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CITY BRANDING STRATEGY THROUGH PERFORMING ARTS (URGENCY OF CULTURAL FESTIVALS IN SOLO CITY)

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Article Info:

Abstract:

City Branding Strategy through Performing Arts (Urgency of Cultural Festivals in Solo) reveals the phenomenon of the urgency of festival existence in Solo. Festivals dominated most of the cultural events in the Solo City of 61 calendars of events in the form of performing arts. In the spirit as a means of finding alternative resources, performing arts festivals in the City of Solo are also used as a strategy for branding the city. This city imaging strategy involves the government, universities, communities, and businessmen to make the festival in the city of Surakarta be held continuously. The events of festivals to carnivals in building the image of a city can be interpreted as an increase in the creative economy based on a symbiotic mutualism. Thus, the festival that has taken place in the city of Surakarta in the future will make the answer in facing global economic civilization.

Keywords:

Festivals, Performing Arts, City Branding

Introduction

The festival is now an urgent need for the city. The need for organizing these activities is as pressing as the need for facilities and infrastructure for the welfare of the community. Festival activities that have been held have proven to contribute well in urban development efforts, and can even drive the optimal economic wheels. This is consistent with Steinhoff's opinion if basically, a business entity can consist of the ability to manage places and events consisting of sub-fields such as empowering attractions, concerts, sports championships, and cultural festivals (Atmojo and Wijaya 2019). On the other hand, the festival is also an effective alternative solution for cities (maybe also regions) that have limited natural resources for economic resources from agriculture or industry. The value of benefits and alternative solutions

is when it makes the implementation of these activities become urgent for cities in the current era.

Citing the opinion of Fallasi, that the festival can actually be interpreted as an event or important event as part of a social phenomenon that can be found in all human cultures (Wahyudi 2014). This activity of cultural events in a citizen's life is not only talking about its function but also its meanings and impacts. The existence of the festival is now developing so rapidly in various countries around the world. Such conditions occur because of the many value benefits that are felt directly to city life. The performances have touched on various aspects of life such as social, cultural, economic and even religious. This is what then makes organizing the festival a necessity for cities in various countries of the world.

There are several types and kinds of cultural festivals held in many cities in some countries of the world. Among these are film festivals, music, culinary or food, arts and so on. Each type of festivals can have other classifications, for example for arts, including music, dance, and so on. Festivals that are held are usually exploring the cultural resources, with the hope it can raise the local cultures expected to become an entity of the city.

Indeed, the current development in developed countries, the potential of festival activities has been managed in such a way as media for promotion and branding in the aim of attracting tourists. Several countries in Europe, Australia and Asia have proven the value of organizing festivals that can encourage increased foreign exchange to become the driving wheel of the economy. Research conducted by the world tourism organization in 2000 has clearly shown that there is an escalation of city tourism in Europe in 2003, it increased by about 4%. This time, the biggest cities in Europe depend on the comparison of assets and brand strength. As a result, the name of Paris emerged as the city with the number one city branding in Europe, followed by London (UNWTO 2014). This inevitably becomes the importance of organizing events for cities in the world, including cities in developed countries that have survived economically.

Furthermore, festivals become a trend and become a mandatory requirement for cities that want alternative resources. Indeed, the festival if appropriately managed will become a bridge for the city or region in achieving development progress. As the existence of the festival can have many functions, one of them is becoming the critical way which can support the sustainable development. On the other hand, festivals can also be a mean of community togetherness since organizing it will stimulate community involvement. The social events contained in the events can spark the spirit of community togetherness, especially in the efforts of city development. Likewise, the existence of events or festivals does indeed have a lot of added value in the current era.

One city that makes festivals an urgent activity is Solo City or the City of Surakarta. The Surakarta City Government even positioned cultural life, following art as expressed, becoming one of the crucial pillars in building the image of the city. Since then, various forms and types of performing arts have been performed as part of organizing cultural events in a festival format. Various events held in the city of Surakarta ranging from festivals to carnivals, ranging from exhibitions to workshop. All presented with the same passion; in the aim of generating a dual effect on carrying capacity or support system of development and progress of the City of Surakarta.

Cultural events held in the city of Surakarta have many types and varieties with different themes and materials. One of them is a festival with performance art as the material and strength of its implementation. The holding of this performing arts event becomes even more exciting because it also functions as a means of imaging the city or better known as city branding.

The city of Surakarta as a developing city in Indonesia has weaknesses and lacks of income from the agricultural and industrial sectors to support the development of the city and its people. It is hoped that the implementation of the festival to the carnival in Surakarta will turn a multiplier effect event as an alternative resource. Among other things, it aims to make the city a tourist destination that increases the wheels of the community's economy through cultural events, increasing urban development, and making Surakarta a cultural city. The importance of the event that is held in the city of Surakarta makes branding in the international world to face global economic civilization.

Literature Review
This paper will examine the strategy of branding the city through performing arts (festivals) as a means. Then individually, the literature will be explained first about the festival, imaging the city and also the performing arts.

Quinn, in his writing "Arts Festivals Urban Tourism and Cultural Policy" (Quinn 2010), talks about urban art festivals that refer to neo-liberal culture strategies. The city festival has now developed into a role model of the urban tourism sector and has become a reference for determining urban policy. In its development, it needs the right strategy when building urban festivals, with the risk of challenges in competitive tourism industries, it needs coherence of a set of clear objectives with an established policy framework. Festivals play an essential role in the functioning of society because the program is major social construction, within the culture of the community itself. The existence of events is quite diverse from rituals, ceremonies or symbolism that have cultural significance to the supporting community (George, Jones, and Yang 2012). The uniqueness of the festival can turn space into a liminal zone, with the norms, values, and etiquette of the unique performance of its people. There is an expectation of each event or activity that is determined by the symbolic interaction of the audience. This hope will later become a multiplier effect and expected to emerge from the holding of the festival.

Sapardi Djoko Damono (Sedyawati and Damono 1983) said that performance art is a branch of art that has three elements, namely director, performer and audience. Murgiyanto explained that performance art is a spectacle that has artistic value where the spectacle is presented as a performance in front of an audience (Murgiyanto 1996). Performing arts studies are a new discipline that brings together the arts (musicology, dance studies, theatre studies) at one point and anthropology at another point in an interdisciplinary study (ethnomusicology, dance ethnology and performance studies). While Kusumastuti cites the opinion of Goldberg (Kusumastuti 2014) states that performance art is an art that can be presented alone, groups/ groups with lighting, music or images created by the artist himself or in collaboration, and performed in places starting from an art gallery or a museum for an "alternative room", a theatre, cafe, bar or street corner. Murgiyanto also stated that performance art is a spectacle that has artistic value where the spectacle is presented as a performance in front of an audience. Performing arts cannot stand alone; therefore, this art is called a sophisticated art form. One

branch of this art also often refers to art that is conceptual which initially grew only in fine arts but lately began to penetrate contemporary art.

City imaging is also commonly known as city branding. Widodo and Mite Setiansah in "City Branding Strategy Based on Local Wisdom, Case Study in Solo City, Central Java and Badung Regency, Bali", said if city branding is an effort to create a brand or identity of a city. Through the creation of the city's identity what is expected is the appearance of an image of a city that gives rise to a positive image for all who see it (Widodo and Setiansah 2014). Imaging the city will be associated with a two-way process between the impressions with the city where the impression is related to many people, not individuals. Mulyandari said that images require the identification of an object to be recognized as a separate entity (Mulyandari 2011). The image also includes a spatial relationship (space) or object pattern for the observer where the objects must have both emotional and practical meanings. While the city is an area that does not have agricultural activities and more as a place of government services, social services, and economic activities in the arrangement of the function of the region (Undang-Undang 1999). Thus, city branding is a two-way message about objects as city entities that are expected to influence many people both practically and emotionally.

Sukmaraga and Nirwana said that city branding is a network of associations or perceptions in the minds of consumers (tourists, investors, etc.), so that city branding can be interpreted as a network of associations in the minds of consumers based on verbal visuals and behavioural expressions of a place that is realized through the objectives, communication, values and general culture of stakeholders, as well as the design of the place or city as a whole (Sukmaraga and Nirwana 2019). Likewise, Saputri said that city branding is an easy way for cities to introduce city brands to target markets by using sentence positioning, slogans, icons, exhibitions, and also through various other media (Saputri, Fauzi, and Irawan 2018). The city branding strategy has recently been applied in many cities in Indonesia, including as a purpose to promote tourism potential. Cities in Indonesia that implement city branding include Solo City with the Spirit of Java as its positioning.

Research Methods
This research was built using qualitative descriptive methods. The nature of this study is not to question the relationship between the variables found and generalize to explain the antecedent-independent variables that cause a symptom of social reality can occur. Research on the imaging strategy of the city of Surakarta with performing arts was carried out based on the exploration of data on festival events and data on various urban cultural events. The data obtained are presented in a qualitative descriptive form. Therefore, qualitative descriptive research does not need to do hypothesis testing. In brief, the way this research works is done by exploring and clarifying social phenomena by describing some variables related to the problem or unit under study (Mulyadi 2011).

Regarding research data obtained by in-depth interviews and documentation, the data is determined through a purposive method which is continued with the snowball technique. Triangulation is used to get data validity. Like Miles and Huberman, the data analysis technique is carried out by the steps: data reduction, data presentation, and concluding (Rahayu and Nurharjadmo 2017).

Discussion

The City of Solo originally needed the festival as an alternative resource. The need becomes necessary because of limited natural resources as other regions around it. Alternative natural resources developed for the economic sustainability of the people in Solo City are an integrated activity. This agrees with the thoughts of Amir Solihin and Sudirja, that the idea of integrated natural resources management is an alternative effort that can be considered to be implemented to improve the regional and national economy (Amir Solihin and Sudirja 2007). Like the city of Solo, which has no agricultural and industrial areas, it must rely on the service sector as a source of life. In this sector, then it emerges the ideas to hold the festival by exploring its cultural aspects. The city of Surakarta which has two palaces namely the Keraton Surakarta and the Kadipaten Mangkunegaran is indeed known such a wealth of Javanese cultural life; even it could be said as one of the sources of Javanese culture. The idea to explore the strength of cultural tourism and the history of Solo, which is old and has a high exotic value, is similar to the idea of developing the Old City in Jakarta (MZ and Marzuki 2019).

Just a little bit of information, Solo is the name of a city in the province of Central Java. Solo City is also known as Surakarta City. In the book, Selayang Pandang Kota Surakarta (Surakarta 2012), "Solo" or also "Sala" is a hamlet chosen by Sunan Pakubuwana II to establish the new palace of the Keraton Surakarta (1745) after the burning of the Kartasura Palace. In the book Leader is a Waiter (Irawan and Others 2015) the relationship between Solo and Surakarta is explained quite interestingly. The city of Surakarta was born from the spirit of "Sala", the great state that inspired the emergence of glorious cultural peaks in the next period. History has recorded the existence of cultural peaks that once became a marker of that era. Starting from Sala as a village then developed into *kutha Praja* or *kutha gora* and so on into a city. All of these events and cultural relics of the past continue to be born flowing through the cycles of time, to become a collective force and then shape the character of the City of Surakarta as it is now.

The history reveals that the birth of the City of Solo began with the spirit of its (Javanese) culture. Solo City before becoming a central city was *kutha praja* or *kutha gora* as a kingdom called Keraton Surakarta Hadiningrat. As a 'capital city,' you can certainly imagine the dynamics of people's lives, including the cultural dynamics and expressions in the field of art forms. So, the growth and development of the arts, including the performing arts in Solo, have been going on for a long time. Then, if its life nowadays becomes more dynamic, it is possible that it cannot separate from the historical legacy and its long process from the past.

The historical journey from the hamlet to the capital of the kingdom is what makes the city of Solo becomes so rich in material or cultural festival themes. Thus, it can be predicted that there are so many festivals or cultural events held in Solo. Data from the Surakarta City Tourism and Culture Office states that in 2019 61 more events were included in the Surakarta City Calendar of Events. Most of the events held are cultural events that prioritize the local genius of the Surakarta City community's culture as its foundation. The cultural event which was held mostly took the form of a performing arts festival.

There are many flagship events of the performing arts festival in the city of Solo which have been known in worldwide, and the ideas also explore the local culture. Some of the leading events include the Solo Batik Carnival (SBC), Solo International Performing Arts (SIPA), Solo Keroncong Festival (SKF), Jenang Festival and so on. The activity or event is said to be

superior because it involves *Quadro helix* elements, namely government, universities, community or society and entrepreneurs. Also, it is said to be a flagship event as well because it has lasted more than three years, and the last has become an icon of the city. There are similarities in the characteristics of the holding of the flagship events of the performing arts festival, which is always there (using) the stage, talents or delegations, content or performance material and of course also the audience that can reach thousands of them. Another similarity is in the spirit of its implementation, namely providing support to the life of the organizing city by providing positive economic, social and cultural impacts. The flow of thought can be seen in the 1st, and second thought flowcharts as follows.

Flowchart of Thinking 1.
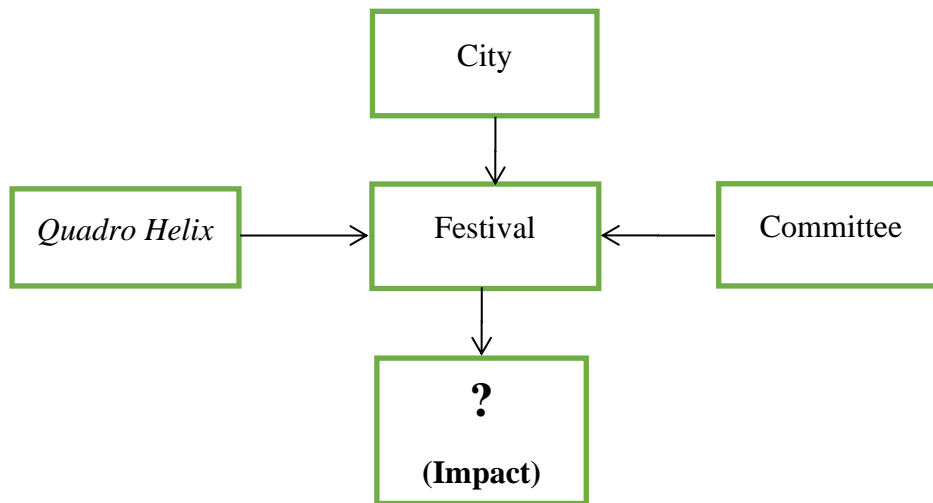
Flowchart of Thinking 2.

Thus, the presence of the festival is also an effort to explore resources from the cultural life of the people of Solo. Even with the mission of making performing art as a city support system, making cultural events have become a new resource for the city of Solo beside the existing resources. As the performing arts in special events have a goal not only to be success on stage, but also in the field of citizen's life aspects. Such success is meant to be a multiplier effect, be it in social life, economics to education. Hotel occupancy rates have increased, trade has increased so that there will be school integration in the community. This is then intended as a dual effect.

Organizing cultural events in Solo is also expected to be the purpose of city branding. Moreover, in every performance, festivals including leading ones such as Solo Batik Carnival (SBC), Solo International Performing Art (SIPA) and Solo Keroncong Festival (SKF) always involve all components of the community. This togetherness will have an impact on the image of the city to support the city destination branding program. Branding this city becomes essential, considering that as a city that relies on services in its life, the image of the city must be well preserved. With the performance of cultural events, the impacts that will arise include the city being in a safe and comfortable condition so that it can hold a festival that involves many people and many circles. Thus, activities or festivals with performing arts as the primary media are also used as a city branding strategy.

Conclusion

The festival which is held in the city of Solo is part of an intelligent strategy that is also to answer the challenges of the times, especially challenges in the world economy. As it is known later in the economic world emerged creative (economic) industries which were suspected to be the fourth wave of world industrial civilization. That is if it is assumed with Alvin Toffer theory when 1980 revealed the division of world industrial civilization into three waves. The first wave is the wave of agricultural economy. Second is the wave of industrial economy. Third is the wave of the information economy. Now, the creative industry (economy) will be the fourth wave and will soon be grounded in the world economic civilization. From the mapping carried out by the Ministry of Tourism and Creative Economy (Kemenparekraf: now the creative economy stands alone as the Creative Economy Agency or Bekraf) performance art is one of the 15 sub-sectors of the creative industry or creative economy (Armawi 2007).

Then the coming of the creative economy wave becomes a great opportunity for the city of Surakarta as a potential to find new resources for the survival of its people. Because the city of Surakarta has more potential in a creative economy that is based more on ideas and creativity. As a city that is also the centre and source of Javanese culture, Solo City has a lot of potential in the cultural field (Java). Moreover, the cultural aspect will become the potential field that emerges a lot of ideas related to the creativity in order to enhance the values of creative industry (creative economy). One more potential of the creative economy in the city of Surakarta is the performing arts. A total of 61 cultural events held every year are one proof of the potential to escalate performing arts festivals in the city of Surakarta.

The involvement of the government, universities, community or society and entrepreneurs has made the festival in Surakarta to be held continuously. The festival, which is held in building the image of a city, can be interpreted as an increase in the creative economy based on a

symbiotic mutualism. Building festival activities that have taken place in the city of Surakarta, in a time that will provide answers in facing global economic civilization.

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