

Management of FKY's Visual Content Production

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Abstract- One event that encourages economic growth in Yogyakarta is the Festival of Culture of Yogyakarta (FKY). In the 2022 FKY held at Taman Kuliner Condong Catur, vendors experienced a more than 100 percent increase in sales in just 18 days. Over 39,000 people participated in FKY Memeh Ruah 2022. Creative spaces were provided to a total of 1,749 arts and culture professionals. In line with the growing economic impact, 60 tenants at Taman Kuliner reported that daily economic transactions were exceeding IDR 25 million. This research aims to describe content production management by the FKY communications team in marketing the festival on digital media. Researchers used qualitative research methods with a descriptive analysis approach. Data was collected through interviews with Rully Prasetya, FKY Creative Director, observation of visual content produced by the Communications Division on their Instagram account, and documents from media coverage related to the event. This research reveals that content production management by the FKY communications team for festival marketing in digital media is carried out through corporate focus, customer experience, content creation, channel promotion, and check-back analysis, all with a collaborative thread. The novelty of this research lies in the collaborative process of content production for digital media, which involves various stakeholders.

Keywords—FKY, content, production, culture, Yogyakarta

Introduction

As the cases and spread of COVID-19 decreased and public mobility has been re-normalized, the DIY Tourism Office organized several tourism events. In fact, since there was no record of new cases of COVID-19 on 23 May 2022, President Jokowi enacted a policy that loosened

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the use of masks in public places. Passenger of public transportation requirements have also been loosened domestically and internationally, with no need for PCR or antigen tests[1].

Thus, the tourism sector in the city of Yogyakarta began to show some development since the slowdown in COVID-19 spread. This is proven by the continued increase in tourists visiting this city. The Yogyakarta Tourism Office (Dispar) stated that the number of tourist visits had exceeded the target by the end of the second quarter of 2022, reaching three million tourists compared to the projected two million for the year. Tourism events held in this city are believed to have significantly contributed to Yogyakarta's tourism growth[2]. The 2022 activity calendar consists of 140 events including 53 cultural events, 45 art performances or festivals, eight exhibitions, eight music events, 13 sports tourism events, and 13 contests or competitions[3].

One event that attracts consumers to Yogyakarta is the Yogyakarta Cultural Festival or FKY. In fact, Condong Catur Culinary Park was very busy during FKY. Vendors received sales increase by more than 100 percent in their stores within 18 days of FKY's launch[4]. Over 39,000 people visited and participated in the FKY Memeh Ruah 2022. A total of 1,749 arts and culture professionals were facilitated with creative space, in line with the growing economic impact, and 60 tenants at Taman Kuliner reported daily economic transactions exceeding IDR 25 million[5].

The 2022 Yogyakarta Cultural Festival opens on 12 September 2022 at Pedestrian Teras Malioboro. The festival's vision is to record culture as an umbrella that covers all programs and collaborates with various cultural subjects, including cultural enthusiasts, artists, studios, communities, experts, and cultural masters, in its implementation.[6] In the FKY 2022 recording process, community empowerment is the key to exploring cultural practices that are preserved by the community as a source of knowledge, experience, entertainment, and enthusiasm that needs to be preserved together[7]. FKY 2022 carries the theme "Managing Water and Land" and is held in all districts and cities in Yogyakarta, no longer concentrated on one stage. To document culture, FKY explores all the cultural values spread across Yogyakarta. In this way, people will have diverse cultural and artistic references. The cultural documentation program at FKY 2022 was built with a spirit of sharing and participation in all locations, connecting artists and cultural practitioners so that the process of sharing knowledge and cultural values can take place[8].

The 2022 Festival of Culture of Yogyakarta (FKY 2022) aims at "cultural documentation," serving as an effort to read, discuss, celebrate, and remember current cultural dynamics. FKY 2022 chose the overarching theme "Managing Water and Land," focusing on the Gunungkidul and Kulonprogo regions, which were deemed not fully documented in FKY 2021. This theme is based on three factors: the importance of water and land in life, related practices and subjects, and issues that emerged in Gunungkidul and Kulon Progo in the previous year that require further in-depth study. This theme allows exploration of the various meanings of water and land through cultural practices in the Special Region of Yogyakarta (DIY). FKY 2022 has the theme "Memeh Ruah" as a symbol of hope for the presence of this festival. It is hoped that the spirit of involvement and empowerment present at this festival will have a broad impact and blessings on society. To implement this theme, FKY 2022 is being held with a more distributed approach than before. The aim is to celebrate together the concept of "cultural festival" while expanding the documentation of cultural participation and exploring further the cultural documentation practices carried out by the community. As a complex cultural festival, it was decided to adopt a hybrid format combining online and offline experiences. This approach uses a digital content strategy in the form of online events to provide depth in contextual knowledge. Meanwhile, the offline organizational strategy provides physical meeting space and direct appreciation from the community[9].

The 2022 Yogyakarta Cultural Festival (FKY 2022) was held simultaneously in five regencies and cities in the Yogyakarta province. The event were located in the JNM block, UGM Wisdom Park, Gunung Kidul Cultural Park, Kulon Progo Cultural Park, and Condongcatur Culinary Park. FKY 2022 offered a variety of interesting programs and activities. The opening performance on 12 September 2022 featured the colossal dance performance “Sasaji Amarta” with a collaborative work by Baron Setiaji, Galuh Putri Satyarini, and Andhy Setiawan, where dancers from five districts/cities in DIY perform. From 1 to 25 September 2022, the Online Presentation Program displayed Photo and Video Documentaries that capture people’s daily culture and Media Conversion Performances featuring music and dance performances through audiovisual media. The FKY exhibition was held from 12 to 21 September 2022, inviting individual artists/groups to exhibit works with the theme “Managing Water and Land” to publicize community knowledge and cultural products. Other events were Mobile Exhibition and Performance Activation on 13, 18, 19, and 25 September 2022, Art and Culture Community Activation on 14-21 September 2022, and Literary Event on 16-17 September 2022.

The Traditional Arts Highlights performance took place on 19 September 2022. On 21 September 2022, a Dialogue Program featured performative lectures on water infrastructure management and a public discussion on ecological stories in ancient texts. On 22-25 September 2022, there were FKY Market, Dialogue, and Open Stage activities, with FKY Market bringing together local creative economy SMEs, Dialogue discussing archiving and documentation, as well as Open Stage featuring various music, dance, and art performances from the public and representatives of DIY districts/cities and surrounding areas. The Citizen’s Record Competition took place from 25 August to 24 September 2022, inviting the public to play a role in cultural documentation through seven various competition categories. The Media Communication Program, including Cultural Breakfast, Friends, and Splice, provided a communication platform that presents light, interesting, and fresh cultural information and builds interaction with netizens. FKY 2022 was closed on 25 September 2022 at the Condongcatur Culinary Park with the Announcement of the Competition Winners, Report of the Organizing Committee, and Closing Entertainment Presentation[10].

Since early 2022, the tourism industry appears to have recovered, and tourism activities are getting busy again. This is evident from the increase in searches for tourism-related topics on Google. The keyword “healing” also saw a significant increase in searches on Google. This year, travel searches containing “healing” have increased by 500%. Currently, many consumers in Indonesia are looking for a place to relax and unwind. Traveling has taken on a deeper meaning. It is no longer just about seeing new places. Now, it is a form of self-care, a calming moment for introspection, and valuable “me time” [11]. This is facilitated by changes in traveler behavior, with 70% of searches and sharing occurring via digital devices[12]. The important role of digital devices in tourist behavior makes information content in digital media of strategic value in attracting tourists. Therefore, this research aims to describe the visual marketing content production process for FKY. The visual marketing content production pattern for FKY was the reason behind the success of attracting 39,000 participants and encouraging economic growth in Yogyakarta. Such success story could be applied to increase the number of tourists and encourage economic growth in other areas post-pandemic.

2 Literature Review

Content for youth communities functions as a means of developing identity through networking activities and interactions in virtual social media spaces[13]. The level of credibility and trustworthiness of the content is influenced by the influencer’s commercial

orientation, brand collaborations, and message packaging to ensure that the perception of credibility remains positive[14]. Motivation in content creation is still dominated by intrinsic factors (such as enjoyment and socialization), although the process is now becoming increasingly commercial and professionally oriented[15]. Collaboration in content creation can be initiated by brands by respecting the community and the skills development process as a community creative process, providing opportunities to synchronize with content creation[16].

This research describes the visual marketing content production process based on 5C content, including the fundamental components of visual marketing production: company focus, customer experience, channel promotion, content creation, and check-back analysis[17].

2.1 Company Focus

Company focus is the first element in a content marketing strategy. The first step in creating this strategy is considering the company's business goals. The team must learn "What does the company want to achieve and how to achieve it?" Several components need to be considered to create an effective content marketing strategy. First, the team must strive to get the customer's attention. Content marketers have to compete for customer attention, and to do so. They must understand why this attention is so important and find ways to attract it.

Next, the team must understand the company's business model and brand. They must learn about the different business models and how to position products in this context. Additionally, information about company branding elements will be provided, and worksheets will be provided to assist in this process. Buy-in from all team members, not just executives, is also important in creating a content marketing strategy. Marketing teams must present their proposals effectively to encourage participation from all team members. In this case, an explanation of how to present the proposal will be provided, and relevant worksheets will be provided.

Finally, in creating a content marketing plan, it is important to understand how a company's organizational structure can impact the success of content marketing efforts. Teams must consider organizational factors that may influence their marketing strategy.

Next, the team must answer other critical questions, such as "What do we want to achieve and how?" In this category, several issues need to be addressed, especially those related to determining company strategy and setting goals and objectives related to content marketing. Some common problems in focus companies include insufficient budget, which is high on content marketing problems because there is always a need for more funds and/or resources. In dealing with this problem, the team must show management how competitors have outperformed them.

Another recurring problem is the lack of support from other staff members. If support from other staff members is not obtained, the situation must be addressed directly. Content marketing projects are already complex without adding resistance from others. The marketing team may try to communicate with relevant staff members first. If there is no receptive response, involving others to find a solution may be necessary.

2.2 Customer Experience

The following C of marketing strategy is customer experience. In creating an effective strategy, marketing teams must fully understand customers' thoughts, feelings, and actions when interacting with the company brand. An important question for marketing teams to consider is, "Who are our prospects, and how can we serve them as customers?"

The first step in building a marketing strategy focused on customer experience is to accurately define your target audience and conduct an in-depth analysis of their experiences. This involves several approaches, such as collecting and analyzing customer data to gain deeper insights into the target audience. Next, the marketing team can create fictional characters (personas) that describe the ideal target audience's characteristics based on relevant information. This helps marketing teams identify the steps needed to serve customers better and document target audience analysis findings in fictional character templates.

Next, the marketing team needs to understand the customer journey from initial interest in the product to finally being convinced to purchase. This will help identify touchpoints that customers pass through during their journey. This way, the marketing team can better understand the buyer's mindset and provide a model to document this process.

Lastly, the sales team will deal with customers who have decision-making power. Therefore, marketing strategies should also help facilitate and strengthen the sales process. In developing this strategy, the marketing team will determine where the company sits on the content maturity scale to direct marketing efforts.

There are two important questions in this category: Who is the prospective target audience, and how can we serve them? When it comes to customer interactions, there are issues related to their experiences when interacting with a company. To ensure content marketing success, put customers at the center of the strategy. It is important to provide content that supports each stage of the customer journey so that customers can understand and make informed decisions about the product being communicated. If not, be prepared to face competition from competitors who may already be doing so. Content personalization is also a key aspect of this effort. With the help of technology, offer various levels of personalization to customers. Determine the personalized experience customers want in each interaction, which is very important. Some customers may want something simple, like being mentioned by name in a newsletter, while others may want something more advanced, like receiving a discount coupon based on their last purchase. By addressing these issues, you can improve the quality of customer interactions and achieve success in your company's marketing efforts.

2.3 Content Creation

The third C in marketing strategy is creative content, which aims to create high-quality content that customers want and need based on existing stories. It is important to ask, "How will high-quality content be created, who will do it, and what kind of content will be created?"

The process of achieving an effective content strategy is explained in the following chapters. First, it is necessary to create a content strategy, which involves developing a content plan and a good content marketing strategy. Next, make sure to make the most of all types of content available, then ensure that the story you tell can connect with the audience through the content you create. Finally, realize the importance of documenting workflows and procedures in the chapters on processes and systems. Without this, content marketing efforts may face difficulties.

The questions to be answered in this category are: who, what, and how to create high-quality content? In this category, issues related to the value of the content and the ability to select relevant topics for the audience may arise. Following are some problems that may occur.

All content marketing advice states to create a list of ideas so one never runs out of material. But what about truly great ideas? Not all ideas are created equal. You may find that nothing is exciting on the list. One good way to generate new ideas is to ask external writers with different perspectives on how the company does things to write a post. Ask them to take a published post and rewrite it, incorporating different points of view. Then, ask for feedback

from the audience. That might help generate some new topics. If you can add a little humor, you may get a more significant response.

2.3.1 Content quality degradation issues.

Degraded quality is a nightmare for content marketers. If marketing finds that their blog readership and newsletter subscribers are dropping, it may be due to providing poorly written content. Re-evaluate the approval process and see if everything has been thoroughly tested.

2.4 Channel Promotion

Promotion channels are the fourth important element in content strategy. To optimize the result, it is important to determine where and by whom the content will be distributed. Relevant questions include, “How can the target audience discover the content and select us as their choice?” The goal is to make content easy to find and share. Therefore, it is important to understand how to promote content so the target audience can find it. In addition to developing a content plan, it is also necessary to distribute the content widely. Content sharing is key in any content plan, and leveraging multiple media types, including paid, earned, shared, and owned media, is the only way to ensure a brand’s voice is heard. User-generated content (UGC) can also be an effective strategy for reaching target audiences, and the influence of influencers can be a powerful means of expanding audience reach.

In this category, discussing how prospects will find the content is necessary. A related problem concerns the difficulty of attracting customers’ attention, the first of which is feeling like no one is listening. If content marketing is starting, it can be expected to feel like no one is listening — it takes time to build a steady readership. However, instead of sitting back and hoping to be discovered, companies should engage guest authors and evaluate synergistic partnerships. If it has been a while and the data still shows that no one is listening, it is necessary to develop customer personas better. Maybe it is not speaking to the right audience.

The second problem is not working with the right partners. The latest campaign was unsuccessful. One reason is not working with the right partners to develop synergy and excitement. Sometimes, it is necessary to collaborate with other marketing partners to reach a wider audience. Big companies like Pepsi often partner with TV shows or celebrities when launching campaigns. The same thing can be done on a smaller scale. Many “internet famous” people would love to partner. For example, making someone known in a particular business world for work in exchange for publicity.

2.5 Check-back Analysis

The fifth C, check back analysis, focuses on the metrics chosen to determine success or failure. The question that must be asked is whether the goal has been achieved. Next, review the business model and brand values to evaluate how well things are working as expected. In this case, it is necessary to find a way to determine if changes to the business model are necessary and if the brand plan needs to be adjusted. Also, it is important to re-evaluate content marketing strategies. Assess how well a content marketing strategy is performing, understand why failure can be a stepping stone to success, and the role of buy-in in making change.

The statement that needs to be answered in this category is, “How will we know if we have achieved our goal?” Issues in this category relate to measuring and achieving goals. One issue that may arise is inefficiency in monitoring customer sentiment, where companies need to listen to online conversations and analyze social media data adequately to gather important

customer information. Apart from that, another challenge that may be faced is a lack of consistency in determining the action steps needed to achieve goals. Companies often set various types of goals, but if there isn't an accurate measurement of what a department needs, it can be a problem for the content marketing team, which may not get enough attention. Therefore, it is very important to know the specific data to be collected and advocate for it, so as to raise the company's profile and demonstrate the significant contribution of the efforts made.

3 Research Methodology

The researchers used qualitative research methods with descriptive analysis methods. A qualitative approach was chosen because this research aims to describe the researcher's thinking and uncover in-depth truths about FKY's visual content production management.

The research data used was descriptive research data, where researchers collected data through field study techniques (interviews, observations, and document collection). In qualitative research, researchers determine that informants are directly related to the research object. The informant for this research is Rully Prasetya, Creative Director of the Yogyakarta Cultural Festival.

The technique used to determine informants was purposive sampling, based on their involvement in the FKY visual content production management process. Observations were made on the results of FKY's visual content production on their @infoky Instagram account. Meanwhile, documentary data was obtained from social media content related to FKY, which was not posted on FKY's official account.

The researchers analyzed FKY's visual content production management on their Instagram account to describe the process of creating visual content for FKY 2022, with the theme "Merah Ruah," which discusses environmental issues. Therefore, the data obtained in this research includes interview transcripts with informants involved in the FKY visual content production management process, documentary data consisting of the production of visual content posted on Instagram, and observational data consisting of content related to FKY that is not posted on the official FKY account. The researcher reduced the data into presentation data, which was grouped based on the research model. Then, the data is analyzed using a theoretical basis to draw conclusions and recommendations. In this research, the researchers checked the validity using the triangulation method after obtaining the data. Triangulation was used when researchers compared interview information with observations and other documentary sources.

4 Finding and Discussion

4.1 Company Focus

The FKY team changed the concept from an arts festival to a cultural festival, shifting FKY's image to focus more on cultural aspects. Thus, the 2022 Yogyakarta Cultural Festival sets cultural documentation as its main target, hoping that culture can continue to develop through various developments documented every year. This year, FKY showed off its uniqueness by holding the event in one location and expanding to cover the entire DIY area, including districts and cities. Despite the challenges in changing this image, the communications team is still trying to find the right communication format to convey this broad cultural aspect, unlike when they previously focused on artistic aspects highlighting visual attractions.

FESTIVAL KEBUDAYAAN YOGYAKARTA 2022

Figure 1: Logo of the Festival of Culture of Yogyakarta

FKY’s business model is reflected in the curation process for FKY marketplace vendors. This curation was carried out to ensure the FKY market stands out from other night markets, which sell uniform products. Registration for market vendors and FKY participants has been opened, and the products selected will be adapted to the chosen theme, such as the environmental theme, which is the basis for product selection in 2022, focusing on creative items made from natural materials.



Figure 2: FKY Mobile Exhibition



Figure 3: FKY Market Curation

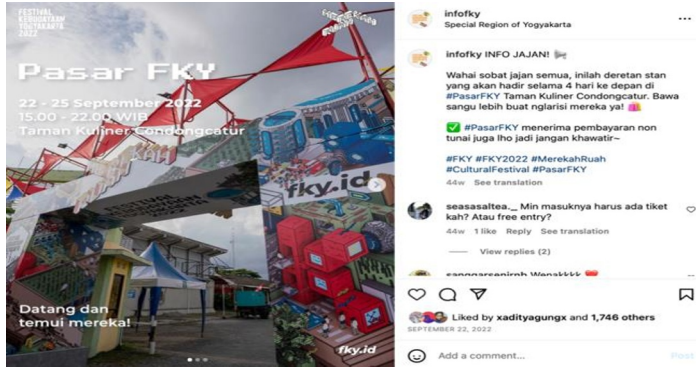


Figure 4: FKY Market

The brand focus or insight, consisting of themes, concepts and business models, becomes a brief developed into content production ideas. Content created based on brand insights usually appears in advertising format[18], which has the potential to stimulate electronic word-of-mouth (EWOM)[19]. The brand association management process describes the strategic insights of brand managers in formulating strategies that will be driven by consumers into their associative brand networks[20]. It is important to note the importance of considering the development and investment of social and cultural capital in developing a brand identity[21]. Starting from branding as a central point, the framework has been designed to integrate regional identities, connecting various local sub-brands to increase competitiveness and influence[22].

4.2 Content Creation

FKY's communication strategy specifically targets the K-Culture-oriented modern Javanese youth audience, especially in Java, who enjoy local music from Didi Kempot and bands with Javanese lyrics in a campursari pop format, combined with current fashion trends. These young people have a communal character and are enthusiastic about attending festival events. Rully has monitored changes in FKY visitors over the past few years, including FKY 2022, which is now dominated by young people rather than older adults. This phenomenon is clearly visible in all FKY events held in various places throughout the DIY region. These young people enjoy FKY's free entertainment and engage in various local performance activities and hands-on interactions at cultural sites, such as river trekking activities.

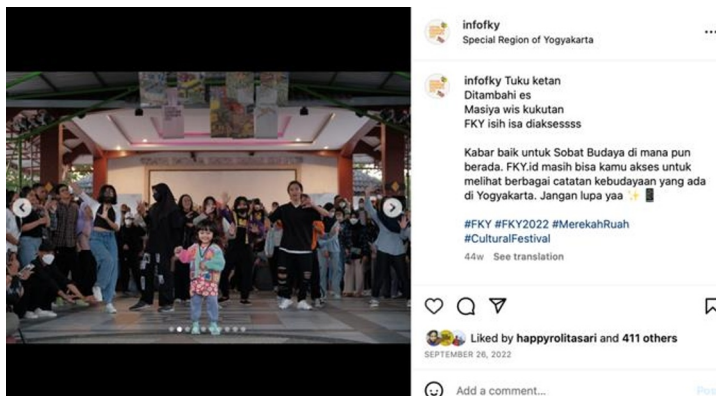


Figure 5: Modern Javanese Youth

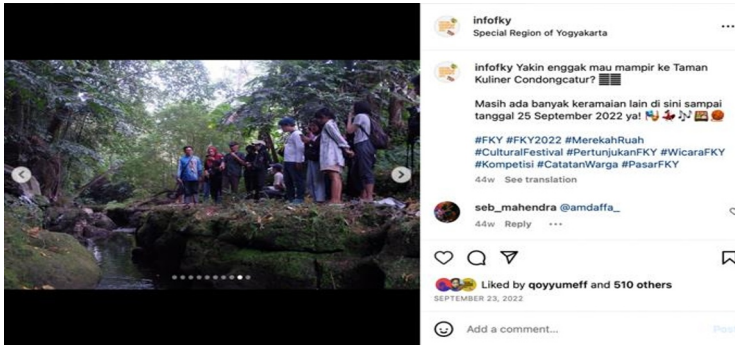


Figure 6: River Track

Today, consumer reality has been described as multidimensional, encompassing uncertainty, inconsistency, the search for meaning, and peak experiences through consumption[23]. A segmentation approach is key for brands in designing service options that meet consumer needs[24]. However, to implement segmentation, changes in the organization and sales strategy are important considerations[25]. In this context, the level of customer satisfaction is also influenced by perceived quality[26]and providing more user-friendly information[27]

4.3 Channel Promotion

In the content production process for the Yogyakarta Cultural Festival (FKY), Content Plan is used to plan the creation of visual content. The communications team prepares a spreadsheet schedule that includes deadlines, previews, revisions, and uploads, as well as visual elements such as event performers, photos, text, and responsible divisions. This makes it easier for the content team to produce all the necessary content before the festival starts, ensuring communication patterns on social media run smoothly and on time.

FKY 2022's visual content displays bright colors with high contrast to attract visitors' attention. It carries an environmental theme which is reflected in the main visuals with illustrations of urban and rural environments, cities, and land and water conservation.



Figure 7: @infofky IG content

The visual content production team comprises a creative director, illustrator, graphic designer, and motion graphic artist. The creative director's role is to maintain the FKY brand by creating a core identity as a guide for colors, design, fonts, and layout to ensure brand consistency. The logo in the core identity was created after presenting research findings and determining a theme, with the main visual being pixel art depicting people drawing water, lakes, and trees. This process is carried out collaboratively with openness to discussion and the development of new visual characters.

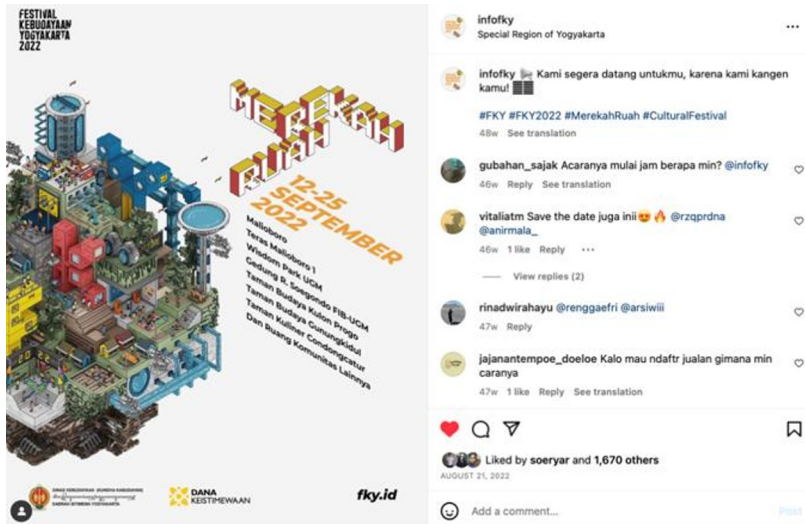


Figure 8: Core ID

The General Chair's significant influence in discussions on formulating creative strategies is reflected when led by various individuals with distinctive roles, such as Setyo Harwanto in FKY 25 and 26, who shows the character of artistic management, Ishari Sahida (Ari Wulu) in FKY 27 and 28, with a focus on program performance characters, Robi Setiawan in 29 & 30, focusing on artistic characters, Paksi Laras in FKY 31 and 32, highlighting text and literary characters, and Dony Maulista in FKY 33 and 34, with research-based cultural documentation characters.

The job of the Creative Director at FKY is to maintain the brand by creating a core identity, which will guide designers in utilizing colors, designs, fonts, and layouts. Consistency is a key factor held by all creative team members to ensure the longevity of the FKY branding. The logo in the core identity is a basic form that needs to be agreed upon collectively, and the process of creating it usually begins with a presentation of research findings and determining a theme by the Chair. In 2022, after the environmental theme was presented and agreed upon, the visual theme was determined by selecting pixel art depicting people drawing water, lakes, and trees as the main visual. The following process is carried out flexibly so the team is ready for collaborative discussion and refinement when new visual characteristics emerge.

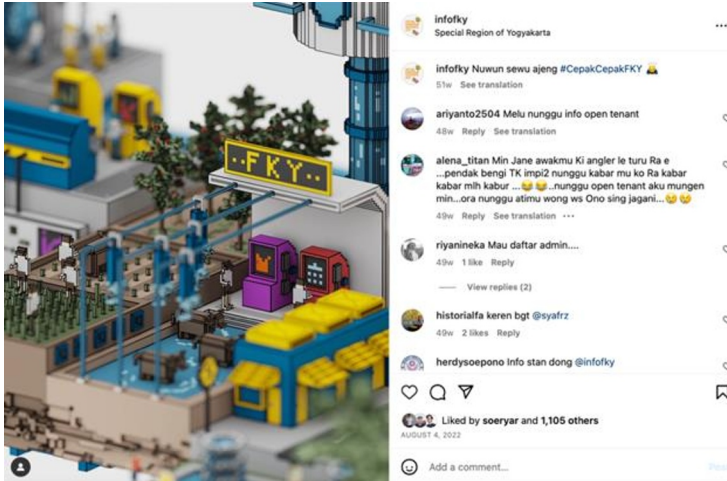


Figure 9: Main Visual Theme - Pixel Art

Video content creation has transformed towards commercialization and professionalism driven by intrinsic motivations such as fun and recreation[15]. Creativity will be influenced by issues relevant to owners, managers, and leaders[28]. Creativity in event management includes originality, imagination, elaboration, environmentalism, and complexity[29]. The social environment and society function as social capital to produce creative products that represent the social context in which the creative industry operates[30]. Additionally, the collaborative aspect highlights the importance of co-creation in building sustainable working relationships[31].

4.4 Channel Promotion

The media chosen by FKY 2022 is tailored to the behavior of the media target audience, namely modern Javanese youth who are active on the Instagram platform. Therefore, content is mostly presented in Instagram feed and reel format. The same content is then shared on other platforms like Facebook, Twitter, and websites to reach audiences across age groups.

Influencers involved in FKY 2022 are event participants who voluntarily post FKY content without payment. They feel strongly involved with FKY, so they happily create posts voluntarily. The posting pattern that is commonly used is to use a highlight poster, where the poster is on the first slide, and their testimonials or experiences regarding FKY are on the second slide. Apart from that, the Instagram feed is also used as a platform for posting FKY content by event participants.



Figure 10: Collaborator Influencer - Shaggy Dog



Figure 11: Collaborator Influencer - Gubuk Art Production



Figure 12 : Collaborator Influencer - Literary Events



Figure 13: Collaborator Influencer - Literary Events

In a smart society, business owners make limited use of booking portals and social networks, and it is clear how digital marketing policies are critical to achieving success[32]. Word of mouth and content credibility are two factors that influence consumer purchasing behavior[33]. Digital technology features such as hashtags, mentions, links, sentiment, or tweet length influence the spread and popularity of promotional content[34]. Hashtags connect people, allowing them to express their enthusiasm for shared interests and connect them through social media tools like Instagram[35]. Word-of-mouth (WOM) and credibility can be built through social media[33]. Elements such as the influencer's community and content strategy, such as the number of followers, type of modality, and posting frequency, influence follower engagement behavior[36]. Findings suggest that engagement support depends on perceived consumer exposure[37]. Media richness also significantly influences all engagement behaviors, with visual imagery (photos and videos) eliciting the most consumer response[38]. Social interactions have a more substantial impact on user satisfaction in social networks[39]. Light users are more likely to repost, while heavy users create original content more frequently[40].

4.5 Check-Back Analysis

Rully felt he had succeeded in achieving this goal through the enthusiasm of visitors during FKY 2022. However, he also noted a decline in enthusiasm since FKY shifted from an arts to a cultural festival. As Creative Director, he faced difficulties in implementing cultural themes into appropriate visual characters. Overall, FKY is known as a sought-after festival by many people not because of its theme but because of its location and brand value.



Figure 14: FKY Enthusiasm News on Gudeg.Net



Figure 15: FKY Enthusiasm News in Harian Jogja Daily



Figure 16: FKY Enthusiasm News at krjogja.com

Female consumers show high external marketing effectiveness on customer value, loyalty, satisfaction, brand performance, and symbolic meaning[39]The results show that official digital marketing tools are considered more credible and relevant for consumer purchasing decisions[41]Social media, creative content and mobile advertising serve as digital marketing trends that help increase the number of customers[42]Understanding how device type impacts ad effectiveness is important for media strategy, message placement, and marketing metrics[43]Picture messages are the best message format[44].

5 Conclusion

The findings of this research indicate that content production management by the FKY communications team to market the festival in digital media is carried out through the following stages: company focus, customer experience, content creation, channel promotion, and check-back analysis with a common thread of collaboration. The FKY team made a conceptual change from an arts festival to a cultural festival, which led to a shift in FKY's image to focus more on cultural aspects. Thus, the 2022 Yogyakarta Cultural Festival sets the goal for cultural documentation. FKY's communication strategy explicitly targets the modern Javanese youth audience.

The logo in the core identity is the basic form that must be agreed upon, and creating it usually begins with presenting research results and determining a theme by the Chairperson. In 2022, after the environmental theme was presented and agreed upon, the visual theme was

determined by selecting pixel art depicting people taking in water, lakes, and trees as the main visual. The rest of the process is conducted flexibly so that when new visual characteristics emerge, the team is ready to engage in collaborative discussions and refinements, guided by the Chair's significant influence during discussions to formulate creative strategies.

The media chosen by FKY 2022 is tailored to the behavior of the media target audience, especially modern Javanese youth who are active on the Instagram platform. Influencers involved in FKY 2022 are event participants who voluntarily post FKY content without payment. Success in achieving goals is reflected in the enthusiasm of visitors during FKY 2022.

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