



Brand Communication Strategies in Post-Pandemic Event Tourism: A Case Study of Prambanan Jazz Festival 2023

Meliani Nurul Safitri^{1*} and Mochammad Kresna Noer²

ABSTRACT

This study explores the brand communication strategies implemented by Rajawali Indonesia Communication during the organization of the Prambanan Jazz Festival 2023 in the post-COVID-19 recovery period. Using a qualitative case study approach, data were collected through in-depth interviews with three key organizational roles, such as Marketing Communication Manager, Corporate Secretary, and Social Media Officer that supported by field observations and document analysis. The findings reveal that Rajawali Indonesia adopted a multi-layered communication strategy that combined digital, experiential, and culturally grounded approaches. On the digital side, the organizing team optimized Instagram, Facebook, Twitter, and YouTube by using real-time updates, artist announcement sequences, interactive Instagram Stories, countdown content, and visually consistent promotional materials. They also implemented targeted hashtag campaigns, collaborations with lifestyle and music influencers, micro-moment content (behind-the-scenes clips), and the strategic use of user-generated content to amplify reach and strengthen emotional engagement. During the event, on-site communication was enhanced through clear signage, responsive ground staff, live information screens, and the integration of heritage-centered visual storytelling, positioning the Prambanan Temple as a core branding element. Post-event communication, although less consistent, included the release of an aftermovie, highlight albums, and press coverage to maintain visibility. These concrete strategies collectively contributed to rebuilding audience trust, reinforcing the festival's cultural identity, and stimulating tourist mobility to Yogyakarta after the pandemic. The implications of this study suggest that event organizers should prioritize cross-platform content consistency, maintain year-round audience engagement rather than limiting communication to the event period, and integrate local cultural narratives to differentiate their brand in a competitive tourism landscape. Strengthening post-event relationship-building and developing a data-driven content strategy are also recommended to sustain long-term audience loyalty and enhance festival resilience in a post-pandemic context.

Keywords

brand communication; event tourism; digital engagement; cultural branding; tourism recovery

To cite this article (7th APA style):

Safitri, M. N., & Noer, M. K. (2024). Brand communication strategies in post-pandemic event tourism: A case study of Prambanan Jazz Festival 2023. *Journal Communication Spectrum: Capturing New Perspectives in Communication*, 14(1), 70-84. <http://dx.doi.org/10.36782/jcs.v14i1.2670>

INTRODUCTION

In the past several years, Indonesia has experienced profound societal, economic, and cultural changes due to the global spread of COVID-19. The rapid escalation of cases prompted the Indonesian government to implement strict public health measures, beginning with *Pembatasan Sosial Berskala Besar (PSBB)* and *Pemberlakuan Pembatasan Kegiatan Masyarakat (PPKM)*. These regulations drastically limited population mobility, regulated public gatherings, and enforced mandatory health protocols across all sectors. Consequently, millions of Indonesians were required to adapt to remote work, online learning, reduced social interaction, and new behavioral norms centered on health and safety. While these policies played an essential role in slowing the transmission of the

^{1,2} Graduate School of Communication, Bakrie University, Bakrie Tower 40-42nd Fl. Rasuna Epicentrum, Jakarta, Indonesia

* **Corresponding author:** melianisftr@gmail.com

virus, they also disrupted national economic performance, halted cultural and entertainment activities, and severely weakened the tourism sector, which traditionally contributes significantly to Indonesia's GDP through employment, hospitality, transportation, and creative industries.

The national vaccination program, launched in early 2021, marked a significant turning point in Indonesia's pandemic response. Supported by healthcare workers, volunteers, and multi-agency collaboration, the program surpassed its initial targets and contributed to the formation of herd immunity. With improved public health metrics, the World Health Organization declared the end of the global COVID-19 emergency on 11 March 2023, followed by Indonesia's official transition to endemic status on 21 June 2023. These announcements signaled a shift toward social and economic normalization as workplaces, educational institutions, entertainment venues, and cultural spaces resumed full operations. The end of mobility restrictions revitalized domestic travel, encouraged community participation in public activities, and paved the way for the revival of cultural events that had been constrained for over two years.

Recognizing the tourism sector as a crucial driver of national economic recovery, the Indonesian government intensified efforts to restore travel confidence and stimulate tourist flows. Policy initiatives included strengthening digital promotion of destinations, developing tourism-supporting infrastructure such as roads and airports, and encouraging public-private partnerships to accelerate sectoral revitalization. A central component of these efforts was the reactivation of cultural festivals, creative events, and entertainment programs, which serve as catalytic tools for destination branding and local economic stimulation. Cultural events play an important role in attracting visitors, fostering cultural appreciation, supporting creative communities, and generating multiplier effects for industries surrounding tourism.

One of the most prominent events marking Indonesia's cultural and tourism revival was the Prambanan Jazz Festival 2023 (Figure 1). Having adopted hybrid formats during the pandemic years to accommodate health restrictions, the festival fully returned to its offline format in 2023. Held over two weekends, 7-9 July and 14-16 July, the festival attracted tens of thousands of visitors, making it one of the largest music tourism events organized during the early post-pandemic phase. The festival's unique appeal stems from its integration of contemporary jazz performances with the historical grandeur of Prambanan Temple, one of Indonesia's most iconic UNESCO World Heritage Sites. This distinctive fusion transforms the Prambanan Jazz Festival from a conventional music concert into a cultural tourism product that showcases Indonesia's heritage, creative expression, and tourism potential.



Figure 1. A poster of Prambanan Jazz Festival 2023 (source: Visitingjogja, 2022)

The festival offered a variety of experiential features designed to enhance audience engagement and cultural immersion. *Pasar Kangen*, for instance, highlighted traditional culinary offerings and local products, reinforcing cultural identity while supporting small and micro enterprises. The Kids Area and family-friendly programs broadened the festival's demographic reach, while the "I'm Jazz a Kids" initiative provided talented young musicians the rare opportunity to perform on a major stage. These elements collectively positioned the Prambanan Jazz Festival as a multidimensional cultural event promoting heritage appreciation, creative collaboration, and inclusive community participation.

A key component underlying the festival's success was the communication strategy implemented by Rajawali Indonesia Communication as the event organizer. In the post-pandemic context, characterized by shifting audience expectations, heightened health awareness, and a renewed desire for meaningful offline experiences, brand communication plays a vital role in shaping perception, rebuilding trust, and sustaining engagement. Rajawali Indonesia Communication utilized digital platforms such as Instagram, Facebook, Twitter, and YouTube to deliver structured communication campaigns that included artist announcements, teaser trailers, real-time festival updates, behind-the-scenes content, interactive posts, and live stories. The strategic use of hashtags (*#PrambananJazz2023*, *#PJF2023*), influencer collaborations, artist-driven promotions, and visually compelling content amplified the festival's digital footprint and strengthened its brand identity among domestic and international audiences.

To establish a robust theoretical foundation, this study draws from the concepts of brand communication and event tourism. Brand communication refers to strategic messaging carried out by an organization to convey its identity, values, and promises to its target audience (Wijaya, 2020). It encompasses message relevance, content consistency, emotional resonance, visual identity, and multichannel distribution strategies. Event tourism, on the other hand, examines the role of events in shaping tourism experiences, attracting visitors, and promoting local culture. The intersection between these two areas is crucial in understanding how cultural festivals such as the Prambanan Jazz Festival create symbolic meanings, deliver memorable experiences, and reinforce destination branding. Analyzing these interactions in the post-pandemic context is especially relevant because the pandemic reshaped visitor motivations, digital consumption patterns, and safety expectations.

To deepen the contextual background of this research, several previous studies provide valuable insights that align with the focus of this investigation. One foundational study is Puspita et al. (2021) that applied work applied Racapong Khaiewpan's Jazz Festival Music Elements theory and emphasized strong community involvement, from planning through evaluation, contributes significantly to festival sustainability and enhances tourism appeal. Their findings are relevant to the Prambanan Jazz Festival's approach, which similarly incorporates local culture, youth participation, and community-driven activities.

Another important contribution comes from Sari and Kurnia (2023) who demonstrate how integrating traditional cultural elements with modern festival formats can increase tourism attractiveness and strengthen cultural identity. Similarly, Sunantri and Rahayu (2023), examined how cultural assets, such as traditional cuisine, rituals, and local arts, can be transformed into key attractions within tourism events. These studies align closely with the experiential and cultural approach used in the Prambanan Jazz Festival, where elements such as heritage landscapes and traditional markets enrich the visitor experience.

From the perspective of branding and perception, Wear et al. (2023) highlight how strategic communication and rebranding can transform public perception and rebuild trust, especially in contexts where credibility is essential. This insight is pertinent to post-pandemic event tourism, where festivals must assure visitors of safety, quality, and reliability.

Cultural integration in tourism is further explored in the work of Finahari et al. (2019) who illustrates how traditional performing arts can enhance tourism products, reinforcing the importance of cultural identity in event design. These findings align with the Prambanan Jazz Festival, which draws on the historical and cultural symbolism of Prambanan Temple as a core feature of its identity.

Event management literature also provides valuable insights. Zarotis (2021) emphasizes how structured event planning and strategic marketing influence visitor participation, emotional connection, and overall satisfaction. This aligns with the integrative planning and communication strategies executed by Rajawali Indonesia. Similarly, Ermawati (2021) highlights how brand strategy and tourism product design significantly impact tourist motivation—an approach mirrored in Prambanan Jazz Festival's emphasis on heritage-based experiences.

In the domain of music tourism, Putri and Nurhidayati (2018) explain the motivational factors that attract visitors to remote jazz festivals. Their findings underscore the importance of environmental uniqueness, atmospheric design, and cultural elements, all of which are central to the appeal of the Prambanan Jazz Festival.

From the perspective of digital engagement, Setiawan et al. (2022) highlight how digital interactivity and audience engagement influence loyalty, perceptions, and attendance. Their insights help explain why Rajawali Indonesia Communication's social media strategy was crucial to the success of the 2023 festival.

Finally, heritage tourism branding is explored by Haq et al. (2021) explore heritage tourism branding, and their findings show that heritage sites can be strategically positioned through branding to enhance tourism appeal and promote deeper cultural understanding. This perspective is particularly relevant to the Prambanan Jazz Festival, which integrates the UNESCO World Heritage value of Prambanan Temple into its event branding.

Collectively, these studies reinforce the importance of cultural integration, experiential design, branding, communication, and community engagement in shaping successful event tourism practices. They form a strong conceptual foundation for examining how Rajawali Indonesia Communication communicates and positions the Prambanan Jazz Festival in the post-pandemic landscape.

Based on this background, the present study is guided by the following research question: How is brand communication carried out in the implementation of event tourism by Rajawali Indonesia Communication as the organizer of the Prambanan Jazz Festival after the pandemic has ended?

This research aims to deepen the understanding of how communication strategies influence audience engagement, festival identity, and tourism development. By analyzing the communication practices of the Prambanan Jazz Festival 2023, the study contributes to theoretical and practical insights on event management, cultural tourism, and post-pandemic communication strategy.

METHOD

This research applies a case study approach to examine how Rajawali Indonesia Communication implemented brand communication and event tourism strategies for the Prambanan Jazz Festival 2023 in the post-pandemic period. The case study approach is chosen because the festival represents a bounded cultural event whose communication processes, organizational dynamics, and audience experiences can only be understood within their real and natural context. As Creswell (2014) asserts, qualitative case studies require exploring a phenomenon through multiple data sources to construct a holistic understanding. Thus, the Prambanan Jazz Festival is used as a single instrumental case to capture how communication strategies were designed, executed, and perceived across different stages of the event.

The research object consists of the communication activities and event tourism practices carried out by Rajawali Indonesia, while the research materials include promotional documents, social media assets, visual designs, internal coordination files, and audience-generated content. Consistent with Bogdan and Taylor's (1992, as cited in Nugrahani, 2008) explanation, qualitative inquiry requires direct interaction with individuals who experience the phenomenon, making purposive sampling essential in selecting informants who possess firsthand knowledge and strategic involvement.

The primary informants include Rayi, the Corporate Communication Secretary of Rajawali Indonesia Communication, who oversees message consistency and corporate-level information flow; Cellano Chandra, the Marketing Communication Manager who has been with the company for four years and is responsible for developing marketing strategies and promotional direction; and Shofia, the Social Media Specialist who manages the festival's digital communication and audience

engagement. Their insights provide an internal perspective on how brand communication was conceptualized and adjusted for the post-pandemic event context.

To enrich and validate these internal accounts, the study incorporates audience perspectives through triangulation. Among them is Noufal (@noufalzvai) from Solo, who has attended the festival three times and offers observations on communication consistency. Another triangulator, Adi Saputra (@iamadii__), traveled from Jakarta specifically to see his favorite artist, providing insight into ticketing communication and pre-event promotional clarity. Muhammad Taufik (@taufikemha), a two-time attendee from Semarang, contributes reflections on on-site communication, spatial information, and the festival environment. Meanwhile, Intan Melady (@intanmeladyy), who attended the festival in 2019 and 2023, contributes comparative insight on communication changes before and after the pandemic. Their collective experiences help cross-check and contextualize the organizers' statements, ensuring that the findings reflect both sender and receiver perspectives.

Data collection follows Creswell's (2014) principle of gathering information from multiple sources, such as interviews, documents, and observations to develop a comprehensive understanding. In-depth interviews explore how messages were developed, the rationale behind communication strategies, and adjustments after the pandemic. Document analysis includes reviewing social media posts, campaign visuals, and internal files to identify message patterns, while observational insights examine audience behavior, ambience, and spatial communication during the festival.

Data analysis adopts Miles and Huberman's (1994) interactive model consisting of data reduction, data display, and conclusion drawing. Interview transcripts, field notes, and documents were coded into thematic categories related to communication content, engagement strategies, managerial decisions, and post-pandemic adaptations. These themes were displayed in matrices and narrative summaries to identify recurring patterns, which were then interpreted through iterative verification to ensure analytical accuracy.

To ensure research credibility, the study employs source triangulation and dependability testing. Triangulation compares information from organizers, audience members, documents, and observations, supporting Creswell's (2014) view that triangulation strengthens interpretive accuracy. Dependability, based on Lincoln and Guba (1985), ensures that research procedures are logical and traceable. This is achieved through a systematic audit of methodological decisions, interview procedures, coding processes, and interpretation stages, reviewed by an external supervisor to confirm methodological consistency.

Through this methodological design, the study provides a rigorous and reliable framework for understanding how Rajawali Indonesia Communication rebuilt audience engagement and strengthened brand communication in the post-pandemic Prambanan Jazz Festival.

FINDINGS AND DISCUSSION

The findings of this study demonstrate that the implementation of the Prambanan Jazz Festival 2023 as an event tourism product follows a highly structured and integrated workflow beginning from the pre-event stage. The event preparation process does not solely focus on the technical aspects of organizing a music concert, but also encompasses the formation of the festival's image, the creation of visitor experiences, and efforts to stimulate tourist interest. This approach aligns with the event management process proposed by Goldblatt (2008), which emphasizes the importance of the research and design stages in creating meaningful and consistent event experience.

Based on information obtained from the primary informants, the pre-event process was systematically designed to include the development of creative concepts, artist selection, visual and narrative design, and the formulation of a well-structured social media publication strategy. These elements were executed with consideration of post-pandemic audience behavioral shifts, which demand clarity of information, continuity of communication, and quality assurance in event experiences. The effectiveness of these strategies was reinforced by triangulated audience insights, which revealed that the communication conveyed during the pre-event period successfully fostered a sense of trust, anticipation, and emotional readiness toward the festival. This finding aligns with previous studies on event tourism that underline the importance of the initial point of contact as a determining factor in visitors' decisions to attend a festival.

Hutabarat (2022) emphasizes that music festivals play a strategic role in music tourism by functioning not only as entertainment platforms but also as instruments of city branding that enhance destination image and tourist appeal. This concept is clearly reflected in the Prambanan Jazz Festival 2023, which not only leveraged the cultural and historical value of Prambanan Temple as its primary attraction, but also incorporated modern jazz aesthetics to create a distinctive festival identity. The fusion of heritage elements with contemporary musical expression positioned the festival as a unique cultural product that differentiates and modern creativity acted as a strong pull factor for tourists, reinforcing the destination's brand identity at both national and international levels. Consistent with the findings of Puspita (2021) and Haq et al. (2021), culture-based events demonstrate a stronger capacity to attract visitors, particularly when their narratives are communicated through visually compelling and culturally resonant promotional strategies.

Pre-Event Stages of Prambanan Jazz Festival as Event Tourism

The pre-event stage represents a strategic process that encompasses planning, conceptual development, and the formulation of the festival's identity before any public activity begins. Rajawali Indonesia Communication views this stage as essential for ensuring that the festival possesses a strong differentiation while remaining relevant to audience expectations. In the interview, Rayi, the Corporate Communication Secretary, explained that the core concept of the festival is always developed around cultural elements inherent to the Prambanan Temple. This cultural narrative is deliberately constructed to strengthen the festival's identity as a meeting point between modern musical expression and Indonesia's historical heritage.

The emphasis on cultural integration aligns with previous studies such as the Dieng Culture Festival (Sari and Kurnia, 2023) and the Lagoi Cultural Event (Sunantri and Rahayu, 2023), which demonstrate that cultural attraction and natural landscapes are central value propositions for tourists. However, Prambanan Jazz Festival advances this approach by incorporating modern aesthetic elements that make the event particularly relevant to younger audiences, urban tourists, and music enthusiasts. This combination of heritage-based visuals and modern atmosphere is widely perceived as the defining characteristic that distinguishes the festival from other music events in Indonesia.

Operationally, the organizers conducted technical mapping that included stage layout planning, audience zones, entry routes, and the arrangement of supporting facilities such as culinary areas and a kids area. These decisions were informed by evaluations of previous editions and audience feedback. For instance, Intan Melady, who attended the festival in both 2019 and 2023, noted that improvements in facilities and spatial design were particularly noticeable in the 2023 edition. Her observation suggests that the organizers not only enhanced the visual experience but also improved audience comfort throughout the festival.

From the perspective of audience planning, Cellano Chandra, the Marketing Communication Manager, explained that artist selection was carried out during the pre-event stage using analyses of audience behavior on social media. Musical preferences, artist popularity, and stylistic alignment with the festival's identity were the main considerations for assembling the line-up. This audience-centered approach corresponds with the findings of Setiawan et al. (2022), which highlight the importance of understanding audience characteristics when designing effective event communication strategies.

Audience enthusiasm for the pre-event stage was also evident in the experiences shared by Noufal and Taufik. They described how teaser releases and other pre-event content provided an initial impression of the festival's grandeur. Noufal in particular felt that the visualization of Prambanan Temple within early promotional materials enhanced the event's sense of exclusivity. Their responses reinforce the pull-factor concept proposed by Putri and Nurhidayati (2018), who argue that location appeal and visual narrative are strong motivators in event tourism.

Additionally, Adi Saputra emphasized the importance of complete and well-structured information in pre-event content. He explained that detailed information about venue access and ticketing strongly influenced his decision to attend. His perspective aligns with Zarotis (2021), who asserts that pre-event communication is crucial for shaping perceptions of safety and convenience, especially for visitors traveling from other cities.

Overall, the pre-event stage of Prambanan Jazz Festival illustrates how Rajawali Indonesia Communication does not merely design a concert, but a comprehensive tourism experience built upon audience analysis, feedback from previous editions, and a well-formulated communication strategy.

Implementation of Brand Communication Strategy in the Pre-Event Stage

The brand communication strategy for the pre-event stage of Prambanan Jazz Festival 2023 was designed to build a strong festival identity, stimulate audience interest, and provide essential information to support the tourism experience. According to the brand communication indicators proposed by Kertamukti (2015), effective brand communication includes content relevance, consistent message updates, and the selection of appropriate endorsers or communicators. Rajawali Indonesia Communication applied all three principles comprehensively during the pre-event period.

In terms of content relevance, the organizers emphasized the integration of Prambanan Temple's visual heritage with the modernity of jazz as the central message. This is not merely an aesthetic choice but a strategic positioning intended to reinforce the festival's identity as a cultural-musical event. This finding aligns with Wear et al. (2023), who argue that consistent and authentic visual identity enhances the credibility of event branding in the eyes of the audience.

Consistent content updates were executed through a publication calendar arranged by Shofia and the social media team. The publication pattern included teasers, line-up announcements, venue access guides, and behind-the-scenes preparations. This rhythmic communication flow maintained audience engagement and built anticipation over time. The approach supports the findings of Setiawan et al. (2022), who emphasize the importance of communication rhythm in sustaining audience enthusiasm.

Furthermore, the selection of artists as endorsers was a strategic move to strengthen the festival's brand image. According to Cellano, artists were chosen not merely based on popularity but also on the alignment between their musical style and the festival's values. This strategic alignment corresponds with Haq et al. (2021), who highlight the importance of matching public figures with the identity of heritage-based tourism destinations.

Pre-event content publication also demonstrated the organizers' ability to evoke emotional attachment. Intan Melady stated that documentation from previous editions created a sense of nostalgia that influenced her decision to return in 2023. This indicates that content strategies were not only shaping expectations but also fostering emotional connections. This finding aligns with Ermawati (2021), who explains that emotional imagery in tourism branding significantly contributes to audience loyalty.

Meanwhile, the experiences of Noufal, Adi, and Taufik show that the success of the pre-event strategy also lies in the clarity and structure of the information provided. From ticketing flow to venue facilities, the brand communication strategy was designed to instill a sense of trust and certainty among audiences. Their perspectives reinforce Zarotis's (2021) argument that pre-event information plays a critical role in tourists' decision-making.

Overall, the brand communication strategy during the pre-event stage of Prambanan Jazz Festival demonstrates Rajawali Indonesia Communication's capability to construct a consistent narrative, strong visual identity, clear information flow, and emotional engagement with the audience. This approach effectively integrates communication theory, previous research findings, and empirical audience experiences into a cohesive and impactful pre-event strategy.

During-Event Stages of Prambanan Jazz Festival as Event Tourism

The during-event stage represents the core phase of the Prambanan Jazz Festival 2023, where all concepts, strategies, and planning developed during the pre-event phase are translated into a tangible experience for the audience. At this stage, Rajawali Indonesia Communication focuses on technical execution, operational management, and the implementation of direct communication strategies at the event site. The audience's real-time experience becomes a crucial indicator of event tourism success, as it determines visitor satisfaction and strengthens the festival's image as a music tourism destination with a distinctive cultural character.

According to Rayi, the Corporate Communication Secretary, the during-event phase is designed to ensure that the festival atmosphere conveys a sense of safety, comfort, and

memorability. Managing audience flow, organizing entry and exit routes, and ensuring the availability and accessibility of supporting facilities constitute the primary priorities of the organizers. Rayi explained that the stage layout, culinary zones, communal areas, and sanitation facilities were designed to facilitate seamless mobility for visitors. This approach aligns with the findings of Zarotis (2021), who emphasizes that accessibility and clarity of venue facilities have a direct impact on participants' overall satisfaction in event tourism settings.

Marketing Communication Manager, Cellano Chandra, further explained that during this phase, the role of the communication team becomes highly critical in monitoring situational dynamics on the ground. The team must ensure that all information disseminated via loudspeakers, digital screens, or social media remains consistent, responsive, and aligned with real-time conditions. In situations where schedule adjustments or technical disruptions occur, the communication team must immediately relay clear and structured updates. This real-time communication practice reflects the theoretical perspective of Setiawan et al. (2022), who highlight the necessity of adaptive communication in event tourism to minimize confusion and prevent dissatisfaction among attendees.

The atmosphere created during the festival functions as a central component of the tourism experience. Prambanan Jazz Festival is known not only for showcasing national and international musicians but also for presenting a strong cultural tone through the visualization of Prambanan Temple as the stage backdrop (as shown in Figure 2). The architectural beauty of the temple illuminated with stage lighting produces a captivating artistic ambience. Noufal, who has attended the festival three times, described the presence of the temple as creating an almost sacred atmosphere that distinguishes the festival from other musical events. His experience aligns with the findings of Puspita (2021), who argues that cultural elements incorporated into artistic events shape emotional experiences and deepen audience engagement.



Figure 2. A modern music festival with a temple backdrop presents a magical nuance of unique cultural heritage
(source: Juno, 2023)

Meanwhile, Intan Melady highlighted that the sense of connection between performers and the audience felt more intimate due to the stage design, which managed to remain grand while promoting closeness. She emphasized that the lighting design, sound quality, and performance execution contributed significantly to enhancing the audience's overall emotional impression. Her reflections reinforce the theory proposed by Wear et al. (2023), which states that multisensory enhancement is a key strategy for elevating event quality, particularly within event tourism that requires emotional immersion.

From an operational perspective, Taufik praised the effectiveness of the security arrangements and the responsiveness of the on-site staff. He observed that security personnel and volunteers

were easily accessible and proactive in providing assistance, which fostered a sense of safety among visitors. His account illustrates Rajawali Indonesia's ability to implement efficient crowd control and service management. This execution aligns with Zarotis (2021), who identifies service quality and safety as two fundamental indicators that shape participant loyalty in event tourism.

Additionally, the presence of Pasar Kangen and curated culinary zones served as cultural enhancers that deepened the tourism value of the event. Adi Saputra noted that the inclusion of traditional Yogyakarta cuisine enabled visitors from outside the region to experience local culture through food. His perspective demonstrates the organizers' success in integrating cultural tourism components into the festival experience. This mirrors the discussion by Sunantri and Rahayu (2023), who argue that successful culture-based events combine performing arts, local traditions, and culinary experiences into a cohesive conceptual framework.

Overall, the during-event stage of Prambanan Jazz Festival effectively integrates technical, aesthetic, and cultural components into a strong tourism experience. The diverse perspectives of festival attendees indicate that the event functions not merely as a music concert but as a cultural tourism experience that provides distinctive emotional and sensory value. The combination of the temple backdrop, high-quality performances, clear information flow, and operational professionalism demonstrates how the during-event stage plays a central role in shaping positive perceptions of the festival.

Implementation of Brand Communication Strategy in the During-Event Stage

The brand communication strategy implemented during the festival was designed to reinforce Prambanan Jazz Festival's identity as an event that fuses jazz music, performing arts, and cultural tourism. Rajawali Indonesia Communication employed strategies that were adaptive, interactive, and experience-driven. Every communication activity during this stage aimed to maintain the relationship between the event brand and its audience, ensure consistency of information on-site, and cultivate an atmosphere that strengthens positive perceptions of the festival.

One of the core strategies was direct communication through multiple channels, including loudspeakers, digital screens, venue signage, and real-time social media updates. Rayi explained that the communication team prepared key messages to guide audience movement, announce schedule changes, and encourage participation in interactive activities. This two-way communication approach reflects Kertamukti's (2015) explanation of the importance of direct interactions in reinforcing brand identity and establishing emotional bonds with the audience.

In terms of situational monitoring, Cellano described how the communication team conducted continuous field observations to anticipate issues such as long queues, ticketing delays, or artist-related constraints. When such issues emerged, the team immediately coordinated with the operational division and communicated updates to prevent confusion. This responsive communication aligns with the risk-management perspective in event marketing described by Setiawan et al. (2022), who emphasize that rapid and precise adaptive communication safeguards participant satisfaction.

One of the festival's most effective communication strategies was the use of visual heritage as a unifying identity element. Lighting effects directed at Prambanan Temple, stage designs incorporating Javanese cultural symbols, and the harmony between jazz music and historical surroundings created an immersive sensory experience. Noufal described this visually rich environment as feeling like a modern ritual infused with cultural symbolism. His account corresponds with Puspita (2021), who found that culturally integrated artistic elements generate memorable and emotionally impactful audience experiences.

Brand communication also manifested through musician-audience interactions. Several performers encouraged sing-alongs, expressed admiration for the cultural significance of Prambanan Temple, and shared moments from the festival on their social media platforms. Intan noted that these interactions strengthened the emotional bond between the audience and the festival, contributing to the sense of exclusivity and personal involvement. This mirrors the argument by Haq et al. (2021), who assert that public figures aligned with the cultural identity of an event enhance the event's position as a cultural tourism destination.

Additionally, supporting activities such as Pasar Kangen, photo zones, and curated culinary areas formed an integral part of the brand communication strategy. Visitors could experience

Javanese culture through traditional food, nostalgic market settings, and interactions with local vendors. Adi described these zones as making the festival feel complete and culturally rich, transforming it from a concert into a broader tourism experience. This aligns with Sari and Kurnia (2023), who emphasize the importance of integrating cultural elements into event tourism to serve as the main attraction.

The effectiveness of the brand communication strategy in the during-event stage is evident in the organizers' ability to create a consistent, aesthetically engaging atmosphere while addressing the informational needs of the audience. The integration of direct communication, heritage-based visuals, and multisensory experiences demonstrates how Rajawali Indonesia strengthens the festival's identity as a cultural tourism brand. Thus, the during-event stage is not only a phase of technical execution but also a critical moment for building audience trust and loyalty toward the Prambanan Jazz Festival brand.

Post-Event Stages of Prambanan Jazz Festival as Event Tourism

The post-event stage represents a critical component in the implementation of the Prambanan Jazz Festival 2023, as it determines how the festival is evaluated, remembered, and sustained in the long term. Rajawali Indonesia Communication views this phase as a strategic moment to strengthen the festival's brand image, curate documentation, and cultivate long-term relationships with the audience. Furthermore, the post-event phase serves as an essential platform for internal evaluation, informing improvements for the following year. Within the broader context of event tourism, the post-event stage plays a strategic role in transforming a temporary experience into a lasting memory that encourages repeat visitation and ongoing audience engagement.

According to Rayi, the Corporate Communication Secretary, several days after the festival concludes, the organizing team immediately begins collecting evaluative data through media monitoring, public sentiment analysis, service quality assessments, and a review of the effectiveness of all communication activities. This evaluation process is carried out to understand how the festival was received by its audience and to determine the level of alignment between the event's execution and the objectives established during the pre-event planning stage. This practice reflects Zarotis' (2021) conceptualization of post-event evaluation as a key indicator for measuring the success of tourism-based experiences.

From the audience's perspective, the post-event stage carries a substantial emotional dimension. This is evident in the reflections of Intan Melady, who stated that the post-event documentation—such as highlight videos and photographic recaps—prompted her to relive the atmosphere and emotions she felt during the festival. For Intan, post-event content evokes a sense of nostalgia, thereby strengthening her emotional connection to the festival. This aligns with Wear et al. (2023), who argue that post-event visual representations contribute significantly to reinforcing audience attachment to an event brand.

Similarly Noufal, who has attended the festival three times, described post-event content as a tool for assessing how the festival evolves each year. He noted that the 2023 edition offered more refined visual arrangements and improved crowd management compared to previous years. His reflections demonstrate how post-event assessments can function as an avenue for audiences to evaluate the professionalism and development of the organizers. A comparable perspective is presented by Puspita (2021), who emphasize that the post-event stage in culture-based festivals often serves as a key parameter in measuring event sustainability and consistency across annual editions.

For attendees like Adi Saputra, the post-event phase also provides a means to share their experiences with friends and social media followers. He stated that the availability of official documentation greatly supported his ability to extend the festival's impact into broader digital spaces. Within the realm of event tourism, this pattern reflects the logic of electronic word of mouth (e-WOM), where post-event participants become active communicators contributing to the long-term strengthening of a tourism brand. This finding aligns with Haq et al. (2021), who highlight the significance of post-visit promotion by attendees as a form of authentic destination branding.

Triangulated with perspectives from multiple audience members, the post-event stage of Prambanan Jazz Festival emerges not merely as a technical evaluation process but as a space where

emotional and digital bonds between the festival and its audience continue to grow. These bonds serve as crucial intangible assets that support the long-term sustainability of the festival.

Implementation of Brand Communication Strategy in the Post-Event Stage

During the post-event stage, Rajawali Indonesia Communication implements a brand communication strategy focused on documentation management, public perception analysis, and relationship building with the audience. This strategy is designed to ensure that the festival's brand remains relevant and memorable even after the event concludes. According to Kertamukti (2015), post-event brand communication is necessary to maintain brand continuity through activities that sustain consumer memory and reinforce brand recall.

One of the key efforts undertaken is the release of official documentation, including highlight videos, curated photo collections, and selected performance clips. Shofia, the Social Media Specialist, explained that all documentation is curated based on moments that best represent the festival's atmosphere. She emphasized the importance of featuring iconic elements of the event, particularly the fusion of the stage setting with the heritage backdrop of Prambanan Temple. This approach aligns with Ermawati (2021), who found that post-event visual content enhances emotional impressions and strengthens audience loyalty toward tourism brands.

Beyond documentation, post-event communication also includes the expression of gratitude to audiences, sponsors, musicians, and local government partners. Rajawali Indonesia acknowledges that such gestures of appreciation are essential for cultivating long-term relationships and sustaining a professional brand image. Similar practices are observed in cultural events such as the Dieng Culture Festival, as discussed by Sari and Kurnia (2023), who argue that continued documentation and public appreciation are among the primary determinants of annual festival success.

For internal evaluation, Cellano explained that the organizing team conducts a comprehensive review of the festival by examining survey data, public feedback, and insights derived from social media monitoring. This systematic, evidence-based approach is used to identify areas for improvement and to guide planning for subsequent editions. This aligns with Setiawan et al. (2022), who assert that event tourism management must rely on data-driven evaluation to strengthen quality and consistency over time.

Audience testimonials also play a central role in post-event communication strategies. Taufik noted that he received a digital survey from the organizers, which allowed him to express impressions, critiques, and suggestions. Such practices reflect contemporary event tourism principles that encourage audience participation in evaluative processes to promote a sense of shared ownership and community involvement.

In addition, the post-event strategy emphasizes the maintenance of digital engagement between the festival and its audience. Rajawali Indonesia continues communication through follow-up posts that archive memorable moments, release teasers for the upcoming edition, or highlight quotes from musicians. This sustained communication effort is essential for maintaining top-of-mind awareness, consistent with Wear et al. (2023), who emphasize that ongoing digital communication extends the lifespan of an event brand in public consciousness.

Overall, the brand communication strategy implemented during the post-event stage operates not merely to conclude the festival cycle but to ensure that the Prambanan Jazz Festival brand remains alive in audience memory, relevant within digital spaces, and prepared for its next planning phase. The post-event stage thus becomes a bridge between one edition of the festival and the next, reinforcing continuity and audience loyalty.

Prambanan Jazz Festival 2023 Communication Model

As shown in Figure 3, the communication model of the Prambanan Jazz Festival 2023 illustrates the systematic relationship between brand communication strategies and the implementation of event tourism carried out by Rajawali Indonesia Communication. This model demonstrates that the success of a music festival is not solely determined by operational aspects but also by how the organizers shape perceptions, construct experiences, and maintain audience engagement through a continuous flow of communication activities. The diagram shows that brand communication serves as the foundational element driving the entire event cycle, from the pre-event stage, to the during-

event stage, to the post-event phase, before culminating in the audience's interpretation of the Prambanan Jazz Festival as a large-scale jazz music event.

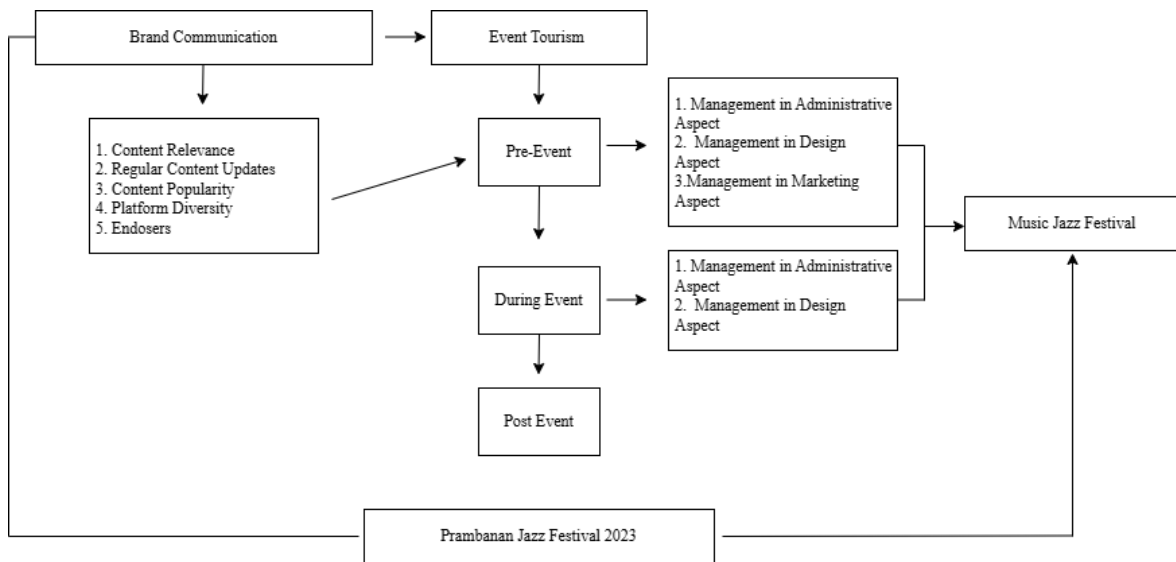


Figure 3. The Communication Model of Prambanan Jazz Festival 2023 (Source: Authors' analysis)

At the outset, the model positions brand communication as the factor that influences how event tourism is perceived and responded to by prospective visitors. Rajawali Indonesia employs five key components of brand communication, such as content relevance, consistent content updates, content popularity, multi-platform dissemination, and the strategic use of endorsers or guest performers. Each of these elements plays a strategic role in building psychological attachment among the audience. Rayi, the Corporate Communication Secretary, emphasized that consistent and relevant content is the primary reason the festival continues to sustain public interest each year. This is evident when the official festival account begins releasing visual teasers, behind-the-scenes footage, and line-up announcements that stimulate curiosity. According to Rayi, such content functions not merely as information but as a mechanism for building expectations and pre-event experiences.

Rayi's explanation is reinforced by the triangulators' experiences. Noufal, for instance, described how the festival's management of visual elements on social media, including color tones, typography, and music selection, creates a recognizable aesthetic standardization. Meanwhile, Intan Melady reflected that consistent content updates made her feel as though she was "*following the journey of the event,*" rather than simply attending it as a spectator. These observations align with Keller's (2013) concept that consistent brand communication strengthens collective memory and enhances brand salience in the minds of consumers.

The model then connects brand communication to the three stages of event tourism: the pre-event, during-event, and post-event phases. In the pre-event stage, brand communication strategies work in tandem with event management aspects such as administration, design, and marketing. Together, these components form an operational structure that ensures communicative messages are translated into tangible event experiences. Cellano Chandra, the Marketing Communication Manager with four years of experience at Rajawali Indonesia Communication, explained that close collaboration between the design and marketing teams is crucial to ensure that visual elements, such as digital posters, merchandise, and spatial arrangements, align with the festival's identity. He emphasized that the Prambanan Jazz Festival does not merely sell concerts; it sells an atmospheric experience characterized by modernity, elegance, and harmony with the heritage of Prambanan Temple.

Previous research has shown that the integration of brand communication and event management is a key determinant of success in event tourism. Sari and Kurnia (2023) argued that

consistent visual packaging played a significant role in strengthening the cultural appeal of the Dieng Culture Festival. Similarly, findings by Puspita (2021) on the Ubud Village Jazz Festival revealed that the event's success was not solely due to music quality but also to how local identities were visually represented in promotional materials. These parallels indicate that the communication model of the Prambanan Jazz Festival 2023 aligns structurally with various successful cultural and music events in prior studies.

As the model progresses into the during-event phase, it illustrates how administrative, design, and marketing management continue to operate to ensure high-quality visitor experiences. At this point, communication strategies extend beyond promotional content and manifest in the delivery of experiences that align with the brand promise. Taufik, one of the triangulators, shared that the well-organized layout, clear signage, and supporting activities such as Pasar Kangen and the Kids Area demonstrated the organizers' understanding of holistic experience design. For him, what he encountered on-site matched the expectations formed through social media. This alignment between expectation and experience is the core of brand experience.

In the post-event stage, the model shows that communication does not cease when the event concludes. Rajawali Indonesia Communication continues to manage post-event content such as recaps, photo publications, aftermovie releases, and appreciation messages to audiences. These outputs serve to reinforce emotional memory. Adi Saputra, for example, noted that the 2023 festival aftermovie made him *"feel as though he was present at the event again."* This emotional resonance aligns with Schmitt's (1999) concept of experiential marketing, which suggests that emotional experiences help brands maintain long-term closeness with consumers. The model also illustrates that the post-event phase shapes public perception of the overall festival, ultimately strengthening the festival's position within the category of jazz music events.

In its final component, the model depicts how all these interconnected processes converge into the Meaning-Making of the Prambanan Jazz Festival 2023. This meaning is not solely constructed by the organizers but is co-created through audience experiences, expectations, and interactions with the festival's content and atmosphere. This mirrors the findings of Setiawan et al. (2022), who argue that event marketing is capable of cultivating audience engagement that results in diverse interpretations while remaining aligned with a unified brand identity.

The communication model of the Prambanan Jazz Festival 2023 highlights that the festival's success is determined not only by the quality of the performers or the scale of the stage but by the robust integration between brand communication and event tourism management. The model demonstrates that each stage, pre-event, during-event, and post-event, is filled with communicative processes that reinforce one another. Through the presentation of relevant content, strong visual management, consistent interaction, and immersive on-site experiences, Rajawali Indonesia Communication successfully constructs a festival that is not merely a musical spectacle but also a high-value cultural tourism experience.

CONCLUSION

The findings of this study demonstrate that Rajawali Indonesia Communication implemented brand communication in a way that effectively supported the execution of the Prambanan Jazz Festival 2023 as a post-pandemic event tourism initiative. The strongest implementation occurred during the pre-event stage, where the organizers successfully built anticipation through relevant, consistent, and visually cohesive content. By integrating the cultural heritage of Prambanan Temple with modern jazz aesthetics, the festival established a distinctive hybrid identity that not only enhanced brand positioning but also attracted audiences seeking cultural, experiential, and musical value. This unique cultural-modern synthesis represents one of the key contributions of the study, offering new insight into how heritage-based event tourism can be communicated in contemporary formats.

During the event, brand communication shifted into experience-driven interaction, where the alignment between online messaging and on-site execution played a significant role in shaping visitor satisfaction. The clarity of operational information, crowd management, and the multisensory environment reinforced the brand promise communicated in the pre-event stage. This congruence

shows the importance of integrating communication and operational management to sustain audience trust and deliver a cohesive tourism experience.

The post-event stage, however, revealed areas that require improvement. Engagement across digital platforms declined significantly after the event, suggesting that Rajawali Indonesia has yet to optimize post-event communication as a tool for sustaining audience loyalty and building long-term cultural value. Strengthening this stage would not only extend the festival's digital presence but also enhance its competitiveness within Indonesia's cultural tourism landscape.

The study's limitations include its focus on a single festival edition and its reliance on qualitative data from selected informants, which may not fully represent the diversity of audience perceptions. Future research could adopt comparative or longitudinal approaches to explore communication strategies across different cultural festivals or multiple years of Prambanan Jazz Festival. For practitioners, the findings underline the importance of maintaining consistent post-event engagement and communicating thematic concepts more clearly to strengthen audience retention and reinforce the festival's identity as a leading cultural tourism event.

References

- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). SAGE Publications.
- Ermawati, K. C. (2021). Peranan produk wisata dan brand strategy terhadap minat kunjungan wisatawan di The Heritage Palace Sukoharjo. *Sabbhata Yatra: Jurnal Pariwisata Dan Budaya*, 2(2), 146–155. <https://doi.org/10.53565/sabbhatayatra.v2i2.366>
- Finahari, N., Rubiono, G., & Qiram, I. (2019). Analisis potensi Tari Gandrung Banyuwangi sebagai tarian wisata olahraga (sport tourism). *Prosiding Seminar Nasional IPTEK Olahraga (SENALOG)*, 2(1), 6–10. <https://ejournal.unibabwi.ac.id/index.php/semnassenalog/article/view/544>
- Gains, N. (2014). *Brand esSense: Using sense, symbol and story to design brand identity*. Kogan Page.
- Goldblatt, J. J. (2008). *Special events: The roots and wings of celebration* (The Wiley Event Management Series, 5th ed.). John Wiley & Sons.
- Haq, F., Seraphim, J., & Medhekar, A. (2021). Branding heritage tourism in Dubai: A qualitative study. *Advances in Hospitality and Tourism Research (AHTR)*, 9(2), 243–267. <https://doi.org/10.30519/ahtr.782679>
- Hutabarat, P. M. (2022). Music tourism potential in Indonesia: Music festivals and its role in city branding. *Journal of Indonesia Tourism and Policy Studies*, 7(1), 5. <https://doi.org/10.7454/jitps.v7i1.278>
- Juno (2023, Juni 27). Rundown dan daftar artis Prambanan Jazz Festival 2023. *Baca Jogja*. <https://bacajogja.id/2023/06/27/rundown-dan-daftar-artis-prambanan-jazz-festival-2023/>
- Keller, K. L. (2013). *Strategic brand management: Building, measuring, and managing brand equity* (4th ed.). Pearson Education.
- Kertamukti, R. (2015). *Strategi kreatif dalam periklanan: Konsep pesan, media, branding, anggaran*. RajaGrafindo Persada.
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. SAGE Publications.
- Miles, M. B., & Huberman, M. A. (1994). *Qualitative Data Analysis: An expanded sourcebook* (2nd ed.). SAGE Publications.
- Nugrahani, F. (2008). *Metode penelitian kualitatif dalam penelitian pendidikan bahasa*. Cakra Books.
- Puspita, N. (2021). Development strategy of music tourism: Ubud Village Jazz Festival as community-based event in Ubud, Bali. *Journal of Tourism Destination and Attraction*, 9(1), 27–36. <https://doi.org/10.35814/tourism.v8i2.1886>
- Putri, D. A. M., & Nurhidayati, H. (2018). Faktor pendorong dan penarik wisatawan Terhadap Jazz Gunung Bromo sebagai atraksi music tourism di Jawa Timur. *Journal of Tourism Destination and Attraction*, 6(1), 26–38. <https://doi.org/10.35814/tourism.v6i1.761>
- Sari, T. Y., & Kurnia, H. (2023). Melestarikan event Dieng Culture Festival sebagai wujud kearifan lokal di masyarakat dataran tinggi Dieng. *SINDANG: Jurnal Pendidikan Sejarah Dan Kajian Sejarah*, 5(2), 58–62. <https://doi.org/10.31540/sindang.v5i2.2199>
- Schmitt, B. (1999). Experiential Marketing. *Journal of Marketing Management*, 15(1–3), 53–67. <https://doi.org/10.1362/026725799784870496>

- Setiawan, Romi, Wibisono, D., & Purwanegara, M. S. (2022). Defining event marketing as engagement-driven marketing communication. *Gadjah Mada International Journal of Business*, 24(2), 151–177. <https://doi.org/10.22146/gamaijb.63788>
- Srihirun, J., Khiewpan, R., Klaysikaew, K., Choeyada, N., & Panyasit, K. (2023). The causal relationship model of the best practice for SMEs of the Thai tourism industry in crisis and business continuity. *Arts of Management Journal*, 7(2), 749–769. <https://so02.tci-thaijo.org/index.php/jam/article/view/263307>
- Sunantri, Y., & Rahayu, I. (2023). Analysis of cultural-based tourism event in Lagoi. *Jurnal Ekonomi, Sosial & Humaniora*, 4(12), 11–20. <https://jurnalintelektiva.com/index.php/jurnal/article/view/981>
- Visitingjogja (2022, December 22). The Magical Experience. *Visiting Jogja*. <https://visitingjogja.jogjaprov.go.id/38523/prambanan-jazz-9-2023-789141516-juli-2023/>
- Wijaya, B. S. (2020). Integrated brand communication (IBC): Maximizing the voice, minimizing the noise. *Jobmark: Journal of Branding and Marketing Communication*, 1(2), 112–125. <https://doi.org/10.36782/jobmark.v1i2.186>
- Wear, N. H., Sistianinggaluh, W., & Rubiyanto, R. (2023). Mendobrak stigma negatif: Rebranding sebagai pendekatan strategis dalam mengukuhkan kepercayaan konsumen. *Cakrawala Repositori IMWI*, 6(5), 1642–1662. <https://doi.org/10.52851/cakrawala.v6i5.491>
- Zarotis, G. F. (2021). Event management and marketing in tourism. *Global Academic Journal of Humanities and Social Sciences*, 3(2), 75–81. <https://doi.org/10.36348/gajhss.2021.v03i02.001>