

THE PERFORMATIVITY OF THE YOGYAKARTA LOGO AS A CITY BRANDING

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Abstract: This study aims to dissect the material contained in the Yogyakarta logo and how its performance as a city branding. Furthermore, the study was carried out to see how the negotiations took place in the performativity of elements and symbols in the reflection of the people of Yogyakarta. This research uses a qualitative case study approach to examine how the community responds to the Yogyakarta logo as city branding. The responses obtained were then dissected with a performative point of view from Richard Schechner and the agency of Alfred Gell, which in this study emphasizes the logo as an agency and representation of Yogyakarta in carrying out city branding. A textual study was conducted on the Yogyakarta logo, and a contextual study was conducted on the public's response to the Yogyakarta logo. The formal object of this research is the performativity of the Yogyakarta logo as city branding. The results showed that every visual element in the logo of Yogyakarta represents the life of the people in Yogyakarta. The emphasis is also placed on a modern perspective in typography and a trend towards a modern logo. Furthermore, the performativity of the elements that negotiate with the community's response is influenced by the public perception built in Yogyakarta. Therefore, the performativity aspect lies in the triadic relationship between visual (text), contextual elements related to daily life, and history so that the agency process by the Yogyakarta City logo runs optimally.

Keywords: Performance, Yogyakarta Logo, City Branding, Agency

Abstrak: Penelitian ini bertujuan untuk membedah materi yang terkandung dalam logo Yogyakarta dan bagaimana kinerjanya sebagai city branding. Selanjutnya, penelitian dilakukan untuk melihat bagaimana negosiasi berlangsung dalam performatifitas elemen dan simbol dalam refleksi masyarakat Yogyakarta. Penelitian ini menggunakan pendekatan studi kasus kualitatif untuk mengkaji bagaimana respon masyarakat terhadap logo Yogyakarta sebagai city branding. Respon yang diperoleh kemudian dibedah dengan sudut pandang performatif dari Richard Schechner dan agensi Alfred Gell, yang dalam penelitian ini menekankan pada logo sebagai agensi dan representasi Yogyakarta dalam menjalankan city branding. Studi tekstual dilakukan pada logo Yogyakarta, dan studi kontekstual dilakukan pada respon publik terhadap logo Yogyakarta. Objek formal penelitian ini adalah performativitas logo Yogyakarta sebagai city branding. Hasil penelitian menunjukkan bahwa setiap elemen visual pada logo Yogyakarta merepresentasikan kehidupan masyarakat Yogyakarta. Penekanannya juga ditempatkan pada perspektif modern dalam tipografi dan tren menuju logo modern. Selanjutnya performatifitas elemen yang bernegosiasi dengan respon masyarakat dipengaruhi oleh persepsi publik yang dibangun di Yogyakarta. Oleh karena itu, aspek performativitas terletak pada hubungan triadik antara visual (teks), elemen kontekstual yang berkaitan dengan kehidupan sehari-hari, dan sejarah sehingga proses keagenan oleh logo Kota Yogyakarta berjalan optimal.

Kata kunci: Kinerja, Logo Yogyakarta, City Branding, Agensi

1. Introduction

Marketing is not just an economic discipline. More complexly, marketing is also in the design and art field, concerning marketing through art. It is not only about logo design or packaging as a marketing strategy but also in the scope of "culture", just like a city, province, and country that is very dynamic, competitive, and important today (Hommerová & Severová, 2019). With the interrelation between marketing and design, market leaders seek to stand out from their

competitors. City, province, and state managers try to imagine themselves as the best by applying the right brand design strategy to provide many benefits and advantages (Hall, 1966). Geographical locations, products, and personal figures from an area are used as references to create a brand by communicating its local identity. Therefore, cities, provinces, and countries have actively campaigned through advertising through logo design and other communication tools within the scope of city branding design.

In this regard, city branding design is a strategy of a city to create a strong positioning so that the city can be widely known both regionally and globally. The city branding design will communicate what the city is like, what it has, and why it is getting attention so that anyone who visits the city, or even residents of the city, can briefly describe the image of the city (King & Parnwell, 2011). *Design city branding* is defined as a means to achieve a competitive advantage that will enable the city to increase investment and tourism attractiveness and strengthen local identity (Paganoni, 2012).

The design concept of city branding is to sell the city or area for economic gain. One source of regional income is its local potential, such as tourism, culture, human resources, and natural beauty. From a political perspective, everything departs from regional autonomy, which is the soul of the reform era and causes regions to support themselves independently based on existing potentials (Brzozowska, 2016). At this point, the phenomenon of city branding design appears so that each region promotes the values, advantages, and uniqueness that exist in that area. This is done by representing the city or area through city branding design because the city branding design concept is a branding concept as simple as a form that can be uploaded anywhere along with the development of screen culture.

Long before the concept of city branding design emerged, many cities in Indonesia already had a strong identity positioning to be considered as the forerunner of an image (branding) (Paganoni, 2012; Sou et al., 2016). Just as the City of Bandung is referred to as the 'City of Flowers' or 'Paris van Java', the City of Denpasar is referred to as the 'Island of the Gods'. In subsequent developments, cities in Indonesia created their branding; the City of Jakarta appeared with the slogan 'Enjoy Jakarta', the City of Solo with 'The Spirit of Java', while the City of Banyuwangi had the branding of 'Sunrise of Java'. In this regard, a city with a cultural identity because of its history, namely the City of Yogyakarta. The city of Yogyakarta (now referred to as Jogja City) has a cultural identity because of its long history. However, interestingly, the Yogyakarta City Government continues to follow the development of popular trends in regional identity by designing the Jogja City logo as a form of city branding design.

The logo of the City of Jogja is considered to have appeal and is another part of the promotion of the City of Jogja. The Jogja City logo has a power that makes it always memorable and visually unique. This becomes interesting, especially how the city of Jogja is abstracted through the logo and how the visual form performs its performativity in society, attracting people outside the city of Jogja to visit. Therefore, this study aims to dissect the material contained in the Yogyakarta logo and how its performance as a city branding. Furthermore, the study was carried out to see how the negotiations took place in the performativity of elements and symbols in the reflection of the people of Yogyakarta.

2. Methods

This research uses a qualitative case study approach to examine how the community responds to the Yogyakarta logo as city branding (Mura & Khoo-Lattimore, 2018). The responses obtained were then dissected with a performative point of view from Richard Schechner and the agency of Alfred Gell, which in this study emphasizes the logo as an agency and representation of Yogyakarta in carrying out city branding (Gell, 2006; Schechner, 2013; Sharpe, 2004). A textual study was conducted on the Yogyakarta logo, and a contextual study was conducted on the public's response to the Yogyakarta logo. The formal object of this research is the performativity

of the Yogyakarta logo as city branding. This research was conducted by breaking down the visual elements directly correlated with how the performance response and the agency responded to it as city branding (Thomas et al., 2021).

3. Result and Discussion

The rebranding of the logo of the City of Jogja experienced debates, especially how the identity of the City of Jogja was not fully represented in the visualization of the logo. However, many think that the “lack of local identity perspective” is deliberately constructed, referring to the branding point of view that provides symbolic violence. In addition, with the main approach of performance studies, performativity is formed as a large and broad scope of entity actions that range from rituals, games, sports, popular entertainment, performing arts, and performances of daily life to social, professional, and role-playing games, gender, race and class, media, and the internet (Conway & Timms, 2010). Thus, the study of performances sees that the Jogja City logo is believed to be a "show" and an agent for the City of Jogja to gain cultural, social, and capital benefits through all the entities in it. Although there are no historical or cultural boundaries were deliberately constructed by the community regarding the Jogja City logo and its performativity.

Picture 1. the explanation logo Kota Jogja in module logo book

Untuk mewakili kekuatan akar budaya masyarakat Yogyakarta, logo menggunakan jenis font original yang didesain berdasarkan Aksara Jawa.

Dengan font modern, simple dan dinamis, namun tetap berpijak pada ruh tradisi dan kebudayaan Yogyakarta. Bentuk logo yang simple, modern, progresif ini juga merupakan manifestasi semangat Youth, Women, Netizen.

The underlying idea is that the act framed, presented, described, or performed is a performance. Thus, the Jogja City logo, as a brand seen from the perspective of performances, can provide a synthesis of various disciplines in social studies of the humanities (Moran, 2002; O'donnell & Tse, 2018). Performance studies do not examine text, architecture, visual arts, other art, or cultural objects (Schechner, 2013). However, when the performances are formed as visual images, they are assessed as "as" performances. They are considered activities as well as behavior. “Liveness,” is the essence of the logo as a show and as an agent of the local identity of a region (Baker, 2008). Thus, performance studies do not "read" an act or ask what "text" will be played. However, the emphasis is on behavior, how to interact with the audience and the people who see it, which thus cause different reactions and meanings; and how the logo changes meaning over time and in different contexts (Lavender, 2003; Thomas et al., 2021).

The performative concept is in the form of a noun or adjective that indicates a word or sentence that does something. When branding through the logo is performed performatively, theoretically, the Jogja City logo manifests as an elaboration of the components of all city brands. Furthermore, the visual performativity is supported by the text "Logo Jogja uses lowercase letters, which symbolize egalitarianism, equality, and brotherhood. With a brick red color, as the color of the palace symbol and the spirit of courage to color a new era (future) armed with past cultural roots enriched with genuine local wisdom". This is known as a brand extension strategy (leveraging the brand) which is usually the most important asset to attract consumers (Rukayah et al., 2015; Sou et al., 2016; Thomas et al., 2021). Visuals and text become brand extensions, especially when a company uses an existing brand to introduce a new product.

The Jogja City logo contains perspectives used in the brand extension design concept, namely: 1) Sub-brand is a new brand combined with an existing brand, which in the context of the Jogja City logo is given several roles that cause the elements in it to experience a "performative" event (Sou et al., 2016); 2) Parent brand or core brand, which in the context of the Jogja City logo is an old brand that creates a new brand extension or sub-brand (Goess et al., 2016). Nevertheless, practically, the birth of these various subbrands is also considered as development and diversity from the previous city branding, which was never confirmed, not too socialized, only focused on the government, and there are many ideas to create city branding from the community and immigrants who deliberately create small groups to give birth to city branding on social media. On the other hand, on the part of the City of Jogja, city branding is realized through an annual phasing strategy in the form of a series of activities that support each other for development. This city branding strategy also involves related parties, and publications are carried out using mass media, including online media, especially through tourists and influencers from the city of Jogja. To maintain consistency, the branding must also be confirmed with a legal status at the level of a regional regulation (Perda).

In this regard, the Jogja City logo design has played its role as a local agency with the complexity of destination branding or the advantages possessed by the City of Jogja so that it can be a differentiator in city branding in Indonesia and the world (Thomas et al., 2021). The subbrand displayed in the community is a combination of the existing city brand. The strength of the city brand concept of the City of Jogja is in the spirit of Javanese culture, the Palace, and Indonesia in particular. Thus the positioning that wants to be displayed to the market is the city of Jogja as a city that becomes the soul and spirit of culture and student city. The subbrand concept must have a common thread with the brand implanted. Therefore, the essence of the city brand is in the context of the soul and cultural spirit that is manifested, which has been manifested in the daily life of the people of Jogja City. From this body, some of which are contained in the subbrand, there are at least various variables that support a manifestation of a complete Indonesian culture, ranging from language, geography, culinary, lifestyle, customs and beliefs adopted, traditions, rituals, kris, patterns, buildings, community character, and art (Ma, 2020). Thus, sub-branding must be a reinforcing combination of the content of the cultural constituent variables.

On the other hand, indicators in the tourism sector in the city of Jogja are the number of tourist visits and the placement of the city of Jogja as a major tourist destination in Indonesia. The diversification of the Jogja City logo as a performative tourism product and the right tourism marketing strategy will be the key to success in achieving the vision of the City of Jogja as a tourist destination. Therefore, the process of establishing city branding should be carried out correctly through 3 stages, namely brand personality, brand positioning, and brand identifiers manifested in the City of Jogja logo (Chan & Marafa, 2014).

In this regard, the design of the Jogja City logo brand emerged as a manifestation of its history which was established as the center of the royal government. The manifestation of the identity of the City of Jogja through the logo began during the New Order era, where it had an identity as a city of education, city of culture, city of art, city of tourism, and so on. In 2001, the

Governor of the Special Region of Yogyakarta (DIY), Sri Sultan Hamengku Buwono X, came up with the idea to create a branding for the City of Yogyakarta. By hooking up with Markplus Inc., founded by Hermawan Kartajaya, he finally developed the branding "Jogja Never Ending Asia." At that time, Yogyakarta is expected to become a pioneer or leader of the Asian region in trade, tourism, and industry in the next five years. The "Jogja Never Ending Asia" branding was used for 13 years when it was replaced with the "Jogja Istimewa" branding, which was finally chosen as the new Yogyakarta logo and tagline from more than 2,000 logos and taglines proposed by the community.

Before creating the "Jogja Istimewa" branding, there was a Yogyakarta City branding design facilitated by the DIY Regional Development Planning Agency (Bappeda). The agency then recruited Hermawan Kartajaya (who also designed the previous DIY brand, "Jogja Never Ending Asia"), who is the founder and Chief Executive Officer (CEO) of Markplus Inc., to design the new DIY brand (Daerah Istimewa Yogyakarta). The new DIY brand appeared with the tagline "New Harmony," but its appearance was opposed by most people, both in terms of substance and process. On this basis, Bappeda then formed Team 11, which was considered to represent the representation of the DIY community and competent in branding visualization. Team 11 consisted of Herry Zudianto (Community Leader, Head of PMI DIY as coordinator, Butet Kertarajasa (Artist and Cultural), Sumbo Tinarbuko (Development of DKV FSR ISI Yogyakarta and activist of Jogja Emergency Logo), Ong Hari Wahyu (Senior Artist and Graphic Designer), Ahmad Noor Arief (President Director of Dagadu Djokdja), Marzuki Mohamad (Artist and Founder of Jogja Hiphop Foundation), dr. Tandean Arif Wibowo (IMA Yogyakarta), Waizly Darwin (CEO Marketeers Markplus), M. Suyanto (Amikom Yogyakarta), Fitriani Kuroda (Jogja International Heritage Walk), and M. Arief Budiman (P3I Pengda DIY) Team 11 then crowdsourcing with the term 'urun deliberation' so that all Yogyakarta people can share their thoughts on rebranding the Yogyakarta logo, thus creating the "Jogja Istimewa" branding.

The official launching of the new branding "Jogja Istimewa" was officially delivered by the Governor of DIY, Sri Sultan Hamengku Buwono X, to the Regents and Mayors and all relevant agencies throughout DIY on March 7, 2015. The launch was also attended by Hermawan Kartajaya, former Mayor of Yogyakarta Herry Zudianto, and Team 11. Marzuki (Artist and Founder of Jogja Hiphop Foundation), in his presentation, revealed that the "Jogja Istimewa" logo with red letters and small shapes and a white background shows an egalitarian impression. "The brick red color is like the red color of the Yogyakarta Palace. This is by the spirit of the Renaissance or "Jogja Gumregah" with the nine new visions of Yogyakarta. The Sultan hopes that the word "special" is not only a symbolic sentence but has meaning according to the name of the Special Region Yogyakarta. In the future, the word special will be filled with various values.

Based on this chronology, the Jogja City logo has become an agency since the concept of branding was conceptualized. So, it can be said that the city branding of the City of Jogja is different from other cities in Indonesia and becomes interesting to reveal because the city branding through the logo of the City of Jogja is the result of offerings from the community to the local government (Maryunani, 2019; Soltani et al., 2018). Furthermore, the theory of popular sovereignty adopted by democratic countries such as Indonesia states that the highest power in a country is in the hands of the people. However, in the case of city branding through the logo of the City of Jogja, of course, the theory of people's sovereignty is not implemented because, in this case, it is seen that there is a power relation with the perspective of democracy in the design of city branding through the logo of the City of Jogja. Branding should build identity, image, and communication for the city, which is an important component of the city's brand (Biesta, 2012; Över, 2016; Sampurno et al., 2020). However, city brands provide more space for both image and communication in forming that image. At the same time, the image communicated to all city stakeholders must have an identity clearly owned by the city of Jogja.

The case of City Branding of the City of Yogyakarta, which is read as an agency of the complexity of the City of Jogja, is a true form of democracy in which the rulers are the people who submit the results of their ideas or concepts to the authorities (local government) and to public servants to be used together (Kogl, 2013; Ylivuori, 2022). So when the parts of the city branding through the Jogja City logo are presented again, parts of the design must be considered important, so that is what is presented in the city branding through the Jogja City logo. Nevertheless, of course, some parts are not important, so that, of course, is also not present in the city branding. So the city branding of "Jogja Istimewa" is a structuring structure of the agency so that it becomes partial parts with their respective duties in a performative scope.

Picture 2. Logo Jogja with tagline "Jogja Istimewa"



Agency, performativity, and how the identity of the City of Jogja, which is represented through the logo, fulfills the brand personality aspect that meets six elements, including ritual, symbol, the heritage of good (specific advantage), the aloof snob (city brand showing the character of tourists), the belonging (a sense of have tourists) and legends (Conway & Timms, 2010; Sou et al., 2016). These six elements do not strengthen the city brand of Jogja City because the city slogan "Jogja Istimewa" is only understood by the wider community. Performance does not only come from the visuals but also from the tagline and how history is in the Jogja City logo concept.

The determination of the brand positioning on the logo of the City of Jogja is based on the unique elements, the city of students, and the advantages of the tourism products offered to form a positioning as a meeting center of Indonesian culture. In communicating brand positioning, there are several elements: be creative, simple, own, dominate and protect, and use their language (Filiari et al., 2021). The four elements are performative in communicating brand positioning, although they tend to focus on the element of being creative. Furthermore, the performativity lies in the brand positioning of the Jogja City logo, which is carried as a city where all Indonesian cultures meet in line with the City of Jogja brand personality (Eldridge, 2005; Haili, 2012). Meanwhile, the performativity that is supported by other elements, namely simplicity, own-dominate-protect, and use of their language, has often been demonstrated because the orientation to be achieved is the global tourism market, so there need to be adjustments to cultural characteristics that prefer to elaborate the language of the locality of an area as a matter of concern effective for tourists.

The performance of the logo as city branding is seen from the liveness point of view because of its actions as an agent. This is also in line with the relationship between the logo, the identity of the City of Jogja, and the people who are stimulated by the liveness debate who believe that the show has a different intensity from live streaming. The fundamental ontological fact of the logo as a performative symbol is that its life is only in the present. Performance occurs at a time that cannot be repeated. It can be done again, but this repetition will make it different.

Furthermore, the identity of the City of Jogja can be represented in the logo as a mediated performance.

3. Conclusion

Performativity plays a very important role when looking at the logo of the City of Jogja as a cultural agency from Yogyakarta. They play synergistically to create an enchantment that is interpreted as a promotion of an area or city branding. So, every visual element in the logo of Yogyakarta represents the life of the people in Yogyakarta. The emphasis is also placed on a modern perspective in typography and a trend towards a modern logo. Furthermore, the performativity of the elements negotiated with the community's response is influenced by the public perception built in Yogyakarta. Therefore, the performativity aspect lies in the triadic relationship between visual (text), contextual elements related to daily life, and history so that the agency process by the Yogyakarta City logo runs optimally.

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