

# Implementation of the Rebranding Stages of Taman Ismail Marzuki Becoming an Urban Theater Using the Race Model

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## ABSTRACT

Change is inevitable, everything on earth will experience changes with time and time that continues to roll forward. The form of change can be in the form of rebranding, repositioning, transformation, shifting, each has different stages and goals. Change has a strong meaning, such as something that must be fixed, rejuvenated, reshaped or a shift occurs due to market demands, nature, culture and business competition, even a crisis, so it needs to be reorganized so that it can be saved. Taman Ismail Marzuki is a center of culture and art located in the middle of Jakarta City which has been established for 42 years. Its existence has become a legendary product in itself that needs to be strengthened in terms of its role and function in addition to having historical value. The movement of change after the Covid pandemic is so rapid that it is no longer in an arithmetic series but a geometric series. The leap in competition, technological advances and the demands of society, especially artists, requires the management of Taman Ismail Marzuki to make a breakthrough in order to answer new challenges. Rebranding is the right choice for the management of Taman Ismail Marzuki to organize and strengthen this historic product towards an urban theater. The rebranding stages are prepared using the RACE model to facilitate and direct its implementation. Rebranding is the main message that Taman Ismail Marzuki management wants to convey to the general public, and it is hoped that the results can provide added value to all levels of society, in addition to other functions to support the beauty of Jakarta's city infrastructure which is planning to become Jakarta Smart City. This study intends to examine the rebranding stages as well as analyze the implications and benefits of Taman Ismail Marzuki as an urban theater. The researcher uses a descriptive qualitative approach, with data collection methods: in-depth interviews, observations and literature and data processing is carried out by triangulating data sources, in order to obtain accurate data truth.

**Keywords:** Implementation, Rebranding Process, Taman Ismail Marzuki, Urban Theater, RACE Model

## INTRODUCTION

Taman Ismail Marzuki (TIM) was inaugurated as the center of Jakarta arts by the Governor of DKI Jakarta Ali Sadikin located in Cikini, Central Jakarta Administrative City on November 10, 1968, then immediately formed the Jakarta Arts Council organization, hereinafter referred to as DKJ through the Governor's Decree No. Ib.3/2/19/1968 (Jakarta Arts Council, Formulation of Seven Formateurs). With this decree, DKJ was given the mandate to manage Taman Ismail Marzuki as well as produce artists of quantity and quality, marking a new era in the world of art. The use of this name is not without reason, because this park was built with the aim of commemorating the birthday of the Indonesian fighter, Ismail Marzuki, who was born on May 11, 1914. Ismail Marzuki is very well known as an Indonesian composer who created many struggle songs such as Rayuan Pulau Kelapa and Halo-Halo Bandung. The coconut tree is also used as a symbol of this park which is built on an area of 9 hectares with a building area of 7,200 m<sup>2</sup>. Initially, this park was inaugurated with the name Taman Raden Saleh, referring to the name of its owner, Raden Saleh. Then this park was converted into a space for artists to express their creativity. Since 1968, TIM has been the location for various art events (Putri, Erlina et al., 2023)

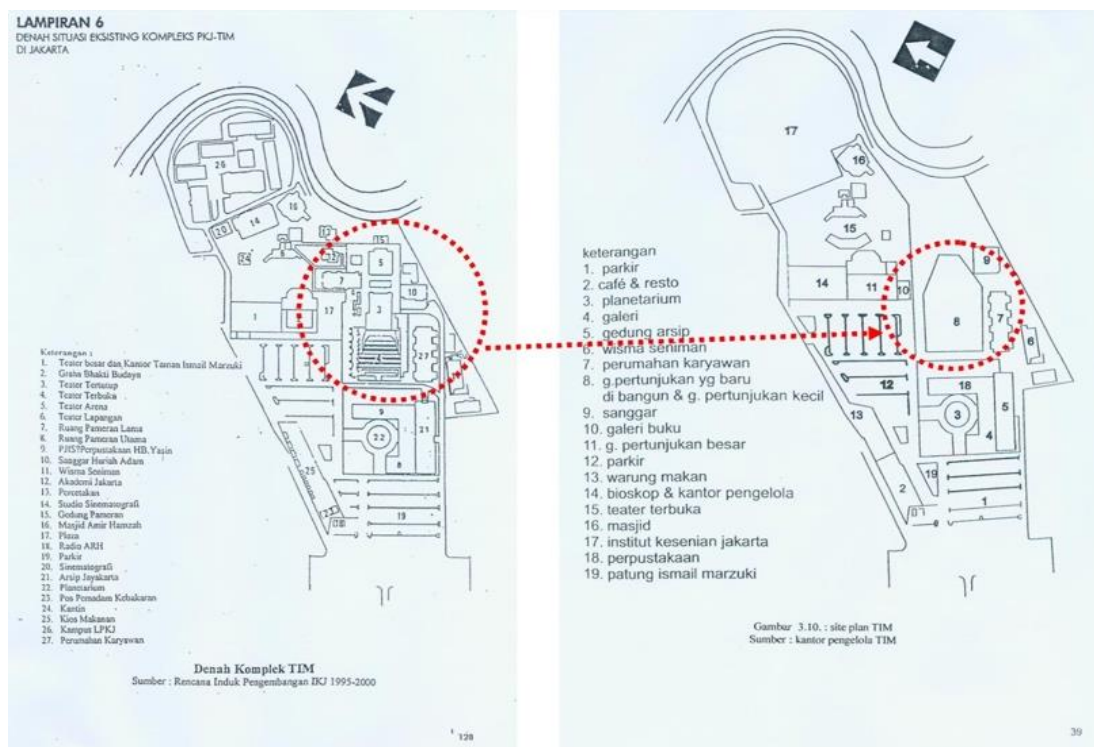
Figure 1. Masterplan for Revitalization of Ismail Marzuki Park



Source: Jakarta-Propindo, 2019

Figure 1.1 shows the first stage of the revitalization of Taman Ismail Marzuki (TIM) which covers an area of 72,551 m<sup>2</sup> including the construction of the Amir Hamzah Mosque, the Park Parking Building, the Fire Station, and the Long Building which will accommodate the Regional Public Library, the HB Jassin Documentation and Literature Center, the Art Gallery, the Art Guesthouse, and the TIM management office. In the second stage, the revitalization will include the Annex Gallery, the Yard Theater, the Planetarium, the Graha Bhakti Budaya, and the Film Arts Center as well as landscape and hardscape arrangements. Because the Planetarium and Observatory are planned to be cultural heritage, these buildings will not be demolished.

Figure 2. Initial site plan of PKJ-TIM



Source: PJK Archives-Taman Ismail Marzuki, 2019

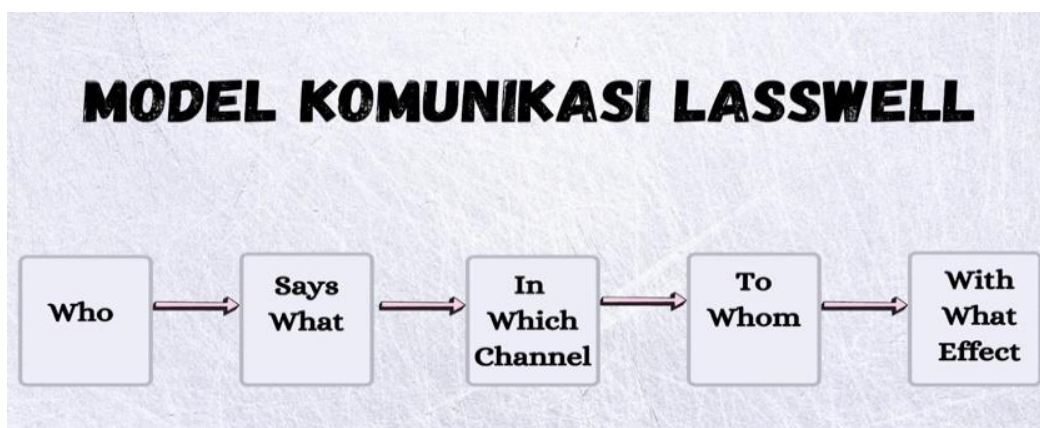
From Figure 1.2, the difference between the initial condition of PKJ - TIM when it was first built (left side) and the current condition (right side) can be seen. Several buildings have been removed and replaced with the Grand Theater. Art activities that were previously mostly carried out in open spaces are now decreasing, and almost all performances now take place indoors. Existing facilities require repair and development, and the restructuring of this area needs to be considered, considering the rapid changes in the city and community culture. The goal is to create a dynamic art venue, able to accommodate the transformation and diversity of art and culture in Jakarta and Indonesia. According to data from the DKI Jakarta Culture Office, the number of visitors to TIM increased after the Covid-19 pandemic until 2023, with an average visit reaching 5,990 people, thanks to the revitalization carried out.

The dream of artists in the 1950s to have a place for art was realized with the construction of facilities such as the Open Theater, Closed Theater, Arena Theater, and Exhibition Space. As an art center, TIM became a place for artists and related institutions to maintain, develop, and direct the art life in general. However, after 42 years, TIM was considered inadequate, both in terms of image and facilities for art activities. Limited land and the needs of the city that continued to grow have changed its face and function as an art center. With its vision and mission to support the development of art in Jakarta and Indonesia, TIM is expected to improve the quality of art by holding high-standard art works and education. Therefore, the development of the TIM complex is needed so that it remains a quality art center that attracts public interest. One of the steps taken is the rearrangement of space and buildings within the complex. In 2005 and 2006, a Study and Evaluation of the PKJ-TIM Master Plan was conducted by the Office of Building and Building Planning and the DKI Jakarta Provincial Bappeda, which concluded that the 1995 Master Plan could no longer meet the arts and cultural needs of the surrounding area, because several venues had been destroyed and had not been rebuilt.

The revitalization of Taman Ismail Marzuki (TIM) is one of Anies Baswedan's important achievements during his tenure as Governor of DKI Jakarta. Anies decided to carry out revitalization because TIM, as a cultural icon of Jakarta that has been the center of arts and cultural activities since 1968, has begun to lose its existence along with the times. The glory of this place for artists has faded due to various problems, such as: old and inadequate infrastructure, buildings in the TIM area are damaged and have decreased in quality, so that it is quite an obstacle for various arts and cultural activities. Limited facilities, lack of adequate facilities that can support arts and cultural activities, especially in the midst of the digitalization era. Lack of utilization of open spaces, open spaces around TIM are not utilized optimally for cultural activities or community recreation, so that all forms of art in Taman Ismail Marzuki must be communicated.

Riswandi, 2009, stated the Lasswell Communication model in the book Communication Science that communication is basically a process that explains "who" says "what" "with what channel" "to whom" and "with what effect" or "what result" (Who says what in which channel to whom and with what effect). So that in the revitalization of the TEAM, communication is needed in a clear message (says what) in a marketing activity according to Kotler, so marketing communication represents a combination of all elements in the brand marketing mix, and promotes communication by creating shared meaning with customers (Shimp, 2003 in Danar 2024).

Figure 3: Lasswell's Communication Model, 2009





Taman Ismail Marzuki is one of the products of the DKI Jakarta government that has been rebranded, from many products that have very strong product symbols where social and psychological functions become much more important than their benefit functions (Morrison 2020). According to Muzellec and Lambkin rebranding is creating a new name, term, symbol, design, or a combination of all of them for a brand, with the clear aim of developing (new) differentiation in position in the minds of the public and competitors (Isyana, 2012), so that the use of Integrated Marketing Communication implementation can be implemented in various fields including marketing and researchers choose the RACE model consisting of Research, Action Planning, Communication and Evaluation (Laurie Wilson & Joseph Ogden, 2008)

## Implementation

Grindle (1980:7) states that implementation is a general process of administrative action that can be studied at a particular program level. The implementation process can only begin if the goals and objectives have been implemented, the activity program has been arranged and the funds are ready to be distributed which can be right on target. If this understanding can be directed to the locus and focus of a change where the policy is implemented, it will be in line with the views of Van Meter and Van Horn quoted by Parsons (1995:461) and Wibawa, et al. (1994:15) that implementation is an action carried out by organizations or governments and the private sector both individually and in groups which are intended to achieve goals (Dana, 2024)

Implementation is an activity carried out for a specific purpose that has been designed and agreed upon in a work. Strengthened by Mulyadi, 2015 in his book on policy implementation, implementation is an action or real execution of a plan that is formed in detail and in depth to complete the program/work objectives. Implementation begins when all plans have been declared complete.

## Rebranding

Winata & Andjarwati, 2019, rebranding is the process of changing the name of an institution or company with the aim of improving its image and performance to become better. This process is carried out with positive and targeted goals, in line with the company's vision and mission. Rebranding includes the creation of new product names, terms, brand symbols, product designs, or even all of these elements, to create a brand with new value in a prospective market (Muzellec, 2016)

Prayoga & Suseno, 2020 said that the rebranding strategy will give the company a new concept, image, and identity. In addition, the company will renew its position to retain existing customers while attracting new customers, he even said that in more depth regarding measuring rebranding, indicators can be used, including:

- 1) Logo, is a graphic element that includes letters, images, symbols, and so on that have a certain meaning and represent the meaning of a company.
- 2) Brand name, is the name of a product, service, company or institution that is used as an attraction and has a certain meaning.

This is also supported by the statement of Ali et.al, 2019, measuring rebranding can use indicators including:

- 1) Brand naming (renaming brand), is a change in the name of a product, service, company or institution that is used as an attraction and has a certain meaning.
- 2) Changing the logo (redesigning the logo) is a change in graphic elements which include letters, images, symbols, and so on which have a certain meaning.
- 3) Changing a slogan (rephrasing a slogan) is a change in a short sentence that is interesting, concise and easy to remember to inform or explain the purpose of a brand.
- 4) Color changes (reshaping color), are color changes to attract, inform, and make a brand easy to remember.
- 5) Packaging changes (packaging redesign), are packaging changes to attract, inform, and make a brand easy to remember.

Rebrand according to Muzellec & Lambkin, 2016, namely the word "Rebrand" is the process of creating a new term consisting of two well-formulated parts: "re" and "brand." "Re" is a prefix used for verbs, meaning "again" or "new," indicating that the action is carried out at a different time. According to Muzellec and Lambkin in Isyana (2015:16), the exact definition of rebranding is creating a new name, term, symbol, design, or a combination of all of them for a brand, with the clear aim of developing (new) differentiation in position in the minds of the public and competitors.

Researchers can conclude that the rebranding stages are a planned, firm and continuous process and have a close relationship between each stage.

### RACE Model

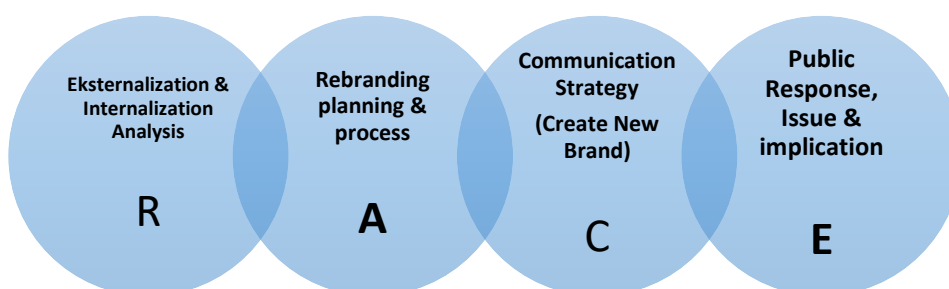
RACE is better known among marketers as one of the digital marketing strategies, which comes from the meaning: Reach, Act, Covert, Engage which begins with the planning phase (Plan). Recently, the RACE model has been further developed which is integrated with other applied sciences such as communication. In the context of marketing communication, RACE has the following meaning: Research, Action Plan, Communication & Evaluation. Explained by Laurie Wilson, 2008 in his writing related to the implementation of marketing communication strategies, it is stated that the RACE model is very effective for use among marketers, especially in designing stages in forming a new brand or strengthening an existing brand.

Figure 4. RACE Model, Laurie Wilson, 2008



The RACE formula can be used to help communicators develop a strategic PR plan. Research is an important step in the early stages of any marketing campaign. Some good things to know in the early stages of a PR plan include the target audience, demographics, what the audience likes, how they like to communicate, and where they go to get information. This could be TV, newspapers, magazines, social media, etc. The next step is the Action plan. Here, a strategic plan is developed from the research that determines what information should be communicated and how best to reach the desired audience with that information. The information needs to be newsworthy. It needs to be able to capture the attention of the desired audience and contain content that they can find value in. A truly strategic plan aligns communications not only with the objectives of the PR plan, but also with the company's core values, mission, and vision. Likewise, with the stages in planning the rebranding of Taman Ismail Marzuki into the Urban Theater area, the researcher tried to describe it with the following scheme.

Figure 5. RACE in Rebranding Taman Ismail Marzuki, Researcher, 2024



## Urban Theater Taman Ismail Marzuki

Urban Theater is a form of performing arts held in public spaces or urban areas, with the aim of engaging the community and building interaction between the audience and the performance. These performances can include various types of art, such as theater, dance, music, or visual arts, which often highlight social, cultural, and political issues relevant to the local community.

Urban Theater aims to make art more accessible and enjoyable to the wider community, often involving the audience to actively participate in the performance, creating a more dynamic and interactive experience. This art seeks to build communication between artists and the community in a more inclusive way, so that it can be reached by more people. The functions of Urban Theater are as follows:

1. Encourage dialogue: by presenting important issues, urban theatre can encourage dialogue among community members. This opens up space for broader discussion about the challenges faced by the community.
2. Strengthening community: performances in public spaces can create a sense of belonging and accumulation of shared experiences among community members, which in turn can strengthen social ties.
3. Social criticism: Urban theater often serves as a means of critique of existing policies and norms, giving voice to those who may be marginalized in public discussions.
4. Education and Awareness: through its performances, urban theatre can act as an effective educational tool, raising public awareness of issues relevant to their everyday lives.

In general, urban theatre provides a platform for artists to interact with audiences in a wider and more open environment, and offers a way to communicate and explore themes related to urban life and the surrounding communities.

Taman Ismail Marzuki is a place for artists, according to Hadimadja (2012) and Rosidi (2006) in their works, they have discussed the development of Taman Ismail Marzuki and the establishment of the Jakarta Arts Council as an art authority in Taman Ismail Marzuki. Ali Sadikin played an important role in his desire to establish an arts center to accommodate artist activities in Jakarta. Ajip Rosidi, Ramadhan KH, and Ilen Surianegara became representatives of artists who realized the development of this arts center (Manua, 2023 and Nur fadilah Yusuf, 2024).

Before building the arts center, the artists discussed the ideology that would be applied in the center. This discussion was triggered by the political and cultural events before 1965, especially the dynamics between Lekra and Manikebu, which emphasized the importance of establishing the ideological foundation of the arts center in Jakarta in the long term. "Universal Humanism" became the ideology agreed upon in the arts center environment, including the Jakarta Arts Council and TIM (Jones, 2015). This ideology was important for Ali Sadikin, who wanted to avoid similar events in the future. Based on Kompas reporting, an organization was formed to manage arts activities in the arts center, legalized by Ali Sadikin who appointed Trisno Sumardjo as its first chairman (Kompas, November 5, 1968 in Nur Fadilah Yusuf, 2024).

After the formation of the Jakarta Arts Council, the next discussion focused on the concept of an arts center based on freedom. The background was the loss of space for artists who had previously gathered in Senen, then moved to Cikini (Biran, 2016; Yusuf, 2023). This effort aims to combine ideas that are in line with modern culture (Nas, 1992). Larry R. Ford in his writing explains the concept of free space, which eventually became the hallmark of Taman Ismail Marzuki (TIM). This free space reflects a modern culture formed from the socio-political realities and cultural policies of the time (Jones, 2012; Nur Fadilah, 2024).

## RESULTS

Every change always occurs with a stimulus that causes movement, shifts and even changes the direction of

the goal (heading changing). The stimulus is intended to be a trigger that causes an action of change to appear. Kotler, 2013 in his book *Chaotic Management in Turbulence Era* said, change can be caused by 3 significant things: culture, crisis and competition. Culture which is a demand for new habits from people's lives following the times. Crisis can be a condition that causes many people to be affected, such as: war, disease pandemic, natural disasters. Competition is a condition that cannot be avoided from human civilization before the Common Era to the century era. Taman Ismail Marzuki, which is 42 years old, should take steps to change with a scope of 3 reasons as expressed by Kotler. Carrying out renewal or rejuvenation is a stage of rebranding Taman Ismail Marzuki into an Urban Theater area. Its existence in the midst of the capital city community has a very important role, in order to be able to answer the demands of the times, compete in design and function and not be left behind in prestige. The rebranding of Taman Ismail Marzuki is very appropriate, considering the TEAM:

1. Part of the history of Jakarta city
2. Part of a container that can accommodate the expressions of artists
3. Part of the city's urban tourism that can be enjoyed by the wider community from various levels.

This change process, is prepared in such a way, and the management as the majority shareholder of TEAM ownership, plays a full role from financing to providing sponsorship. All are arranged by following the RACE model, which can be described

1. Research, the local government formed a special task force group under the tourism and city planning bureau to conduct external and internal environmental analysis through observation. This task force approached the relevant parties: artists, students of IKJ (Jakarta Institute of the Arts), people who travel to the TIM area. The results of the observations obtained were immediately collected and recorded in a focus group discussion to obtain an implementation agenda.
2. Action plan, the task force coordinates with the integrated marketing team, namely: the tourism and city planning bureau, formulates the stages of implementing rebranding, from the renovation of the building design, brighter building colors, restoration of open space and environmentally friendly parks.
3. Communication strategy, the tourism marketing department of the Jakarta regional government conducted a campaign through social media, creating performances related to aspects of fashion, music & art and talk shows for student events. This activity was carried out to broadcast, inform the existence of Taman Ismail Marzuki as an urban theater through a rebranding process and it is hoped that this agenda will receive support from the public.
4. Evaluation, the task force team prepared a questionnaire equipped with questions related to the condition of Taman Ismail Marzuki becoming an urban theater as a message of change, this was done to obtain accurate data on public trust and the implications felt by the public after the rebranding was carried out.

In the context of communication science, associated with the communication model of Lasswell in Supriyadi (2018), integrated with the process stages of the rebranding of Taman Ismail Marzuki, it can be described as follows:

Who -----→as who disseminates information (tourism & urban planning section of Jakarta)

Says What→What message is conveyed by the Jakarta regional tourism section (TIM rebranding)

In Which Channel -→campaigns, fashion shows, music & art and student talk shows in Jakarta

To Whom-→audience (artists, students, tourists in Jakarta, TIM visitors)

With What Effect -→the implications felt by the public, especially the people of Jakarta, with

Taman Ismail Marzuki as an urban theater.

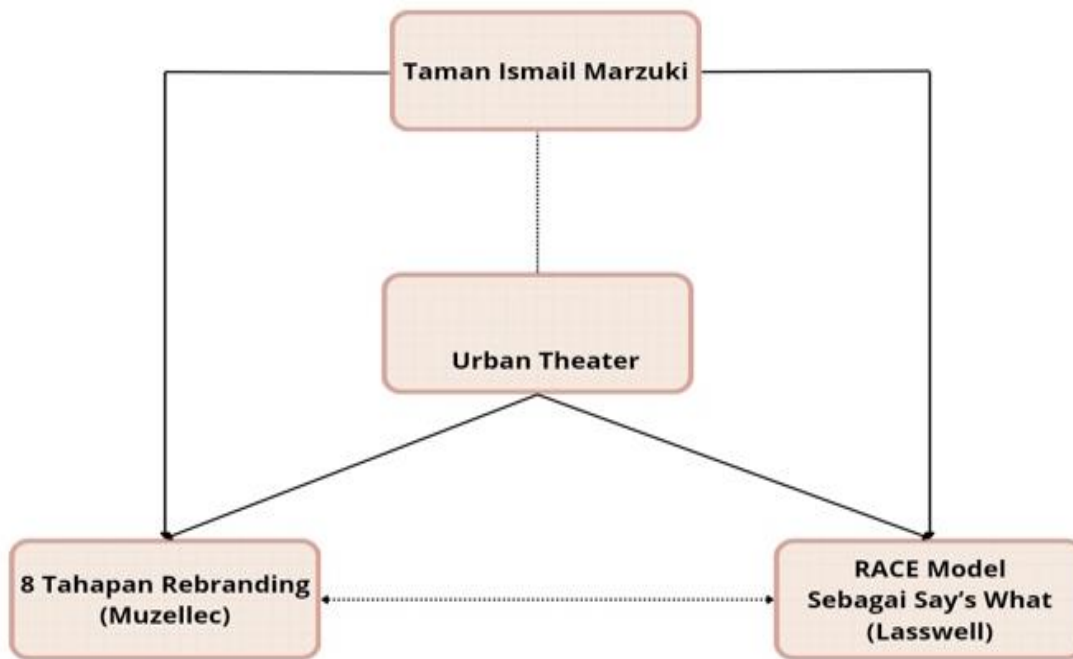


Figure 6. TIM Rebranding Implementation Planning Flow, Researcher, 2024

## CONCLUSION

Based on the research findings obtained through in-depth interviews with sources, as well as the results of the discussion, the researcher concluded that the rebranding carried out by Taman Ismail Marzuki into an urban theater using the concept of Muzellec's rebranding stages, starting from Brand Repositioning, Brand Renaming, Brand design and brand relaunching. These four stages are formulated in the RACE model to facilitate the mapping of the rebranding process. Taman Ismail Marzuki, which was originally only a place for artists to gather and was very closed in terms of buildings, communities and its environment. The unique appearance and closer to nature and environmentally friendly pamper visitors from many circles and all groups to enjoy the open and green area. Taman Ismail Marzuki is no longer just a historical building with its function that has begun to become obsolete, now it appears more aesthetic and still maintains its function as a place for anyone to express themselves in action and art.

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