Creative Community Branding in Makassar

(Creating a collective identity *Jamaah Kreatif Sektor Selatan* for creative communities in the Southern Region of Makassar)

Nurabdiansyah Nurabdiansyah, Irfan Arifin
Visual Communication Design Department
Art and Design Faculty
Universitas Negeri Makassar
Makassar, Indonesia
nurabdiansyah@unm.ac.id, irfanarifin@unm.ac.id

Prusdianto Prusdianto
Performing Arts, Dance, and Music Education Department
Art and Design Faculty
Universitas Negeri Makassar
Makassar, Indonesia
prusdianto@unm.ac.id

Abstract—Jamaahkreatifsektorselatan (#jkss) **is a branding activity, a creative campaign to build collective identity through community, image, networking and creative entrepreneurship in the field of art and design in Makassar. This article was compiled as a medium to convey the campaign in a broader scope, becoming a benchmark for the effectiveness of this campaign in building the community's creative vision, as scientific responsibility as well as door for networking between the creative community with the academic communities and becoming the next stage of evaluation. This creative campaign was conducted to synchronize the vision and potential behaviors of several creative communities in the south of Makassar, arranged in one identity that can be used together. This effort was built through three steps, specifically mapping the potential of the creative community, initiating a collective space/creative hub to support communities diffuse out activities, and social campaigns using hashtag (#) on social media. Campaign conceptions are done with the Design Thinking approach from IDEO. Creating a collective creative identity is connected through the collaborative management of publications and communication with fellow communities, exchange of information to share simple ideas for creative presentation/creative sharing. The systematic stages and the creative campaign of collective identity through the hashtag** *#jamaahkreatifsektorselatan* **on social media can be appreciated as an effort to build creative atmosphere, as a creative city branding that can be developed into a new creative identity for Makassar. Creative imagery from this region particularly can contribute to supporting Makassar's image as one of the creative cities in Indonesia. From this study concluded that community initiatives in responding to their surrounding area, utilizing technological innovations and social media improvement, can contribute to a better creative image of the city.**

Keywords—creative campaign; collective identity; hashtag; rebranding; Jamaah Kreatif Sektor Selatan

I. INTRODUCTION

Makassar is the most important city in eastern Indonesia. For some period, Makassar was easily imaged as a city that was hard and minded to be rough. Media reportage is dominated by destructive news titled riots, crime, robbery etc. Even though at existing, some of these social problems are slowly receding, unenthusiastic images about the city are not easily removed. Like other cities in Indonesia, Makassar also has several communities and creative activities. At existing almost all of the year we can find dozens of creative activities in the city of Makassar. Many communities have collaborative works and interactive activities with other communities. One of the foremost important collaborations noted was the *Pesta Komunitas Makassar* (PKM) where almost all communities in the city demonstrated their profiles and activities. This event has been going on for 6 years since 2012. In addition to community parties, Makassar also has another iconic creative collaboration such as the Makassar International Writers Festival (MIWF) which has been held annually since 2011. From the city government, since 2016, Makassar has started an iconic event to build a better image through an international festival entitled Makassar International Eight Festival or commonly called F8 Festival. Furthermore, Makassar also trying to be part of the UNESCO Creative City network, supported by the Indonesian Creative Cities Network (ICCN), Makassar is trying to become a UNESCO Creative Cities Network, based on gastronomy.

What is being initiated by the community, citizens and the city government of Makassar is an effort to arrange a new positioning for Makassar city that is better and develop the new city branding. A city branding can be built from the unique things that other cities don't have. Unique things can involve the characteristics of architecture, indigenous culture, or taste of traditional food. According to M. Riza, the reputation and satisfaction of a city are built from how the city was imaged [1]. According to Ermann, city branding is a type of commodification that is strongly influenced by geographical factors [2]. Imagination about a city or region that is influenced by distinguishing factors such as food, dance, entertainment purposes, and other specific things can be used as a value to improving factors of a city image.

In an effort to rebuild the branding of Makassar city, determinations are needed from all citizens of the city, collaborate with several components to revive the enthusiasm of the society for their city, one of them is through culture and creative community. According to Okano, it is important to motivate the citizens to apply the collective image of a city to build creative identity by incorporating balance into various public spaces [3]. The balance that is meant here is that the

construction of a city identity cannot be built through physical development but also must be carried out by non-physical development such as fostering a creative community and a growing urban culture. The unconcern tendency of each individual brought about by the influence of globalization needs to be minimized for communal interests. One of the things that need to be done is new initiatives born from grassroots ideas. Grassroots initiatives and the development of new industries and creative networks need to continue to be done to balance the tendency of the city government which often determines the direction of urban development unilaterally. According to O'Connor, the idea of a social networking market is the main characteristics, creativity and continues to move towards innovation [4].

Responding to the description of O'Connor, efforts are needed to increase citizen participation in participating in the campaign to form a better city image. This article was compiled as a medium to convey the campaign in a broader scope, becoming a benchmark for the effectiveness of this campaign in building the community's creative vision, as scientific responsibility as well as door for networking between the creative community with the academic communities and becoming the next stage of evaluation. How to create a campaign that is able to invite Makassar residents to show the positive side of this city?. In an effort to create a new branding in Makassar city which has the potential of the industry and creative community, several communities in the southern region of Makassar designed a rebranding effort by targeting communities and students as input for the development of a more creative image of Makassar city. This effort is built through the creation of a collective identity *"jamaahkreatifsektorselatan"* which can be used together, designed in 3 important steps, namely: (1) Mapping and selecting the potential of creative communities in Makassar based on their respective work culture, (2) Creating creative networks and displaying the community world creative in Makassar in a collective identity that can be used together, (3) Campaign for creative community networks in popular media.

II. RESEARCH METHODOLOGY

A. Design Method

The creation of collective identities targeting communities in the southern region of Makassar is based on several considerations. The Southern Area of Makassar is synonymous with the development of art, especially visual arts and performing arts. This is influenced by the existence of two big universities, Universitas Negeri Makassar (UNM) and Universitas Muhammadiyah Makassar (UNISMUH). These two universities manage art-based study programs, specifically the Faculty of Arts and Design at UNM and the UNISMUH Fine Arts Education Study Program. The creation is done by adapting IDEO's Design Thinking method [5]. The method is explained in several steps, as follows:

1) Understanding: This stage aims to collect data and understand the problems in creating branding in Makassar. The main problem faced when talking about the city of Makassar is the image of the city of Makassar which tends to

be identical with riots demonstrations and brawls. To cognize more about this problem, research is then focused on areas where the negative behavior above often occurs. The existence of both universities (UNM and UNISMUH) has become one of the most influential factors in this region. In addition to fostering majors programs in the field of art, both of them also have student arts organizations at several levels. The identification of the research area then focused on the geographic location of these universities and their surrounding area, including the axis of Andi Pangerang Pettarani street, Sultan Alauddin Street, and Daeng Tata Raya Street, UNM Campus of Parangtambung.

2) Observe: At this stage, deeper approaches and observations are made to each creative community in this region. The creative community observed consisted of students art workers, students majoring in art and design, art-based communities and artspaces. Observations are made through discussions and creative sharing about what programs are being worked on, the number of active members, and what has been done before. At this stage, collaboration is also carried out among fellow communities in resounding out art activities.

3) Point of view: The purpose of this stage is to analyze and find conclusions from the observations that have been made. Based on observations by non-formal interviews with several communities, it was concluded that destructive behavior led to violent riots and demonstrations, one of which was triggered by the lack of space to discuss and colaborating. A creative hub is needed to build communication between fellow communities, collaboration also needs to be improved to encourage synergy with each other.

4) Ideate: This stage aims to find ideas as a solution to the problems found. All previous stages before, was concluded to form a creative campaign that could become a collaborative network for various communities involved. This creative campaign is also a collective identity that can be used together. This collective identity will later become a symbol of creative region and contribute to the Makassar's city branding development.

5) Prototype: Design solutions are made in the form of concept activities to be carried out along with the stages before. There are three main stages planned to prototyping this campaign method, as follows: (1) mapping the creative community in southern region of Makassar; (2) Creation of creative hub, sharing space and collective identities; and (3) Creative identity campaign through popular social media. At this step, the term Jamaah Kreatif Sektor Selatan was invented. The term "Jamaah" refers to communities that work in groups and are condensed with each other. Term "Kreatif" to emphasize the working area of communities are the creative activities, while the "Sektor Selatan" refers to the southern region of Makassar. The use of the word "Sektor" builds the perception that communities in this region continue to coordinate and communicate with other communities in the Makassar region. The term Jamaah Kreatif Sektor Selatan was

then agreed to be used as the main tagline representing this community. This phrase represents the spirit of the community in the southern region that works endlessly and continuosly create many art activities.

6) Test dan piloting: this stage was carried out by making a creative hub which later became a common artspace for carrying out art activities, creating a visual identity and then continuing introduction for creative campaigns on social media. The creation of visual identities includes a "#" fence sign following the words jamaah kreatif sektor selatan. Writing without spaces adopts writing patterns if you use a fence mark on social media such as Twitter or Instagram. Testing and piloting this creative campaign is then done by including the #jamaahkreatifsektorselatan hashtag in every post on social media both personally or posted by community.

B. Scope of Creation

Creative branding *jamaahkreatifsektorselatan* generally targets the creation of a new creative image for Makassar. However, the main target of this branding activity is the southern region of Makassar, an area with many creative community and artistic activities. The scope of the creation of this branding is as follows:

1) The southern region of Makassar: the communities that was the target of this creative campaign was a community-based in the southern region of Makassar. Communities in this region are identical with visual arts and performing arts. This is more or less influenced by the existence of two large universities that develop arts and design study programs.

2) Creative community and students art activist: This creative campaign targets creative communities and students art activist in the designated area of South Makassar. Creative communities involved are not those that have studios or permanent/semi-permanent secretariats, but also those who carry out their activities mostly in this region even though they have no permanent gathering place.

3) Social media campaign: Campaign for building creative identities on social media using a hashtag (#). The use of hashtags in this campaign adapts the habits of young people and communities using this method to socialize their activities on social media.

III. RESULTS AND DISCUSSION

A. Community Mapping

Creative community mapping began in 2016. Mapping is accomplished through initiating art activities at several points and then inviting the community to participate. There were several activities that were in the spotlight in 2016 such as *Festival Seni Kampung Mangasa* (Mangasa Art Festival) and *OrangeFest*. Both of these activities were marked as one of the important motions because this activity was an iconic movement held in the southern region of Makassar.

Festival Seni Kampung Mangasa 2016 is an initial effort to map the potential of creative communities in the Southern region. The festival was held by *Rumah Seni Kasumba* in

collaboration with the society of Kampung Mangasa, a rural area located on the border of Makassar city with the district of Gowa. Although administratively the territory of Gowa Regency, Mangasa Village in its history is closely tied to the city of Makassar. The festival held in the middle of the village is a space of collaboration between creative communities and art workers. Some art activist and the communities involved include: Yayasan Makassar Skalia, Yayasan Colliq Pujie, MediaQita Foundation, Daeng Makassar, Balanipa Project, Rumah Ide, HMDKV FSD UNM, UKM Seni UNM and UNISMUH Makassar, Sanggar Alam Daeng Serang, Rampak Gendang Daeng Ngerang, Orkes Toriolo, Lulu Craft, Rumbu Makassar, Sanggar Seni Mangasa, KUB Lestari, SMK Negeri 2 Somba Opu, students of Pendidikan Seni Rupa FSD UNM dan UNISMUH, Bina Wisata UNIFA, *Al Qalam* Art, Bugis Makassar Polobessi Club, Kopi Kampung, OrangeFest Warrior, DE Arts Studio, GINAPRO, and all Mangasa villagers. The conclusion of this activity is the rise of collective identity between citizens and creative communities through a festival held in the middle of the village. Inviting them to participate actively is an effort to encourage people and communities to recognize their potential and inspire this community to form creative networks based on artistic activities. The term *"jamaahkreatifsektorselatan"* was first introduced in this festival.

Creative communities mapping through participatory happenings provide space for the creative communities to interact directly with the society. *Festival Seni Kampung Mangasa 2016* make these communities better characterize the position of art and creativity in the lives of the surrounding society. Lowe argued that the emergence of social bonds of solidarity and collective identity among community members is the result of bringing together these communities and their surrounding peoples, carrying out activities with mutually agreed objectives, also setting common situations that can be accepted by all circles and establishing them as symbols for the community [6]. Community art activities can be used to change the social sphere because of the unique characteristics of the community art activities contribute effectively in overcoming social problems.

Another activity that became the main highlight in this first stage was *OrangeFest 2016*. *OrangeFest* is a collective activity that brings together several communities in one activity. Implemented since 2012, *OrangeFest 2016* is the fourth edition of this event. In *OrangeFest*, almost all creative communities in Makassar gather in one place and then showcase their respective potential and work. *OrangeFest 2016* was held in conjunction with *Festival Seni Kampung Mangasa* 2016. Conducted at the Pinisi Tower UNM, on 28-30 October 2018.

Fig. 1. The atmosphere of Mangasa Village Art Festival and Mural Activities in *OrangeFest 2016*.

In addition to the two events highlighted above, the mapping of the creative community was also carried out by inventing a collaborative works for among fellow communities, including: (1) Collaboration by students of Visual Art education FSD UNM FSD with the LaborArtorial community organizing an art exhibitions titled "Nostalgia" in Galeri DKM Benteng Rotterdam Makassar; (2) Collaboration between UKM Seni UNM and Balanipa Project at Imam Mozart Mini Concert in UKM Seni UNM court; (3) Collaboration of DKV FSD UNM and BKMF Mimesis with Rumata Artspace on "Ruang Bersama" Installation at Makassar International Writers Festival (MIWF) 2017; (4) Collaboration of Visual Communication Design Dept. FSD UNM, Visual Art Education Dept. FSD UNM, Mahakarya Kreatif Nusantara and *Pusat Kewirausahaan* UNM (UNM Entrepreneurship Center) carrying out the final assignment study exhibition at *La Macca* UNM Hotel Court.

From these various mapping activities, a preliminary analysis was found that these communities were able to work together with each other. The creativity of each community is differently, by collaborating, a working system is generated that covers each other's shortcomings. Thus the chances of achieving the objectives of a movement are more easily achieved, especially in activities that are part of the creative economy development. According to Bonatti, teams and partnerships perform an important role in economic implementations at the individual and corporate level. In a collaboration-based activity, the success responsibility is shared equally among all members involved [7]. This makes the collaboration method in the implementation of art activities in this region become possible to continue to be implemented.

Fig. 2. Community mapping through discussion and art exhibition titled *"Nostalgia"* in Benteng Rotterdam Makassar and at *"Konser Musik Imam Mozart"* at UKM Seni parking court of UNM Kampus Gunung Sari.

B. Creative Hub Establishment

The second stage of this branding process is the establishment of a creative hub which is will purpose to be the meeting point of the community. According to Da Cunha, in the trend of globalization, cities and their supporting components act as communities of knowledge, innovation, and creativity so that learning becomes more dynamic, complex, diverse, open and intangible. In this context, new urban policies must be considered [8].

Mapping that has been carried out in the first stage is then continued with more intensive activities in 2017. During this time, an intensive collaboration between communities was campaigned massively including by Visual Communication Design Department of FSD UNM, Visual Art Education Department of FSD UNM, and student art activists are under the coordination of UKM Seni UNM, an exhibition named *Karya Akhir Semester (KARAKTER 2017)* at *La Macca* Hotel court, *Pusat Kewirausahaan* UNM. This collaboration then be equipped with several visual communities such as Typography Makassar, WPAP Sulawesi Selatan, Vektorina Makassar, Siput Lab, Kaos Lokal Makassar, and several literacy communities.

Collaboration with this community was then followed up by establishing a Creative Hub named *La Macca Creative Corner*. According to Matheson, a creative hub is a place that brings creative people jointly both physically and virtually [9]. This space is provided for network development, business development, and community engagement in the creative, cultural and technological sectors. *La Macca Creative Corner* as well as being a creative entrepreneur/industry laboratory and synergizing with Entreprenurship Laboratory of Prodi DKV FSD UNM and *Pusat Kewirausahaan* UNM. Because it also functions as an entrepreneurial laboratory, *La Macca Creative Corner* builds and manages community cafes called *Kopi Kampus*. In addition to community interaction, *La Macca Creative Corner* is also equipped with an art gallery called *Sandeq Gallery*, merchandise store named *Pinisi Artshop*, and event organizer called *Mahakarya Production*.

Creative provocations were given through various creative activities at *La Macca Creative Corner*, then inspired several communities to form independent creative industry ventures such as *Mahakarya Photography*, *Kaos Polos Mahakarya*, and *Makkomikki Comic Lab*. In 2018, *Makkomikki Comic Lab*. creating a comic community network, in collaboration with Makassar International Writers Festival (MIWF) 2018 held a Comic Discussion and Book Launching *"Sebulan di Negeri Manga",* a book by Hikmat Darmawan and a comic workshop with comic communities and *Chinese Whisper Team*.

Creating sustainable art and community activities at *La Macca Creative Corner* is a challenge in this branding research. Through this creative hub, the community is invited to plan activities systematically and neatly in its management. In the programs development, a review of the concepts and characters of the exhibition that will be carried out previously before community artworks can be exhibited. Programs planning in an art organization is a unity that cannot be separated from the management of artistic activities. For student art communities who are members of the community, creative spaces like *La Macca Creative Corner* bridging them with resources that cannot be accessed while still working individually. Collaboration is established, making all involved have an emotional connection with the work produced even though the work is a personal work. According to Becker, artwork created through collaboration will create an artistic convention that occurs when artists find alternative ways to

gather the necessary resources [10]. This artistic convention can make the effort of making artwork because the personnel who work together have implications for analyzing the concept of sociological collaboration.

Observed from creative economy perspective, Grodach suggested that increasing of social interaction in an art space resulted in economic revitalization [11]. He argues that the ability of the art space to create a creative economy is related to its role as a public space and community hub. More attention to the art space and creative hub can expand the potential for community development because habitually the ability of individuals to appear in public spaces is obstructed by the design of facilities and connections to the surrounding environment. This problem is overcome by providing special art spaces for communities, art galleries and art centers that can be accessed by the public.

Fig. 3.   Community atmosphere and discussion at La Macca Creative Corner.

Fig. 4.   Community meet up at La Macca Creative Corner.

In addition to the activities described above, as an entrepreneurship laboratory and community economic development space, *La Macca Creative Corner* also manages *MisterDaeng,* an indigenous comic character for Makassar, a photography studio named *Mahakarya Photography* and *Square and Mahakarya Advertising* as a graphic design agency. At this stages, all activities at *La Macca Creative Corner* become the major node for the creative branding campaign *Jamaah Kreatif Sektor Selatan.*

C. Social Media Campaign

The third stage of the campaign and creative communities branding is the introduction and promotion of the hashtag campaign *#jamaahkreatifsektorselatan* as a collective creative movement on social media. This promotion began by introducing the visualization of this hashtag on the publication tools, documentation activities, and making an image before uploading to be posts on social media. Arrangement and visualization of *#jamaahkreatifsektorselatan* hashtag on several media including: (1) put on sponsors area in the publication materials with supporting sponsors logos; (2) made in standing banner and photographed with exhibition material as a documentation; (3) acknowledgment of posters and banners; (4) posted as images on social media; and (5) included as a hashtag on captions on social media.

Fig. 5.   Visualization of *"#jamaahkreatifsektorselatan"* hashtag on publication and documentation media.

Particularly as a hashtag on social media, branding process is carried out by inviting all members of the communities involved to include "*#jamaahkreatifsektorselatan"* hashtag in their posts on social media, both using personal or community accounts. Utilization of hashtag as a campaign media is based on the awareness that the hashtag has become one of the most recognizable symbols since the rapid development of social media. According to Fortunato, the hashtag has found its own way to the lives of all people in all kinds of methods. We not only can find this in cyberspace, but we can also find it on billboards, t-shirts, stickers and TV shows [12]. This mysterious symbol has become one of the most powerful tools in the promotion and marketing concepts. The hashtag then transformed into a unifying symbol. Many communities or groups then use this symbol to represent the same perception of a matter that involves the interests of many people.

Participatory campaigns through the socialization of hashtag *#jamaahkreatifsektorselatan* on Instagram continued to be monitored. The choice to observe Instagram is because the community which become the target of the campaign uses this platform more than others social media. The choice for using Instagram is also because the communities that works in this area are averaged based on visual arts. Foremost, every post always includes photos and videos.

Some research to measure the level of citizen participation is mostly done through Instagram, including as done by Oh with the *Weekend Hashtag Project*, the aim is to measure the level of citizen participation and factors that influence the motivation of Instagram users to take part in certain projects. This is also the same case for *#jamaahkreatifsektorselatan* hashtag [13]. Until now, posts that included the *#jamaahkreatifsektorselatan* hashtag on Instagram numbered 2029 posts.
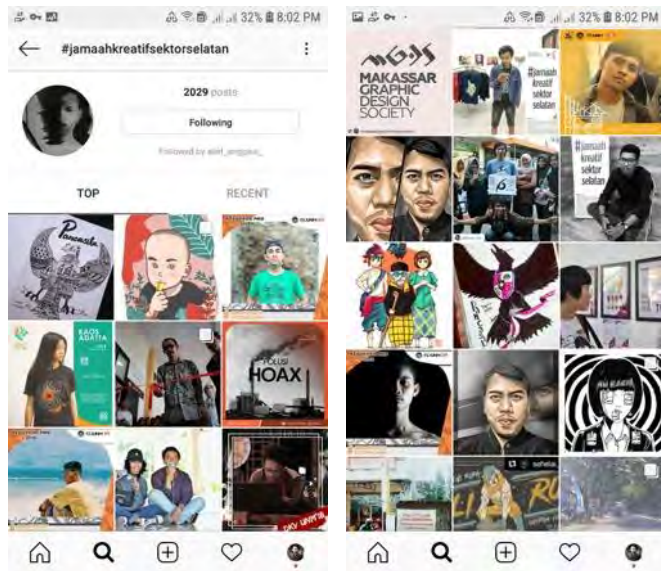
Fig. 6. The hashtag campaign *#jamaahkreatifsektorselatan* on Instagram until September 2018.

The amount of posts is expected to continue to grow, along with this hashtag campaign that continues to involve the community. Currently, the campaign and creative branding *#jamaahkreatifsektorselatan* are working together with the comic community *MakkoMikki Comic Lab* founded a pioneering company in the comic industry, especially the indigenous comic characters from Makassar.

IV. CONCLUSION

The usage of technology is one of the leading solutions to increasing the involvement of citizens in a movement for mutual benefit. Nowadays, several layers of society continue to utilize technology to solve various daily problems. Technological developments, which was noticeable by the massive use of social media, also eliminated barriers that had previously been an obstruction to citizens to communicate. With the correct and intelligent method, social media can be an entrance to accessible a better communication space.

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