	(Gan et al., 2023)
		NA2	Emotional Impact	
Travel Intention	The desire or intention of travelers to visit a destination after watching the video.	TI1	Travel Consideration	(Li & Tu, 2024)
		TI2	Destination Knowledge	
		TI3	Word-of-Mouth Intention	
		TI4	Social Sharing Intent	

Data analysis consisted of quantitative and qualitative analyses. In the quantitative phase, descriptive statistics, normality tests using the Shapiro–Wilk method, and paired sample t-tests or Wilcoxon signed-rank tests were employed to measure within-group differences before and after the intervention. To compare differences between the intervention and control groups, the Mann–Whitney U test was used because the normality test results indicated that the data were not normally distributed, making non-parametric analysis more appropriate (Al-Benna et al., 2010).

The qualitative data were analyzed using thematic analysis to identify key patterns related to visual, content, and narrative elements influencing tourist visit intentions. The integration of quantitative and qualitative findings was conducted through a triangulation process (Galanis, 2018), leading to a more holistic understanding of the effectiveness of short video marketing in enhancing digital promotion strategies for the sustainable development of the Batik Girilayu Tourism Village.

3. RESULT

3.1. Respondent Characteristics

Before describing the results of the study on the implementation of short video-based digital marketing in increasing sustainable tourist visits to Batik Girilayu Tourism Village, it is important to first present the characteristics of the respondents. Understanding the respondents’ characteristics is crucial because demographic factors such as gender, age, and education level can influence how individuals respond to technology-based interventions. Moreover, the respondent profile reflects the social readiness of the tourism village community to accept and utilize digital marketing innovations as part of tourism promotion strategies.

Table 2 presents the demographic characteristics of respondents involved in the study. These characteristics include gender, age, and education level. Based on gender, the majority of respondents were male, with a total of 61 people (76.3%), consisting of 31 individuals (38.8%) from the intervention group and 30 individuals (37.5%) from the control group. Meanwhile, female respondents totaled 19 people (23.8%), including 9 people (11.3%) from the intervention group and 10 people (12.5%) from the control group. This shows that the involvement of male participants was dominant, which aligns with the general pattern in rural tourism communities where men often take a more active role in production, management, and digital promotion aspects of creative-based tourism activities.

Table 2. Characteristics of respondents

Category	Group	Group		Total
		Intervention	Control	
Gender	Female	9 (11.3%)	10 (12.5%)	19 (23.8%)
	Male	31 (38.8%)	30 (37.5%)	61 (76.3%)
Age	18–30 years	29 (36.3%)	30 (37.5%)	59 (73.8%)
	31–45 years	11 (13.8%)	6 (7.5%)	17 (21.3%)
	46–60 years	0 (0.0%)	4 (5.0%)	4 (5.0%)
Education	Senior High School	16 (20.0%)	10 (12.5%)	26 (32.5%)
	Diploma	3 (3.8%)	7 (8.8%)	10 (12.5%)
	Bachelor’s / Master’s / Doctorate	21 (26.3%)	23 (28.7%)	44 (55.0%)
Total		40 (100.0%)	40 (100.0%)	80 (100.0%)

In terms of age, the majority of respondents were in the 18–30 years age group, totaling 59 people (73.8%), consisting of 29 respondents (36.3%) in the intervention group and 30 respondents (37.5%) in the control group. This was followed by the 31–45 years age group with 17 respondents (21.3%) and the 46–60 years age group with 4 respondents (5.0%). This distribution indicates that most respondents were in the young and productive age group, who tend to be more adaptive to technological developments, active on social media platforms, and capable of creating and sharing short video-based tourism content effectively. This aligns with the nature of this study, as digital literacy and creativity are essential factors for the success of short video-based marketing strategies.

Based on education level, most respondents held a bachelor’s, master’s, or doctoral degree (44 people or 55.0%), followed by those with a senior high school education (26 people or 32.5%), and a smaller portion with a diploma education (10 people or 12.5%). This relatively high education level suggests that respondents generally possess adequate knowledge and analytical ability to understand the concept of short video-based digital marketing, as well as to critically evaluate tourism promotion strategies. Overall, the demographic composition of respondents dominated by young, educated males indicates a strong foundation for implementing short video marketing-based interventions in Batik Girilayu Tourism Village. This demographic group tends to have high technological adaptability, creativity in content creation, and a strong potential to drive the sustainability of cultural tourism through digital innovation.

3.2. Normality Evaluation

Before conducting the main statistical analysis, a normality test was performed using the Shapiro–Wilk method to determine whether the data met the assumption of normal distribution. This step is essential because it influences the selection of subsequent analytical techniques parametric or non parametric. The results presented in Table 3 show that all variables, both in the pre-test and post-test phases, have significance values (Sig.) below 0.05. This indicates that the data for all variables Visual Perspective, Visual Content, Narration Appeal, Travel Intention, and Short Video Marketing are not normally distributed.

Table 3. Normality Test Results

Group	Variable	Statistic	Sig.	Description
Pre Test	Visual Perspective	0.933	0.000	Data not normally distributed
	Visual Content	0.910	0.000	Data not normally distributed
	Narration Appeal	0.909	0.000	Data not normally distributed
	Travel Intention	0.920	0.000	Data not normally distributed
	Short Video Marketing	0.927	0.000	Data not normally distributed
Post Test	Visual Perspective	0.921	0.000	Data not normally distributed
	Visual Content	0.942	0.001	Data not normally distributed
	Narration Appeal	0.929	0.000	Data not normally distributed
	Travel Intention	0.914	0.000	Data not normally distributed
	Short Video Marketing	0.930	0.000	Data not normally distributed

In the pre-test, the Shapiro–Wilk statistic values ranged from 0.909 to 0.933 with significance levels of 0.000 for all variables, suggesting a clear deviation from normality. Similarly, in the post-test, the statistic values ranged from 0.914 to 0.942, again with significance values less than 0.05, confirming that non-normality persisted even after the intervention. These results suggest that the distribution of respondents’ responses was skewed, which is common in behavioral and perception-based studies, where responses often cluster toward one end of the scale due to subjective tendencies and social desirability effects.

Given these findings, it was concluded that the data did not fulfill the normality assumption required for parametric testing. Therefore, the study proceeded with the non-parametric Mann–Whitney U test, which is more appropriate for data that are not normally distributed. This ensures that the subsequent analysis accurately captures the differences between the intervention and control groups in assessing the effectiveness of short video–based digital marketing in promoting sustainable tourist visits to Batik Girilayu Tourism Village.

3.3. Mann Whitney Test Results

The Mann–Whitney U test was conducted to examine the differences in effectiveness between the intervention and control groups during both the pre-test and post-test phases. This non-parametric approach was chosen because the data did not satisfy the normality assumption required for parametric testing. Using the Mann–Whitney test allows for an accurate comparison of the two groups’ median ranks without being affected by non-normal data distribution. As shown in Table 4, significant differences were observed across most variables Visual Perspective, Visual Content, Narration Appeal, Travel Intention, and Short Video Marketing indicating that the intervention had a measurable effect on participants’ perceptions and intentions related to digital tourism marketing.

Table 4. Mann Whitney Test Results

Variable	Group	Mean Rank	Z	Sig
Visual Perspective	Pre-test Intervention	47.58	-2.794	0.005 ^b
	Pre-test Control	33.43		
	Post Test Intervention	52.44	-4.638	0.000 ^b
	Post Test Control	28.56		
Visual Content	Pre-test Intervention	49.15	-3.400	0.001 ^b
	Pre-test Control	31.85		
	Post Test Intervention	51.11	-4.134	0.000 ^b
	Post Test Control	29.89		
Narration Appeal	Pre-test Intervention	49.61	-3.624	0.019 ^b
	Pre-test Control	31.39		
	Post Test Intervention	51.31	-4.231	0.000 ^b
	Post Test Control	29.69		
Travel Intention	Pre-test Intervention	45.50	-1.982	0.048 ^b
	Pre-test Control	35.50		
	Post Test Intervention	52.31	-4.646	0.001 ^b
	Post Test Control	28.69		
Short Video Marketing	Pre-test Intervention	51.03	-4.087	0.000 ^b
	Pre-test Control	29.98		
	Post Test Intervention	52.65	-4.689	0.000 ^b
	Post Test Control	28.35		

Source: Data analysis, 2025

For Visual Perspective, a significant difference was already evident in the pre-test phase ($Z = -2.794$; $p = 0.005$), with the intervention group having a higher mean rank (47.58) than the control group (33.43). After the intervention, this difference became even more pronounced ($Z = -4.638$; $p = 0.000$), with the mean rank of the intervention group increasing to 52.44 compared to 28.56 in the control group. These findings indicate that the short video marketing strategy effectively improved respondents’ visual perception of Batik Girilayu as a tourism destination.

A similar pattern emerged for Visual Content, where the pre-test results showed a significant difference between the two groups ($Z = -3.400$; $p = 0.001$), with the intervention group achieving a higher mean rank (49.15) than the control group (31.85). Following the intervention, the difference became stronger ($Z = -4.134$; $p = 0.000$), confirming that short video exposure enhanced participants' evaluations of visual quality, attractiveness, and message clarity.

The Narration Appeal variable also showed a significant difference in the pre-test phase ($Z = -3.624$; $p = 0.019$), indicating that the intervention group (mean rank = 49.61) perceived stronger narrative appeal than the control group (31.39). After the intervention, this difference became highly significant ($Z = -4.231$; $p = 0.000$), suggesting that the storytelling elements embedded in the short video effectively increased the emotional and persuasive engagement of the viewers.

In contrast, the Travel Intention variable exhibited a weaker difference in the pre-test stage ($Z = -1.982$; $p = 0.048$), implying that both groups initially had relatively similar levels of travel intention. However, the post-test results demonstrated a highly significant difference ($Z = -4.646$; $p = 0.001$), with the intervention group (mean rank = 52.31) outperforming the control group (28.69). This indicates that the short video marketing intervention substantially strengthened respondents' intentions to visit Batik Girilayu Tourism Village.

Finally, for Short Video Marketing, significant differences were observed in both the pre-test ($Z = -4.087$; $p = 0.000$) and post-test ($Z = -4.689$; $p = 0.000$). The intervention group recorded consistently higher mean ranks (51.03 and 52.65, respectively) compared to the control group (29.98 and 28.35). These results affirm that participants exposed to the short video intervention perceived it as a more engaging and effective promotional tool for sustainable cultural tourism.

The Mann–Whitney test results demonstrate that the short video–based digital marketing intervention had a significant and positive effect on all key dimensions examined visual perspective, content quality, narrative appeal, and travel intention. The increasing mean ranks and the strengthening of significance levels from pre-test to post-test provide robust evidence that the intervention successfully enhanced the effectiveness of digital marketing in promoting sustainable tourism in Batik Girilayu Tourism Village.

4. DISCUSSION

The results of the Mann–Whitney U test revealed a statistically significant difference between the intervention group (short video media) and the control group (poster/photo media) across nearly all study variables namely visual perspective, visual content, narration appeal, travel intention, and short video marketing ($p < 0.01$). These findings confirm that short video media are more effective in enhancing visual perception, narrative appeal, and tourists' intention to visit compared to static image-based media. Statistically, the higher mean rank values in the intervention group indicate that short videos provide a more complex sensory and cognitive experience through the integration of motion, sound, text, and narration.

According to Dual Coding Theory the combination of visual and verbal channels reinforces the encoding of information into long-term memory (Sorden, 2005). Consequently, promotional messages delivered through short videos are easier to comprehend and recall compared to static media that rely on a single communication channel. In this context, the author argues that the effectiveness of short video media is derived not only from their visual strength but also from their ability to convey symbolic meaning and evoke emotional resonance, thereby strengthening the psychological connection between audiences and the tourism destination. Such a form of promotion aligns with the digital generation's content consumption patterns, which demand multisensory stimulation, speed, and cultural relevance.

The statistical findings were further corroborated by the results of in-depth interviews. Respondent R1 stated, *"The video made me feel like I was actually there watching the batik-making process,"* reflecting the immersive quality of dynamic visual perspectives. Similarly, R2 noted that *"the colors and movements in the video captured my attention more effectively,"* while R3 commented that *"the sound and background music made the atmosphere feel real."* Collectively, these narratives reveal that short videos not only convey visual information but also generate virtual experiences that stimulate imagination and emotional engagement. This

finding is consistent with Massi & Rojas-méndez (2025) who highlight visual immersion as a key determinant of emotional engagement in digital tourism marketing.

For the variables of visual perspective and visual content, the very low significance values ($p < 0.01$) indicate that participants exposed to short videos perceived the visual quality and aesthetic appeal more positively than those in the control group. This suggests that the motion and visual dynamics inherent in video formats sustain longer attention spans and generate a greater sense of visual depth. The author contends that this aspect is crucial in promoting cultural destinations such as Batik Girilayu, where visualizing the batik-making process and the surrounding village atmosphere cannot be fully captured through static imagery.

Respondents further reinforced this argument through their visual experiences. Respondent R4 stated, *"The video showed details of batik patterns that photos could not,"* while R1 explained, *"The combination of colors, hand movements, and sound made the process come alive."* Furthermore, R3 observed, *"The video provided a complete view, not just one angle."* These reflections demonstrate that visual perception is shaped not only by image clarity but also by visual dynamism that evokes aesthetic appreciation and curiosity. Thus, short videos function as visual narratives that position the audience as active participants rather than passive observers. These responses illustrate that visual perception is shaped not only by image clarity but also by visual dynamism that evokes aesthetic appreciation and curiosity. Thus, short videos function as visual narratives that position the audience as active participants rather than passive observers.

Regarding the narration appeal variable, the Mann-Whitney U test also revealed a significant difference ($p < 0.01$), with the intervention group showing higher mean rank scores. Theoretically, this finding demonstrates that narration plays a crucial role in reinforcing meaning construction and emotional attachment to the destination. The author argues that, in the context of cultural tourism, the power of narrative lies not only in its storyline but also in how it is emotionally contextualized. Videos portraying the lives of batik artisans and the values of local traditions evoke empathy and cultural appreciation, ultimately fostering positive perceptions and emotional loyalty toward the destination.

This interpretation was substantiated by the interview findings. Respondent R3 shared, *"The story about the women artisans was touching,"* while R4 remarked, *"The simple yet meaningful narration made me proud of our local culture."* Similarly, R5 reflected, *"The video felt like storytelling rather than mere promotion."* These insights reinforce the quantitative results by emphasizing that storytelling in short videos serves not only as a communication tool but also as a medium for building cultural empathy. Consistent with Dong et al. (2023) narrative strength lies in its ability to generate emotional resonance between promotional messages and the cultural values they represent.

The travel intention variable showed no significant difference in the pre-intervention phase but became highly significant after the intervention ($p < 0.01$). This indicates that exposure to short video marketing directly enhanced participants' intentions to visit the destination. From a theoretical perspective, this finding can be explained through the Theory of Planned Behavior (Ajzen, 1991), which posits that positive attitudes and perceived behavioral control influence the intention to act. The author interprets that short videos effectively stimulate both affective (emotional) and cognitive (informational) dimensions, which collectively drive behavioral intentions.

This process was reflected in participants' feedback. Respondent R6 stated, *"Seeing the batik-making process in the video made me want to visit Girilayu in person,"* Likewise, R1 commented, *"The video made the place seem friendly and attractive."* These statements demonstrate a transformation from passive interest to active desire to visit, indicating a cognitive-to-behavioral conversion process. In tourism promotion, this finding emphasizes that effective visual strategies can translate audience engagement into real-world behavioral action.

For the short video marketing variable, significant differences were found both before and after the intervention ($p < 0.001$), underscoring the structural advantage of short video formats in digital marketing contexts. The author posits that the defining characteristic of short videos lies in their ability to create an engagement loop an interactive process that encourages audiences not only to watch but also to comment, share, and seek additional information. This aligns with Massi & Rojas-méndez (2025) who define short video

marketing as engagement-driven content that resonates with the interactive behavior of modern social media users.

This was also confirmed by tourism managers interviewed in the study. Manager R7 stated, “*Short videos are shared more frequently on TikTok and Instagram, making Girilayu quickly recognized by the public,*” while Manager R8 added, “*After uploading the video, many people began asking questions and wanted to visit the location.*” These findings illustrate the strategic role of short video content as the initial stimulus in the customer journey, aligning with the AIDA Model (Attention–Interest–Desire–Action) conversion (Jiang & Chen, 2025). Short videos effectively capture attention and interest, while subsequent social media interactions bridge the desire and action stages, leading to actual visitation.

The integration of statistical evidence and qualitative insights provides strong empirical consistency, demonstrating that short video media exert a powerful influence on perception, emotional appeal, and tourist behavioral intention. Short videos are not only effective due to their visual attractiveness but also because of their capacity to construct symbolic experiences, reinforce cultural identity, and foster emotional connections with audiences. Therefore, short video–based promotional strategies represent an adaptive and contextually relevant approach in the era of digital tourism, particularly for authentically and sustainably promoting cultural products such as Batik Girilayu.

5. CONCLUSIONS

This study provides robust empirical evidence that short video media are significantly more effective than static visual formats, such as posters or photos, in enhancing visual perception, narrative appeal, and behavioral intention in cultural tourism promotion. The results of the Mann–Whitney U test indicate statistically significant differences across nearly all core variables, including visual perspective, visual content, narration appeal, travel intention, and short video marketing. These findings affirm that dynamic audiovisual communication stimulates higher levels of cognitive engagement and affective response compared to static media. The integration of motion, sound, and storytelling elements in short videos enables audiences to process visual messages more effectively and connect emotionally with the promoted destination.

From a theoretical standpoint, the findings are consistent with the Dual Coding Theory (Sorden, 2005) and the Theory of Planned Behavior (Ajzen, 1991). According to these frameworks, the simultaneous activation of verbal and non-verbal cognitive systems enhances information processing and retention, while affective engagement reinforces behavioral intention. Short videos embody these principles by combining visual stimuli, narrative structures, and auditory cues that jointly increase message salience and persuasive power. Consequently, audiences are not only informed but also emotionally moved, leading to stronger intentions to visit and experience the destination.

Qualitative findings further substantiate the statistical results. Respondents consistently expressed that short video content provided a richer and more immersive experience compared to static materials. They emphasized the authenticity and emotional resonance of the short videos, particularly in showcasing the artistic and cultural values of the batik-making tradition in Girilayu. The visual storytelling approach was perceived as humanizing local culture, evoking pride, curiosity, and empathy toward the artisans and their craftsmanship. Such responses illustrate that short video marketing transcends traditional advertising functions, serving instead as a medium of cultural interpretation and emotional engagement.

This study demonstrates that short video–based marketing constitutes an effective and culturally adaptive strategy for digital tourism promotion. By activating multisensory pathways and fostering emotional identification, short video storytelling strengthens both destination image and visitor intention. These results imply that tourism managers and cultural marketers should strategically integrate short-form video narratives into their digital campaigns to enhance engagement and authenticity. In the broader context of sustainable tourism, short video media bridge the gap between local heritage and global audiences, promoting cultural appreciation while driving economic and social value for the community.

6. LIMITATION AND FURTHER STUDY

Several limitations of this study should be acknowledged. First, the sample size remains relatively small, limiting the ability to generalize the findings to all potential tourists or different demographic segments. Expanding the number of respondents in future research would improve the statistical power and external validity of the results. Second, this study focuses solely on the Batik Girilayu Tourism Village, which may not fully capture the diversity of cultural tourism destinations in Indonesia. Therefore, caution should be exercised when generalizing these findings to other regions or cultural contexts that have different social, cultural, or economic characteristics. Third, the study only analyzed three social media platforms TikTok, Instagram Reels, and Facebook, while other emerging platforms such as YouTube Shorts or X (formerly Twitter) might offer unique audience engagement patterns and algorithmic effects. Fourth, the qualitative phase involved only ten respondents, so the insights may not encompass the full spectrum of audience perceptions or marketing experiences that exist in broader contexts.

Building upon these findings, several directions for future research are suggested. First, subsequent studies could employ a larger and more diverse sample across multiple tourist destinations to improve generalizability and enable comparative analysis. Second, future research could incorporate mixed-method or longitudinal designs to evaluate the long-term effectiveness of short video marketing in sustaining tourist engagement and visitation. Third, it would be valuable to analyze the role of user-generated content and influencer collaborations in amplifying the reach and authenticity of tourism messages. Fourth, future studies may also explore the integration of advanced technologies such as Virtual Reality (VR), Augmented Reality (AR), or Artificial Intelligence (AI) based personalization to create more interactive and immersive marketing experiences. Finally, comparative studies between local and international destinations could reveal how cultural narratives and visual storytelling styles influence tourist perceptions and behavioral intentions in different cultural settings.

AUTHOR CONTRIBUTIONS

Hasni Dyah Kurniawati: Responsible for the conceptualization and design of the study, as well as data processing, data analysis, and the overall writing of the manuscript.

Tiara Indah: Contributed to the translation of the manuscript into academic English and performed language editing to ensure clarity, coherence, and adherence to scholarly standards.

Sujatmiko: Contributed to the data collection process and provided critical revisions to improve the quality, accuracy, and completeness of the manuscript.

CONFLICT OF INTEREST

The authors declare that they have no conflicts of interest regarding the research, authorship, and publication of this article.

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