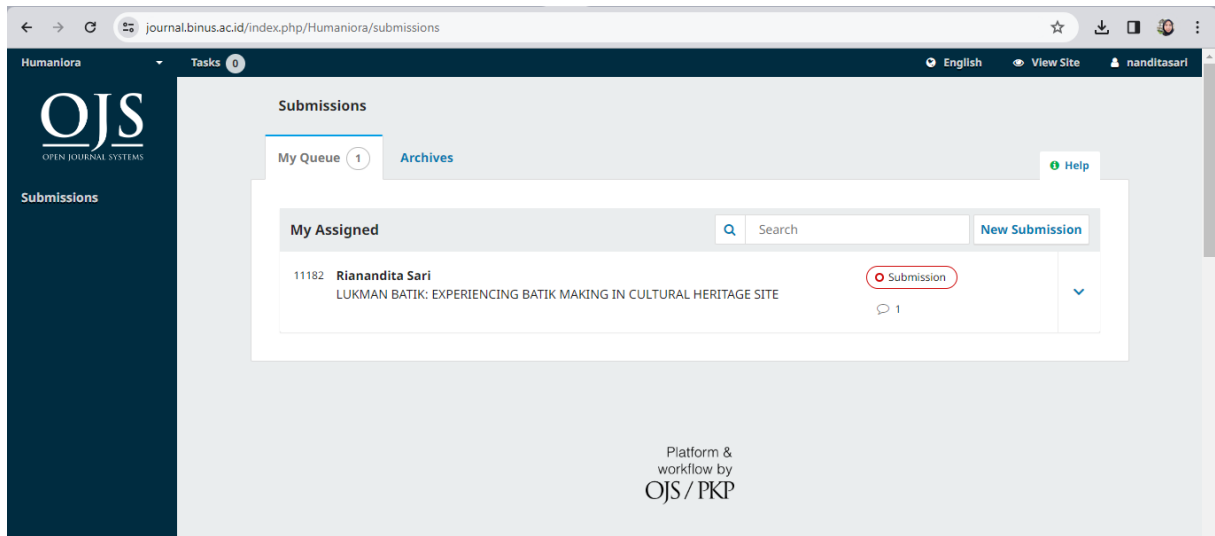


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LUKMAN BATIK: EXPERIENCING BATIK MAKING IN CULTURAL HERITAGE SITE

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ABSTRACT

The research aimed to find out and interpret the nature of the correlation between prior knowledge, tourist's cultural tendency and their involvement in experiencing making batik in the cultural heritage site, Lukman Batik Yogyakarta located in Ngayogyakarta Hadiningrat Palace site. The research was analysed using Pearson correlation. The target audience of the survey was tourist who comes to Lukman Batik, and the sample was 732 tourist aged 17 - 50. Data were collected from October 2022 – September 2023. The questions were designed based on tourist's prior knowledge, cultural tendency and involvement. The instruments' reliability was analysed using Cronbach Alpha with coefficients of 0,949. Data analysis techniques used Pearson product-moment correlation analysis. The findings show that there is a significant positive relationship between prior knowledge and cultural tendency of tourist's involvement. In other words that prior knowledge about batik also plays a role alongside cultural tendency and involvement in experiencing making batik at heritage site, Lukman Batik.

Keywords: Making batik, Experience, Cultural Heritage, Prior Knowledge

INTRODUCTION

Yogyakarta offers various cultural and historical attractions to tourists. Cultural tourism can be defined as the movement of individuals as travelers who visit certain a destination with the purpose of gathering information, acquiring knowledge, and satisfying cultural needs (Domínguez-Quintero, Ana M.González-Rodríguez, M. Rosario, Paddison, 2020). As such, cultural tourism attractions in a destination should become a motivation for the tourists to visit and become a valuable resource for the local communities (Poria et al., 2003). Cultural tourism offerings enrich a destination's appeal, as they allow tourists to explore the unique characteristics of the destination and provide stimulating tourism

experiences, while simultaneously reduce the reasonability of tourism development and increase regional attractiveness (Domínguez-Quintero, Ana M.González-Rodríguez, M. Rosario, Paddison, 2020). Direct cultural experiences in terms of arts, heritage, language, religion, and local customs allow tourists to appreciate the culture of a destination.

The current tourism trend is diverging from the prior one, when ordinary travel gave way to special interest travel. Special interest tourist favor the outdoors, the natural world, culture, and attractions in particular. A village that focuses on culture-based tourism is one of Indonesia's emerging special interest destinations. One of the things that can draw tourists is cultural aspects. Cultural elements are

introduced by the heirs and are derived from ancestry. There must be a plan to preserve the current culture from the standpoint of its own cultural history and from a competitive perspective in order to present culture as a factor in luring foreign tourists. Through this concept, foreign tourist may get memorable experience.

The market for cultural tourism is becoming increasingly saturated with new attractions, cultural routes, and heritage sites. Additionally, customer demand is changing quickly, placing cultural tourist attractions in a highly competitive environment. Yogyakarta must demonstrate its existence by showcasing its distinctive characteristics. Yogyakarta has plenty of potential tourist sites that round out the options for tourists. Potential tourism provides tourist satisfaction and shapes an image of the thing in the research of cultural tourism objects in Yogyakarta Special Region (Marlina & Natalia, 2020). Citing Cooper's study from 1993, tourist assessments of attractions, accessibility, amenities, and supplementary tourism facilities are among the data uncovered about potential of tourism. An evaluation of tourist attractions in the context of cultural tourism in Yogyakarta's Special Region indicates how tourists view the safety, comfort, and aesthetic appeal of tourism sites. It is these unique characteristics that make Yogyakarta stand out and serve as markers of its existence. Among the chosen markers within the diversity lies the distinguished art of batik. Various activities related to batik art are aimed at socializing and internalizing the "spirit" of batik within society.

Batik arts is one of the well-known attractions of tourism. Most foreign tourist search cultural experience when they visited Yogyakarta. One of cultural experience is Batik making, the act of making batik is not merely concerned with aesthetics but encompasses multidimensional non-art issues. Batik is

regarded as a cultural symbol with a distinct and profound philosophy that embraces the entire life cycle and is therefore recognized as a part of human culture. Determining the traditional fabric known as batik as an integral part of Indonesia's global cultural legacy involves assessing the craft's cultural significance and analyzing its inherited qualities (Sugiyanto et al., 2019). In other words, batik can be observed from various perspectives and serves to express diverse processes of knowledge and social behavior. Consequently, within a piece of batik, there is a wealth of knowledge from the supporting communities of human civilization.

One of Indonesia's greatest traditional crafts, batik, and make tourism has grown to be an essential element of Yogyakarta and has helped the locals there financially. It also carried great artistic and historical significance. The making of Batik is innovated and developed in Yogyakarta as one of the assets of the local government which must always be preserved and developed. Interestingly, Yogyakarta has famous *kampung* batik, most of tourists come and visit this *kampung*, and it is *kampung* batik Kauman.



Figure 1 The gate to Kampung Batik Kauman

Kauman is heritage site, there are numerous historic buildings, including colonial, joglo (an ancient style of traditional home), and blend Javanese-colonial architecture, around *kampung* Batik Kauman. The historical structures that have held up against the backdrop of

contemporary architecture include retail shopping centres', financial institutions (for example, banks and foreign exchange offices), homestays, and hotels that are conveniently located throughout *kampung* Kauman. It is obvious that providing for the *kampung* infrastructure helps people of Kauman and all visiting tourists easier in meeting other needs outside of batik. The word Kauman comes from *kaum* and *iman* which means that the residents are a group of people who believe and understand Islam.

Kauman known also as cultural heritage site, it's located in Ngayogyakarta Hadiningrat Palace site. That's *kampung* Kauman famous to tourists. According to Richards, the demand for cultural tourism has recently shifted from being purely driven by numeric expansion to being driven by qualitative changes, with an emphasis on the growing desire for "cultural experiences." (Richards, 2018). Therefore, cultural heritage tourism experiences have the potential to become an important component of tourists' memorability (Lee, 2015), making heritage tourism a type of experiential consumption similar to many other leisure and tourism activities (Garrod & Fyall, 2017; Richards, 2018; Seyfi et al., 2020). To better match the expectations of this market, a deeper comprehension of the tourist experience and behavioural intentions at heritage sites and destinations is consequently necessary (Richards, 2018; Wu & Li, 2017).

One of artisan who developing and share the knowledge and history of batik through attraction of making batik is Lukman Batik which located in *kampung* Kauman. Therefore, this research aimed to find out and interpret the nature of the correlation between prior knowledge, cultural tendency and tourist's involvement in experiencing making batik in the cultural heritage site, Lukman Batik Yogyakarta, which emerges as a social and cultural phenomenon for foreign tourists, by

examining a case study on the existence of batik and its garnering of support from Lukman Batik Yogyakarta which preserves Batik through workshop to tourist.

METHODS

The research are interested in knowing tourist experience by visiting Heritage site, Lukman Batik in Yogyakarta. Lukman Batik is located in Ngupasan Kecamatan Gondomanan, its on Ngayogyakarta Hadiningrat Palace site. Lukman Batik is on the north side of *kampung* Kauman and Gedhe Kauman Mosque, *kampung* Kauman is the only tourist village based on the religion of Islam and traces the history of the Syiar to Islam, especially the founding of the Islamic organization Muhammadiyah in Yogyakarta and Indonesia. The existence of Lukman Batik is an important hub where culture and heritage met, and people from different countries and nationalities converged. As seen on the location, Lukman Batik is unique, containing a valuable cultural heritage.

Table 1 Respondents' Characteristics

Demography	Classification	Frequency	Percentage (%)
Sex	Male	328	
	Female	404	
Education	Senior High	119	
	Undergraduate	315	
	Graduate	237	
	Doctoral	61	
Age	17-30	141	
	31-45	236	
	46-55	257	
	>56	98	
Job	Students	260	
	Entrepreneur	75	
	Government	41	
	Employee	149	
	Private Employee	125	
	Others	82	

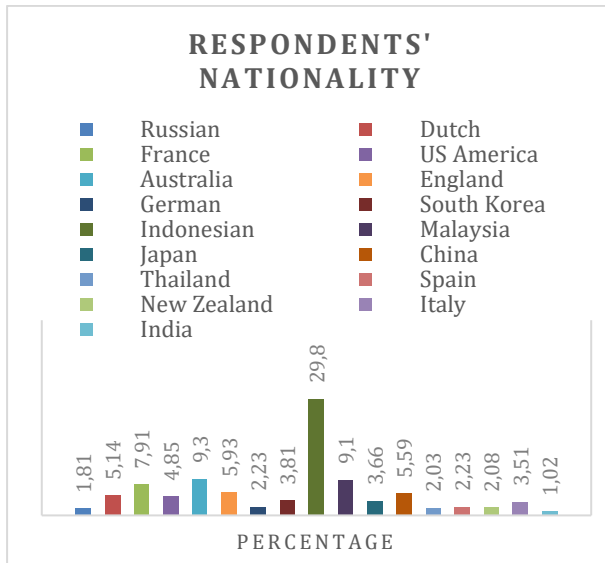


Figure 2 Respondents' Nationality

This correlation research that involves collecting data to determine whether there is a relationship and the correlation coefficient between two or more variables. The sample in this study was 732 tourists. The technique used in data collection is a survey in the form of a questionnaire to tourist who visited Lukman Batik. The instruments used were a questionnaire on tourist's prior knowledge, cultural tendency and involvement in making batik experience. Data were collected from October 2022 – September 2023. The questions were designed based on tourist's prior knowledge, cultural tendency and involvement.

In this research, the instruments and variables used are tested for reliability and validity. To determine the degree of variable validity, uses bivariate validity, while the reliability uses Cronbach's alpha, Composite Reliability and Average Variance Extracted (Chan & Lay, 2018).

RESULTS AND DISCUSSION

Cultural heritage tourism must provide knowledge about cultural heritage and improve experience during tourism. The history of batik and cultural heritage, Batik is one of the ancient and revered

forms of art. The word 'batik' originates from the Javanese language, with 'amba' meaning to write and 'nitik' meaning dots. It refers to the process of writing with wax. Batik, created on fabric using a small-tipped tool called 'canting,' gives the impression of 'someone writing dots.' (Puspita & Kausar, 2017). Making batik as an attraction during tourist visitation to heritage site is a memorable experience. Lukman Batik is one of artisan in *kampung* kauman who has produced batik since 1979. In 2009, Lukman batik started to give attraction to tourist by experiencing making batik by their own painting.

Lukman batik easy to get reach by tourist, it is located in cultural heritage site of Ngayogyakarta Hadiningrat Palace. There are many tourist who are interested in making batik in Lukman Btik. It is shown in Table 1 the characteristics of the respondents that more women are selected as respondents. The age range between 46 – 55 years are the highest, it means that they like batik because they have more awareness about local wisdom, local culture, and local artisan. Compare to youth prefer to have batik as a lifestyle which can be worn as daily.

Table 2 Pearson Correlation Test Results

Correlations		Total X	Total Y
Total Prior Knowledge (X)	Pearson Correlation	1	.949**
	Sig. (2-tailed)		0,000
	N	732	732
Total Cultural Tendency and Involvement (Y)	Pearson Correlation	.949**	1
	Sig. (2-tailed)	0,000	
	N	732	732

** . Correlation is significant at the 0.01 level (2-tailed).

Table 2 states that correlation between Prior Knowledge, cultural tendency and involvement shows a value of 0.949 (9.49%), which means that prior knowledge has a "Very Strong" relationship with cultural tendency and involvement which is in the range 0.75 - 0.99 based on criteria set (Sugiyono, 2019). A very strong correlation coefficient shows the positive correlation with the interpretation of the correlation is moderate. It means that prior knowledge affected by tourists is quite capable of providing a significant relationship in terms of the experiences tourists.

Table 3 The Coefficient of Determination

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.949 ^a	0,900	0,900	1,177

a. Predictors: (Constant), Total X

Based on the results of the regression test in Table 3, it is obtained the r_{square} value of 0,900. It means that prior knowledge variable influences cultural tendency by 90% so that 10% is till influenced by other factors. The research results show there is a positive relationship between prior knowledge and cultural tendency that can be said to be accurate and in accordance with existing theories. The research is in line with the historical-reflective modern lives, art, architecture, and scenic attractions. Scientific, political, social, and economic factors all influence heritage (Richards, 2018). Tourists' interest in cultural heritage and its values has grown significantly with the growth of cultural tourism (Chen & Rahman, 2018). The study of tourism has gradually included heritage tourism, which is typically described in terms of supply and demand. The supply viewpoint, which is based on what we have

inherited, can refer to anything, such as beautiful landscapes, artwork, or historic structures (Kempiak et al., 2017). According to tourists' impressions of heritage and readiness to partake in a personal "heritage experience," a place's heritage-related features serve as the main source of motivation when viewed from the demand perspective (Poria et al., 2003).

As the The culture inherited by our ancestors holds a high artistic value, and it's undeniable that Batik represents the identity of the Indonesian nation. Every work of art produced carries extraordinary meanings and philosophies. Art is not lifeless; it's a living sensation that grows along with the development of beauty in humans. Many aspects can be revealed through batik art, such as cultural backgrounds, beliefs, customs, characteristics, and ways of life, the natural environment, tastes, skill levels, and more. Throughout the ages, people have embedded symbolic messages in batik works, and thousands of these symbolic batiks still thrive today. It is the interpretation in works like these that makes batik a medium for instilling noble values, prayers, hopes, and expressions of love (Utami, 2023). The batik industry in Indonesia has indirectly emerged since the tradition of batik-making in the archipelago. With its long journey, the Indonesian batik industry continues to exist to this day. Moreover, with the recognition from the United Nations that batik is an original cultural heritage of the world from Indonesia, a new enthusiasm has arisen for its preservation and development (Puspita & Kausar, 2017; Sugiyanto et al., 2019). Communities of batik artisans have grown in Yogyakarta to meet the needs of the community and tourists. The tradition of making batik using natural dyes and hand-drawn methods continues to endure (Sugiyanto et al., 2019).

Kampung Kauman known as cultural heritage site and it is a residence of Yogyakarta Sultanate which was formed

along with the establishment of Yogyakarta Gedhe Mosque. Its location close to the Gedhe Mosque is related to its function in the past. In the previous, *Kampung Batik Kauman* Yogyakarta was the residence of Islamic religious scholars and government officials. However, they have another skill, namely batik making. On previous, batik made by residents was used for the needs of the palace family. As time progressed, batik products of the residents of *Kampung Batik Kauman* Jogja began to be sold to public.

Meanwhile one of artisan which is famous to foreign tourist is Lukman batik. Lukman batik offers interesting attraction of making batik to tourist who visit it, and it will be such an experience. There are two programs that offers by Lukman batik, regular batik making and private batik making. Both program give tourist memorable experience. The benefit that tourist get from the program are: history and concept of batik; batik work attraction; batik making; souvenir; and hands-on experience. The cost is not pricy, it is only cost Rp. 200.000,- per participant for regular batik making; and Rp. 300.000,- per participant for private batik making.

Each programs, participants will get a set of material for making Batik and explanations for each function of the material, the materials are: 1) Cloth, cloth is made from natural materials like cotton or silk so that it can absorb the wax used in the dye-resisting process.; 2) *Widangan*; 3) *Canting*, Despite the complexity of the batik art style, fairly basic instruments are still very simple. *Canting*, which is thought to have originated exclusively in Java, is a tiny wax pen-like copper container with a thin wall and a short bamboo handle. Normally, it measures about 11 centimeters in length. The artist uses *canting* to create the design on the fabric after pouring melted wax (*malam*) into the copper container; 4) Wax (*Malam*), Various types of *malam* (wax) and quality is used in batik. Beeswax, which is used for batik because of

its malleability, is typically combined with paraffin, which is utilized because of its friability; 5) *Wajan* (Frying pan) and stove, *Wajan* is the vessel in which the melted wax is kept. It appears to be a little wok. It is typically composed of earthenware or iron. *Wajan* is set on a top of "anglo," a tiny brick and charcoal stove. While the artist applies the *malam* (wax) to the cloth, it is kept in a melted state.

For the first step of making Batik, tourist have to create design on a cloth, using pencil and *widangan* as seen in figure 3. The function of *widangan* is to clamp and tighten the cloth to be drawn so that the cloth does not wrinkle and the result of the pattern of Batik will be neat. In this part each of participant prior knowledge about batik motif are tested. Participant who's had prior knowledge about batik motif will add batik motif on their design.

For tourists, the more prior knowledge they have, the more they want to learn about the culture they would be visiting. Therefore, it could be assumed that tourists with different levels of prior knowledge differ to their relationship between cultural tendency and involvement. In the context of tourism, prior knowledge of the features, objects, and services at a destination can provide a sense of security to tourist (Tasci & Gartner, 2007). Tourists' previous product knowledge and their ability to assess it helps in identifying the features and advantages of the product, which influences their attitudes and actions about it (Ratchford, 2001). Information particular to a destination that is retained in one's memory could be referred to as prior knowledge (Huang et al., 2014). One of the key elements in heritage tourism that determines how deeply visitors consume culture in cultural heritage tourist destinations is their prior knowledge (Yu & Xu, 2019).



Figure 3 *Canting* (applying wax) the pattern to

In figure 3 seen that participants are enthusiasm to the unique attractions of making batik in Lukman Batik, some of participants who has no prior knowledge and cultural tendency, they create their own design. The needed of cultural interaction is frequently used in previous research on cultural tourism which to gauge tourists' tendency for a destination's culture (Riesen et al., 2022). According to previous research on tourism, cultural contact gauges the kind and extent of experience tourists expect to have when visiting another country (Manthiou et al., 2023; Utami, 2023). It also encompasses tourists' inclination to engage with foreign cultures and their desire to manage such interactions (Li & Liu, 2020; Seyfi et al., 2020). It shows on tourist involvement and tendency in batik making can be used to gauge tourists' experiences.

From the steps of batik making, it can be analyzes how tourists' experience at each step of making batik affect their cultural tendency and experience at the next level. In this study, the degree to which tourists ability in making batik obtain prior knowledge about batik is a cultural tendency. Particular tourist behaviors at cultural tourism destinations are influenced by cultural tendencies. For instance, it affects tourists' level of participation in the tourism process and their desire for authentic batik making experiences, influences the tourism experience, aids in

the formation of cultural memories of the location, and creates place attachments (Chen & Rahman, 2018; Li & Liu, 2020; Sudirah & Febriani, 2020; Utami, 2023). Moreover, an in-depth understanding of the destination culture and active participation in the lives of local people can make the experience more authentic and memorable for tourists (Seyfi et al., 2020).

Various perspectives were employed in earlier studies to represent the tourist experience. The experience economy paradigm, which emphasizes education, entertainment, escapism, and esthetics (Manthiou et al., 2023; SOFRONOV, 2018; Tung & Ritchie, 2011); the brand experience approach, which focuses on five dimensions: sense, feel, think, act, and relate (Manthiou et al., 2023; SOFRONOV, 2018; Sudirah & Febriani, 2020); the typology of tourism experiences, which includes recreational, diversionary, experiential, experimental, and existential modes; the tourism experience model, which consists of emotional, informative, practice, and transformational elements; the memorable tourism experience, which combines hedonism, refreshment, knowledge, meaningfulness, involvement, and novelty (J.-H. Kim, 2017); and the entire tourism experience journey: prior to a visit, during an onsite visit, and following a visit (Taylor et al., 2018). One type of educational tourism in Lukman Batik involves observing and participating in the batik-making process and being taught how to use a "canting" to create batik patterns on small pieces of cloth, such as handkerchiefs or table runners. Tourist get to practice batik-making with a canting and are often given their creations as souvenirs. This hands-on batik experience is a unique attraction, leading to the curiosity and interest of many visitors who wish to try it themselves.

Before their visit, they searched about batik, making batik attraction, and cultural heritage in Ngayogyakarta

Hadiningrat Palace, as they found it, came and visited Lukman batik. For foreign tourist, they visited Yogyakarta looking for unforgettable experience during attractions with other batik making participation in Lukman batik, their intention visiting Lukman Batik had positive things and stories to share. The findings align with other prior knowledge and cultural tendency that have demonstrated the significance of Unforgettable Tourism Experiences in promoting social media communications among tourists and motivating them to return to a certain location (Adongo et al., 2015; Barnes et al., 2016; Gohary et al., 2020; H. Kim et al., 2015; J.-H. Kim, 2017).

Since making batik may encourage the development of knowledge and skills, expose one to "experts" in the field, and create "unique social worlds around the activity," it can be considered a serious kind of leisure. Tourists seeking meaningful leisure experiences put a premium on engaging and rewarding activities, especially those that offer chances to learn new things. In figure 4. seen that participants enthusiast in doing and knowing about *Nglorod* step, they would like to know every steps of making batik which is as medium that combines excellent service scape design with tourists' aspiration for meaningful recreation (supported by cultural tendency, involvement, and prior knowledge) to encourage co-creation.



Figure 4 *Nglorod*

Therefore, this research looks into how involvement, cultural tendency, and prior knowledge of Batik interact to affect how people perceive the quality of their physical environment. One distinct aspect of the experience provided by tourism is experience quality (Domínguez-Quintero, Ana M.González-Rodríguez, M. Rosario, Paddison, 2020; Riesen et al., 2022). In the context of tourism, having prior knowledge about the amenities, sights, and services at a destination can provide tourists a feeling of security (Tasci & Gartner, 2007). Prior knowledge of a location can be obtained by official media. Within the context of heritage, media including a heritage theme attracts the interest of the general public about the particular heritage, provides knowledge, and increases intention to travel.



Figure 5 Batik work of participants

Even tough, it takes hours in making Batik but they enjoyed the activities, they made their own merchandise by their own batik design (figure 5), not only the experience of making batik but also they learned the history of Batik, so they got different experience from Yogyakarta. Tourist experienced making batik in Lukman Batik started the learning by telling the history of Batik, and continued with the process of making Batik. Since Lukman Batik is located in the cultural heritage, it is near to Kauman Gedhe Mosque and Kraton, Sultan Hamengkubuwono. The neighbourhood is beautiful with narrow alleys, green plants, and wall art. All of the package brings an extraordinary experience and satisfaction to tourist.

The Batik making introduces the whole process that clarifies how to give experiences through creativity in making Batik. An improved understanding of the tourist cultural tendency and experience intentions at heritage sites and destinations is therefore essential to better meet the expectation of this market (Richards, 2018; Wu & Li, 2017). As “the majority of tourism attractions and destinations around the world are focused on cultural heritage elements,” culture now serve as a vital resource for travel (Hall & Timothy, 2011). Heritage tourism therefore constitutes a large share of cultural tourism (Seyfi et al., 2020), and is “one of the largest, most pervasive, and fastest growing sectors of the tourism industry today” (Garrod & Fyall, 2017; Seyfi et al., 2020). Shown that in Lukman Batik’s daily visitors, there always tourist visit to earn leisure experience in the heritage site of *Ngayogyakarta Hadiningrat Palace* Heritage site.

Experience has a significant impact on memory formation, which is the main goal of tourism practitioners (Tung & Ritchie, 2011) and is one of the most reliable indicators of a tourist’s behavioral intent (Tsai, 2016). Experiences of positive cultural tendency, prior knowledge of batik and feelings of joy can affect an individual’s intention about cultural tourism and heritage site in Yogyakarta.

Overall, the analysis demonstrated that the memorability of tourists’ experiences is favorably influenced by previous knowledge, cultural tendency, and tourist involvement. Interaction with cultural heritage sites and batik making attractions during a visit is a crucial component in the creation of experiences, as evidenced by the intercepts. This is consistent with earlier research (Brodie et al., 2011; Hollebeek, 2011) that found a positive correlation between greater involvement and more fulfilling experiences. Research has shown that increased interaction with the surroundings

and contents of an attraction maximizes tourists’ entire experience (Puspita & Kausar, 2017) and favorably raises the standard of tourism (Chen & Rahman, 2018).

Previous studies on cultural tourism have indicated that tourists’ particular actions at cultural tourism destinations are influenced by their cultural tendencies. For instance, it affects tourists’ level of desire for genuine experiences and their level of participation in the tourism process (Siegel & Wang, 2019), impacts tourism experience, helps in the establishment of cultural memories of the location, and creates place attachments (Chen & Rahman, 2018; Seyfi et al., 2020). Furthermore, tourists can have a more authentic and memorable experience by actively participating in local life and gaining an in-depth knowledge of the destination culture (Seyfi et al., 2020). One of the most important cultural types that tourists experience is the historical culture that can be visited and created in heritage tourism destinations. Every heritage tourism site has a variety of cultural aspects, and tourists’ propensity for multiculturalism varies.

CONCLUSION

Lukman Batik gives memorable experience to tourists through making batik. Batik is a beautiful art form with a complex and time-consuming creation process. It begins with conceptualization, followed by sketching the design, creating patterns, applying wax, and coloring, rinsing, and finishing to produce batik. Batik motifs have also undergone rapid development. Through tourist prior knowledge which can help comprehend new information, direct attention, interest, facilitate logical inference. It supports a wide range of abilities that are essential for making batik,

start from the knowledge about various kind of batik, pattern of batik, and making batik.

During the visit, tourist felt related and connected to the history. The design of Batik has unique, aesthetic, and various motifs brings tourist experience to the past and make tourist have a great feeling in making Batik. This shown that correlation between Prior Knowledge, cultural tendency and involvement shows a value of 0.949 (9.49%), which means that prior knowledge has a "Very Strong" relationship with cultural tendency and involvement. It means that prior knowledge, cultural tendency, and involvement contributes to the creation of more memorable travel experiences.

Overall, the analysis showed that the memory of tourists' experiences is positively influenced by their participation, authenticity, and cultural tendency. As the intercept shows, interaction with cultural attraction such as Batik Making and tourist participation throughout the visit play a major role in the formation of enduring memories.

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