

Custom Culture Event Marketing as a Brand Community Creativity

Nashrudin Latif^{1*}, Ferry Hariawan², Bayu Rama Laksono³

^{1,2,3}Faculty of Economics and Business, PGRI Adi Buana University Surabaya

e-mail: nashrudin@unipasby.ac.id¹

* Corresponding Author: E-mail: nashrudin@unipasby.ac.id

ARTICLE INFO

Received November 2021

Accepted November 2021

Published December 2021

Keywords: Brand Strategy, Brand Community, Custom Culture, Event Management.

ABSTRACT

The purpose of this study is to describe kustom cultural events as a form of branding program from Retro Classic Cycles Jogjakarta and House of Customland Surabaya. During the event, we saw a touch of creative creation of the kustom kulture brand community. This study uses a qualitative method. Data were obtained based on observations and interviews with several people involved in the annual kustom kulture event. In addition, the researcher also developed data collection by looking at the social media managers of Retro Classic Cycles and House of Customland. Research findings show that there are efforts to develop brand communities, initiators routinely carry out annual activities in kustom cultural events. The kustom kulture event presents creative culture from a variety of artistic collaborators, both fine art and motor builder, which inclusively makes event collaborators really enjoy and actively participate in displaying their artworks as a medium for creativity exhibitions. Originality shows that kustom culture events are used as community media for kustom culture activists Retro Classic Cycles and House of Customland, as an effective way to build a certain identity of a community, so as to increase public knowledge about kustom kulture. Therefore, the quality and quantity of kustom cultural events can be increased according to the differences and novelty of the theme of the event being held.

Introduction

Organizing the annual event of a brand community becomes a ritual in itself offering cultural values [1]. The existence of a brand community is being built and maintained for a community identity [2]. Event activities develop brand identity through a series of brand marketing processes [3]. The activity of marketing a variety of kustom cultural arts is a learning education. Learning about how kustom cultural arts works through the art of driving and other variants is realized in a joint event in a city. Therefore, event marketing in a city is one way to create city brand activities.

Marketing events are periodically held annually by kustom cultural community activists such as Retro Classic Cycles Jogjakarta at the Kustomfest 2021 event and House of Customland Surabaya at the Customland 2021 event. The creative concepts of the two have similarities and differences. The similarity of the concept of the event that was built

by the two initiators of kustom cultural activities is that they both carry the theme of kustom culture which is adopted from the art of driving Western culture to share knowledge, thoughts, and actions of the art of driving. However, the two have significant differences. The concept of kustom cultural events carried by Kustomfest with the theme "Ride and Drive" focuses on roadshows of kustom motorcycle art exhibitions to several cities, starting from Jakarta, Bandung, Purwokerto, Semarang, Solo, Surabaya, Blauran National Park and Bali. The duration of the exhibition in each city takes one full day, where the event begins by driving along the city road to the event location. The event location is filled with kustom festival film screenings, talk shows and kustom motorcycle event assessments. Meanwhile, the concept of a kustom cultural event from the House of Customland carries a Javanese-centric theme, namely "Nala Wahana Trusing Hyang". The location for the kustom cultural exhibition is only in the city of Surabaya with a duration of four days and is filled with art exhibitions with kustom motorbikes.

Event marketing is part of creativity, as the main capital in being competitive [4]. The creative economy in kustom cultural events provides motivation to provide creative space and create its own market to work in the art of driving and have an impact on economic activities. The development of creative industries is strived to produce a positive business ecosystem, creativity and innovation in competitive advantage and social impact in the interaction of the brand community.

Research Methods

Qualitative methods [11] were used in the research of kustom cultural events. The output produced descriptively is obtained from written and oral statements and observations of the behavior of the object under study on kustom cultural event activists. Making good descriptions of pictures, writings, factual and accurate related to phenomena studied systematically. The systematic study concerns the kustom cultural community in terms of human groups, objects, the existence of conditions, thoughts and events that surround it on the marketing of events which are held annually periodically. The research objects were selected for kustom cultural activists at creative driving events and other works of art at the 2021 Kustomfest and Customland events in Surabaya.

Result and Discussion

Theoretical framework: This study examines creative patterns of event marketing management for kustom cultural activities and their willingness to participate. The literature review is limited to how events marketing management constructs [4] packaged according to the capacity of each brand community.

a. Event Marketing

The event marketing communication strategy [5], was originally chosen to respond to changes in the marketing environment and consumer behavior. Event marketing is used to determine the characters or events that are described to be known by the public, so that the ability to attract media coverage and engage consumers is needed by a company, in order to meet the needs of improving the company's image and promoting the products or services offered. The marketer conveys a special message [6], through

event marketing both internally and externally to the audience, to stimulate consumer buying decisions and get potential consumers to increase sales and at the same time build a company image.

Various forms of event marketing, in some studies, have their own characteristics [7]. Event marketing field studies with consumer participation on brand equity, involve trade show activities, street events, store fairs and certain events that require sponsorship and consumer presence to build brand attitudes and increase brand equity. Other studies review the study of text-based event design and interpretation as a source of information for event marketing studies. Event design starts from internal and external event announcements, volunteer recruitment, introduction of new products or services, organizational channels used, formation of agency collaborations and to event management. Event studies show findings on a series of activities such as information technology, e-business outsourcing projects, cloud computing and open alliances, capable of producing a measurement of the effectiveness of each event marketing activity. The positive impact generated by event marketing activities focused on business performance and the value of a brand equity has been quantitatively proven [8]. Our research illustrates how the creative process of kustom cultural event marketing activities is constructed from the various types and desires of consumers and event collaborators.

b. Consumer Willingness

One indicator of customer willingness in maintaining the sustainability of the company-customer relationship is the behavioral intention of the customer [6]. The allocation of financial needs in an effort to retain customers is prioritized over finding new customers. Actual behavior by knowing behavioral intentions is a valid indicator. Therefore, the willingness of consumers to participate in event marketing, in this case art collaborators and connoisseurs of kustom culture, is considered an important response in their involvement in kustom cultural events.

c. Brand Community

Brand communities are born by the communal needs of the conception of human behavior. Where the brand community [9] is seen as an active interpretation function where the importance of negotiating the social meaning of the brand continues to change according to the context. Where the context of the relationship that is built is the relationship between the brand - customer and the relationship between community members [10]. The form and function suggested in the brand community is first an awareness of the good; where each member recognizes the importance of building a sense of belonging, creating and directing a community of related brands; second, the existence of rituals and traditions of togetherness; where the members involved share their knowledge and experience in expressing mutually agreed behavior uniquely in a community founded on the principle of togetherness; and third, moral ownership is responsible to other people; meaning that community members are obliged to maintain the provisions and laws imposed by the community.

Result and discussion

a. Event Marketing as Educational and Cultural Customization

The marketing of the two major community events from Retro Classic Cycles Jogjakarta at the Kustomfest 2021 event and the House of Customland Surabaya at the Customland 2021 event, shows the effort to introduce the concept of thinking, movement and kustom culture action. Knowledge transfer about kustom culture is part of a marketing strategy-oriented exploration. Event marketing strategy [5] to offer a certain character of a product or service that is custom. The nature of kustom in event marketing both initiators is the art of kustom motorcycle riding. At a certain segment level, a mutually beneficial relationship is needed between the company and its customers, both individually and in groups. Kustom culture begins with value proposition adjustment [12]. The goal is the adjustment of the offer or some portion of the value provision to the specific terms proposed by the customer. This means that the approach used is not a one-size-fits-all value proposition for mass needs, so everything is tailored to customer wants and needs. The consequence is to make the company aware of responsiveness to the different needs of customers in a unique way according to very different characters. Of course, the customization approach has real implications for high costs and increased revenue. Therefore, a customized marketing strategy [13] is able to generate a competitive advantage and be able to attract the attention of customers. However, considering the high cost of customization for certain price sensitive customers and the company as a producer, it will reduce the economies of scale, due to the increased cost per unit of product offered.

Customization has become the new norm in the business world. Event marketing is a medium for promoting kustom cultural products or services. Exhibitions of kustom motorcycle art products are often used as an effort to make customers recognize their specific needs and have character. The company adapts according to the needs of customers and suppliers. The adaptive function has the power to build a close relationship and is difficult to break, due to the emotional closeness between the product purchased, the producer and the customer's psychology. Flexibility in using organizational processes and structures requires the ability and availability to adapt to each part of the customer's special offer individually. The flexibility of creating a variety of value propositions can be achieved at a limited cost.

The variation of the value proposition of the art of driving in the marketing of kustom cultural activists shows the existence of a community. The community movement poured into the kustom motorcycle art festival creating an event management relationship with the kustom motorcycle builders. The media festival exhibits artwork and markets kustom motorcycle products. Kustom culture in other works of art in the form of fine art, painting, photography, literacy, music and others from collaborators is given space to work. The collaboration of joint events demonstrates the involvement of the creative industry with customers and art creators.

b. Consumer Willingness as Creative Work Collaboration

The marketing of Kustomfest and Customland 2021 events is a cultural movement with a creative collaborative approach. Cultural movements are based on the activity of sharing and exchanging meaning between human interactions in it, where efforts to influence and be influenced occur in a cultured society. Kustom cultural materials are empowered through creative practices, shared and experienced by

members of their community [10]. Institutionally, creative industries consist of two groups, namely cultural production, where the practice is in the form of music, libraries, performing arts and audio-visual, printing and publishing, as well as media broadcasting production; and creative services, which is a combination of consumer and corporate creativity including digital and internet services, advertising and art design. This creative class encourages and has an impact on economic growth, so the government develops a creative brand strategy to attract investors' interest in the creative world by increasing creative-based creatives. Creativity development helps people as consumers and producers to reflect, identify and pursue their creative goals in a cultural context [14].

The Kustomfest and Customland events resulted from a collection of the creativity of art collaborators. The mass involvement of event collaborators shows the willingness of consumers as producers as well as creative services to be directly involved. The involvement of other consumers as connoisseurs of the event was created with promotions on the website and social media. Collaborators and connoisseurs of art are specific consumers of kustom culture. The strategy of building the creativity of Kustomfest and Customland aims to support and realize creative practices in building creativity of kustom culture. Collaboration opportunities by providing creative opportunities in both events to engage in shared experiences drive innovation and enhance the sustainability of the kustom culture creativity ecosystem.

c. Brand Community as a Marker of the Structure of the Art of Driving Community

The Kustomfest and Customland event brand communities in 2021 as a special community regardless of the geographical aspect and based on the structure of social relations among admirers of the kustom cultural community brand. Signs [10] are clearly observable at the annual event, which shows the sharing of awareness, rituals and traditions, and the development of moral responsibility. Markers share awareness about knowledge and membership have their own distinct community collectively in other societies. One of them is the ownership of the art of riding a kustom motorbike which shows the differences in the style of motorbikes from most, where the similarity of these attributes has an impact on the understanding of one particular community to be different from other communities. Rituals and traditions involve behavioral values that are developed according to community approval, one of which is the use of friendly greetings. Meanwhile, moral responsibility is created to make community members involved in maintaining the existence and use of community standards that are adhered to in a sustainable manner.

Brand communities are built from within the community. The construction of a brand community is understood as the personal investment of its group members and the relationships between its members. Communal spirit and community experience are collectively created as a collective experience. Differences between communities are based on their origin, and not on their meaning. Where Kustomfest started from a kustom motorcycle festival and Customland started from a riding art exhibition with collaborators of various other works of art. Where the origin still shows the social identity of the community through communal behavior and the interaction of community members, while the meaning is appreciated by social media. Brand cult as

an in-depth practice of demonstrating devotion to a brand is explored as a religious pattern.

The Kustomfest and Customland brand festivals are defined as events with recreational and professional purposes outside the routine. The theme[4] brand festival attracts consumers to be involved in the event that is run by facilitating interaction between community members and the community brand itself. Subsequent developments require conceptualization, which is not only on social interactions but on social media publicity that focuses on interest and environmental mediation as core values. Therefore, it is necessary to have quality event marketing that is relevant to the conditions of the contemporary marketing environment [15].

Conclusion

Customfest and Customland is a kustom cultural community event management. The purpose of both events is to educate community members about the development of the art of driving and other works of art. Collaborative activities are more emphasized as community norms that are adhered to as a tradition that must be maintained and developed together.

The creativity of kustom culture stimulates kustom motorcycle builders and their connoisseurs to gather for recreation and education of cultural development. The development of a kustom culture that has communal differentiation with the surrounding community as a marker in which its development requires conceptualization on social media in the digital era.

References

- [1] J. George, "Examining the cultural value of festivals: Considerations of creative destruction and creative enhancement within the rural environment," *Int. J. Event Festiv. Manag.*, vol. 6, no. 2, pp. 122–134, 2015, doi: 10.1108/IJEFM-01-2015-0002.
- [2] J. Liao, X. Dong, Z. Luo, and R. Guo, "Oppositional loyalty as a brand identity-driven outcome: a conceptual framework and empirical evidence," *J. Prod. Brand Manag.*, vol. 30, no. 8, pp. 1134–1147, 2021, doi: 10.1108/JPBM-08-2019-2511.
- [3] C. Lou, Q. Xie, Y. Feng, and W. Kim, "Does non-hard-sell content really work? Leveraging the value of branded content marketing in brand building," *J. Prod. Brand Manag.*, vol. 28, no. 7, pp. 773–786, 2019, doi: 10.1108/JPBM-07-2018-1948.
- [4] C. Jackson, J. Morgan, and C. Laws, "Creativity in events: the untold story," *Int. J. Event Festiv. Manag.*, vol. 9, no. 1, pp. 2–19, 2018, doi: 10.1108/IJEFM-10-2017-0062.
- [5] A. Capriello, "The strategic management of events for destination marketing," *Tour. Plan. Destin. Mark.*, pp. 221–237, 2018, doi: 10.1108/978-1-78756-291-220181011.
- [6] L. Sun, X. Zhai, and H. Yang, "Event marketing, movie consumers' willingness and box office revenue," *Asia Pacific J. Mark. Logist.*, vol. 33, no. 2, pp. 622–646, 2021, doi: 10.1108/APJML-09-2019-0564.
- [7] S. B. Park and K. Park, "Thematic trends in event management research," *Int. J. Contemp. Hosp. Manag.*, vol. 29, no. 3, pp. 848–861, 2017, doi: 10.1108/IJCHM-09-2015-0521.

- [8] P. Xie and A. Sinwald, "Perceived impacts of special events by organizers: a qualitative approach," *Int. J. Event Festiv. Manag.*, vol. 7, no. 1, pp. 50–65, 2016, doi: 10.1108/IJEFM-05-2015-0023.
- [9] A. M. Muniz and T. C. O'Guinn, "Brand community," *J. Consum. Res.*, vol. 27, no. 4, pp. 412–432, 2001, doi: 10.1086/319618.
- [10] G. Z. Miliopoulou, "Brand communities, fans or publics? How social media interests and brand management practices define the rules of engagement," *Eur. J. Mark.*, vol. 55, no. 12, pp. 3129–3161, 2021, doi: 10.1108/EJM-09-2019-0692.
- [11] A. Crescentini and G. Mainardi, "Qualitative research articles: Guidelines, suggestions and needs," *J. Work. Learn.*, vol. 21, no. 5, pp. 431–439, 2009, doi: 10.1108/13665620910966820.
- [12] E. L. Heikka and S. Nätti, "Evolving value propositions in knowledge-intensive business services," *J. Bus. Ind. Mark.*, vol. 33, no. 8, pp. 1153–1164, 2018, doi: 10.1108/JBIM-12-2017-0306.
- [13] Y. Kou, Z. Shuai, and S. Powpaka, "The name effect in customization service: the role of psychological ownership and self-threat," *J. Serv. Theory Pract.*, vol. 31, no. 4, pp. 493–511, 2020, doi: 10.1108/JSTP-08-2019-0181.
- [14] L. Chen, L. Yuan, and Z. Zhu, "Empirical study of consumer participation motivation in value cocreation within cultural and creative virtual brand communities," *Asia Pacific J. Mark. Logist.*, vol. 33, no. 7, pp. 1630–1647, 2020, doi: 10.1108/APJML-05-2020-0363.
- [15] P. Crowther, "Marketing event outcomes: From tactical to strategic," *Int. J. Event Festiv. Manag.*, vol. 2, no. 1, pp. 68–82, 2011, doi: 10.1108/17582951111116623.