

Optimizing Integrated Marketing Communication (IMC) In Building Patrakomala's Brand Awareness As A Creative Ecosystem of Bandung City

Lutfi Muhammad Yoga^{1*}

¹School of Business and Management, Institut Teknologi Bandung, Indonesia

Email: lutfimochyoga2104@gmail.com

Abstract

This study explores the implementation of Integrated Marketing Communication (IMC) in enhancing brand awareness of Patrakomala, a digital platform launched by the Bandung City Culture and Tourism Office to foster a creative economy ecosystem. This research uncovers a critical awareness gap, employing a qualitative approach that involves in-depth interviews with internal stakeholders and external creative actors, supplemented by secondary data (e.g., Instagram analytics, policy documents). A mini-survey of 50 creative economy actors found that 60% were unaware of Patrakomala's existence, and 66% could not recognize its brand identity. The study applies STP, PESTEL, VRIO, and SWOT analysis frameworks to diagnose branding challenges and proposes an IMC strategy grounded in the RABOSTIC model. Key strategies include digital storytelling, community activation, and sub-sector ambassadors. The findings provide actionable insights for public sector branding and contribute to the discourse on IMC adaptation in government-led digital initiatives.

Keywords: Patrakomala, creative economy, integrated marketing communication, brand audit, brand awareness

A. INTRODUCTION

In recent years, Indonesia's creative economy has grown into a powerful force, blending local culture, innovation, and digital technology to shape a new model of economic development. Bandung, in particular, stands at the forefront of this movement. Known as the "Creative City of Indonesia," the city is home to a diverse array of artists, designers, culinary entrepreneurs, and digital creators who have harnessed their creativity to forge a unique identity and generate income. However, with rapid growth comes fragmentation. Despite the potential, Bandung's creative economy faces a lack of synergy among key stakeholders—academics, businesses, communities, government, and media—often referred to as the ABCGM pentahelix model.

To address these coordination gaps, the Bandung City Culture and Tourism Office launched Patrakomala in 2018, a digital platform designed to map creative actors, promote events, and encourage collaboration across sub-sectors. At its core, Patrakomala was designed not just as a database, but as a digital ecosystem—a place where creative individuals and groups could find opportunities, connect, and be recognized. However, nearly five years after its inception, the platform continues to struggle with low engagement. Only 7.4% of Bandung's 56,075 creative actors are verified users, and 60% of surveyed creative actors are unaware of its existence. The platform's brand identity is poorly understood, and its communication efforts have not resonated with its intended audience.

This disconnect is not uncommon in public digital initiatives. Many well-intentioned platforms fail to gain traction because they lack strategic communication grounded in audience insight. In the case of Patrakomala, the problem is not just technical—it is communicative. The platform exists, but its value is not conveyed. It offers services, but they are not known or understood. It speaks, but not in the language its audience responds to.

* Corresponding author

This study explores how Integrated Marketing Communication (IMC) can be used to revitalize Patrakomala's brand, not merely as a promotional exercise, but as a participatory strategy. Through in-depth interviews with creative actors and platform stakeholders, supported by social media analytics and official data, we uncover the gap between what Patrakomala intends to be and how it is perceived. Using frameworks such as STP, VRIO, PESTEL, and SWOT, we analyze both internal capacities and external realities, then propose a communication strategy rooted in the RABOSTIC IMC model.

By focusing on storytelling, community activation, and tailored digital content, this research aims to reposition Patrakomala not just as a government tool, but as a living, breathing ecosystem—owned and used by the creative actors it was built to support. In doing so, we contribute to both the practice of public communication and the broader theoretical understanding of IMC in government-led creative initiatives.

B. LITERATURE REVIEW

Creative Economy and the Challenge of Public Branding

The creative economy has become a cornerstone of 21st-century development, integrating cultural capital, innovation, and entrepreneurship into a holistic economic model. In Indonesia, this sector is not only economically significant, contributing over 7% to the national GDP, but also policy-relevant, as evident in the strategic frameworks of Kemenparekraf. Bandung, often referred to as Indonesia's "Creative City," epitomizes the fusion of grassroots creativity and local government initiatives. However, public platforms like Patrakomala face a unique challenge: building a brand that is not only functional but also emotionally engaging for creative actors who typically operate with high autonomy and digital savviness.

While branding is well-studied in private-sector contexts, its role in public-sector ecosystems—particularly digital, government-run platforms—is still under-explored. Most studies on public branding focus on national tourism campaigns or place branding. Very few address micro-level digital platforms that aim to connect fragmented creative sectors at the city level. This presents a critical research gap in understanding how public entities can effectively use branding strategies to foster participation and engagement in a collaborative creative economy.

Integrated Marketing Communication (IMC): Theory and Adaptation

Integrated Marketing Communication (IMC) provides a strategic framework for aligning all communication efforts across various channels and stakeholder touchpoints. Initially developed for corporate marketing (Pickton & Broderick, 2005), IMC integrates advertising, public relations, direct marketing, and digital media to form a unified and consistent brand message. This is particularly important for public digital platforms like Patrakomala, which must communicate across different levels of digital literacy and audience expectations. However, traditional IMC frameworks often assume commercial motives, centralized control, and well-resourced operations. These assumptions do not align with public-sector realities—especially in the Global South, where budgets are often constrained, bureaucratic procedures prevail, and audiences are diverse and increasingly digitally fragmented. Scholars like Harahap (2019) argue that IMC in public institutions needs to be reframed from broadcasting information to building relationships. This means integrating community storytelling, grassroots involvement, and co-creation mechanisms into strategic communication planning.

To operationalize IMC in the context of Patrakomala, this study adopts a triangulated model comprising the following elements: 1) The IMC Process Model – outlining the communication flow from sender (institution) to receiver (public); 2) The IMC RABOSTIC Planning Model – guiding the step-by-step planning and control mechanism, and 3) The IMC Mix Model – selecting the right combination of communication tools to engage the creative community effectively.

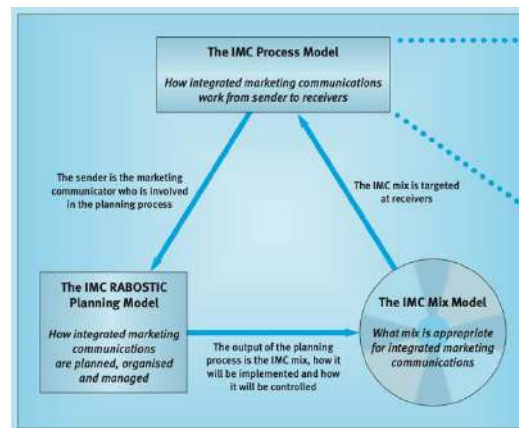


Figure 1. Three Interconnected Models of Integrated Marketing Communication (IMC)

Source: research data, 2025

This framework integrates the IMC process, planning (RABOSTIC), and channel mix, providing a holistic guide for implementing cohesive and audience-oriented marketing communication strategies in public-sector platforms (Source: Pickton & Broderick, 2005).

Brand Identity and Customer-Based Brand Equity (CBBE)

Brand identity goes beyond visual elements like logos or color palettes—it encompasses the essence, values, personality, and long-term vision that distinguish a brand in the minds of its audience. According to (Kapferer, 2008), a brand's identity must be both coherent and adaptable, maintaining consistency over time while remaining responsive to environmental changes. For public digital platforms like Patrakomala, this presents a unique challenge: how to maintain government legitimacy and structure, while also creating an emotionally resonant identity that feels relatable to creative actors who often operate informally and are driven by community values. Unlike commercial brands that often have flexibility in tone and messaging, public platforms tend to rely on formal, bureaucratic communication. This contributes to the perception of distance between institutions and users. In the case of Patrakomala, observations of social media content reveal a predominantly one-way, informative style that lacks emotional narrative, visual storytelling, and user engagement. This weakens the platform's capacity to foster meaningful connections and cultivate a strong sense of identity in the eyes of its audience. To address this, Keller's Customer-Based Brand Equity (CBBE) model offers a practical analytical framework. The model identifies four progressive stages in brand development—from salience to resonance—each building upon psychological and emotional responses that deepen brand loyalty. The goal is to move from basic brand awareness to the highest level: a two-way, emotionally grounded relationship between the brand and its users.

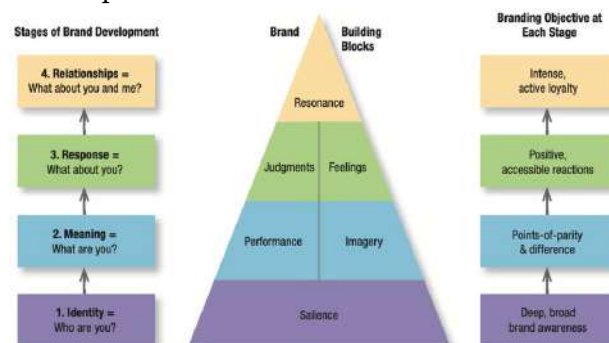


Figure 2. Customer-Based Brand Equity (CBBE) Pyramid

Source: adopted from Keller, 2013

This pyramid outlines how brands can progress through stages of awareness, meaning, response, and relationship to ultimately achieve brand resonance—intense, active loyalty driven by emotional and psychological alignment. When applied to Patrakomala, the pyramid helps identify specific gaps at each level. At the base, brand salience is low—60% of creative actors surveyed were unaware of the platform. In the next layer, brand meaning is weak, as many users do not clearly understand what Patrakomala stands for or the benefits it offers. On the response level, judgments and feelings are neutral or vague, with several informants describing the platform as "too formal" or "detached from the community." Finally, brand resonance—which would ideally be expressed through loyalty, participation, and advocacy—is almost absent, as reflected by the low rate of user engagement and minimal word-of-mouth traction.

Stakeholder Engagement through the Pentahelix Model

Effective communication in public platforms depends not only on message design but also on stakeholder inclusion. The Pentahelix model, popularized in Indonesian policy discourse, highlights the need for synergy between five key actors: Academia, Business, Community, Government, and Media (Wahidah & Suherman, 2022). In creative ecosystems, these stakeholders play interdependent roles, spanning policy formulation and funding to content creation and dissemination. However, most government-led platforms tend to operate in silos, limiting cross-sectoral collaboration and participatory planning.

For a platform like Patrakomala to thrive, communication must be multi-directional. It must not only inform, but also listen and adapt. By involving community ambassadors, featuring user-generated content, and facilitating offline interactions (e.g., via Patrakomala Coffee Club), the platform can evolve from a static data repository into a vibrant community hub. In this context, stakeholder engagement is not a supplementary activity—it is central to building brand relevance and longevity in the public digital space.

C. METHODS

This study employs a qualitative research approach to investigate the communication challenges encountered by Patrakomala, a government-initiated digital platform designed to support Bandung's creative economy ecosystem. Given the nature of the research problem, which centers on perception, meaning, and engagement, a qualitative strategy was selected for its ability to capture nuanced and context-dependent insights. The research aligns with the constructivist paradigm (Creswell, 2009), emphasizing the co-construction of meaning through interaction with participants. Rather than testing hypotheses, the aim was to understand how creative actors interpret Patrakomala's brand identity, how they engage (or fail to engage) with its communication, and what underlying factors shape these responses.

Primary data were collected through semi-structured in-depth interviews with two main participant groups. The first group consisted of internal stakeholders from the Bandung City Culture and Tourism Office, specifically those involved in managing Patrakomala. The second group included creative economy actors from various sub-sectors (culinary, design, craft, photography) who had not yet engaged with the platform. Participants were selected using purposive sampling to ensure variation across sectoral backgrounds and demographic characteristics. A total of 12 interviews were conducted, with six from each group. Although the sample size may appear modest, it was deemed sufficient based on the principle of thematic saturation, wherein no significant new themes emerged after the tenth interview (Guest et al., 2006). Each interview lasted between 30 and 45 minutes and was conducted either offline or via video call. Prior to each session, participants were briefed on the research objectives, and informed consent was obtained.

To enrich and validate the primary data, secondary data were also collected. These included social media analytics from Patrakomala's official Instagram account, government policy documents, program roadmaps, and statistics on Bandung's creative industry and digital media penetration. The use of multiple data sources enabled triangulation, thereby enhancing the credibility of the findings by comparing interview statements with observable behaviors and institutional messaging.

Thematic analysis was used to interpret the interview data, following the six-phase process introduced by Braun and Clarke (2006): familiarization, coding, theme development, theme review, definition, and reporting. Initial open coding was conducted manually, focusing on recurring patterns such as lack of awareness, platform formality, and absence of emotional connection. These codes were then grouped into axial themes that reflected broader issues in branding and communication, including "brand confusion," "institutional tone," and "limited digital engagement." These emergent themes were later mapped onto theoretical frameworks such as IMC, STP, and CBBE, allowing for a deeper understanding of how communication breakdowns manifested across audience segments.

To ensure validity and trustworthiness, several qualitative verification techniques were employed. Data triangulation ensured consistency across interview narratives, digital analytics, and documentary analysis. Member checking was performed by sharing summarized transcripts with select participants to confirm the accuracy of interpretation. Additionally, peer debriefing sessions were conducted with academic colleagues to review the coding scheme and thematic categorization, reducing personal bias in data interpretation. Ethical standards were upheld throughout the research process. All participants were informed about the study's purpose and their voluntary involvement, and consent was obtained verbally and in writing. Personal identifiers were removed from transcripts and coded data, and all digital files were stored securely with restricted access.

D. RESULTS AND ANALYSIS

Overview of Audience Perceptions

Findings from both qualitative interviews and mini-surveys conducted in this study reveal a widespread lack of awareness and engagement among creative economy actors in Bandung toward the Patrakomala platform. Despite being established in 2018 under the auspices of the Bandung City Culture and Tourism Office, Patrakomala has yet to achieve basic brand salience or resonance within its target audience. From the mini-survey involving 50 creative actors across sub-sectors such as culinary, product design, and photography, 60% of respondents stated they were unaware of Patrakomala's existence. Additionally, 66% could not recall any distinctive identity or association with the brand, and 70% reported never encountering its content on social media.

These perceptions are further supported by Instagram Insight analytics obtained from the platform's digital performance. Over 90 days, Patrakomala's account generated only 329 interactions (likes, comments, shares) from a total follower base of 2,528, resulting in an engagement rate of approximately 13%. However, when scaled against the estimated 56,075 creative actors in Bandung, this reach represents less than 5% of the total potential audience. Moreover, content views per post remained relatively low, averaging 3–7 views per post per month, with a steady decline in profile visits. In interviews, participants described Patrakomala as "formal," "unclear in its function," and "not relevant to their needs." Several actors viewed it as a typical government platform—information-heavy, but lacking in emotional resonance or practical utility. There was also a strong call for more community-based narratives and more precise articulation of platform benefits..

Table 1. Summary of Audience Perception Findings

Indicator	Result / Response	Source
Awareness of Patrakomala	60% of respondents are unaware of the platform	Mini-survey (n=50)

Indicator	Result / Response	Source
Brand Recall / Recognition	66% could not recall brand identity or visual markers	Mini-survey
Content Exposure on Social Media	70% never encountered Patrakomala content	Mini-survey
Instagram Engagement Rate	13% (329 interactions / 2,528 followers)	Instagram Insight (90 days)
Estimated Platform Reach	<5% of Bandung's creative actors	Secondary data + analytics
Audience Sentiment (qualitative)	"Formal," "bureaucratic," "not for us"	Interview transcripts
Desired Communication Style	Story-based, participatory, benefit-focused	Interview transcripts

Source: Research data, 2025

These insights highlight a crucial communication gap: Patrakomala is not failing due to the quality of its offerings, but due to its inability to connect with and be visible to its intended users. This misalignment between program identity and audience perception underpins the need for a revised strategic communication approach, which will be elaborated in subsequent analytical sections.

STP Analysis Results

The STP (Segmentation, Targeting, Positioning) analysis offers a critical lens through which to evaluate the strategic communication alignment of Patrakomala with its intended audience. Findings suggest that the platform currently lacks a clear segmentation framework, treating all 17 creative economy sub-sectors uniformly regardless of differences in digital behavior, information needs, or sociocultural characteristics. Interviews with internal stakeholders revealed that Patrakomala was initially designed to serve the entire ecosystem without differentiation—a "one-platform-for-all" model. However, external participants emphasized that communication must be tailored to their sub-sector-specific cultures, such as the visual and informal style preferred by design or culinary communities, compared to the formal documentation orientation of publishing actors.

In terms of targeting, the platform's roadmap focuses on three high-performing sub-sectors: culinary, fashion, and crafts. However, this prioritization is not reflected in the communication outputs. Social media content analysis and user interviews show no special narrative, campaign, or ambassador effort directed at these priority groups. This gap indicates a disconnection between strategic intention and execution. The lack of audience-specific language, tone, or channel selection further contributes to the platform's low reach and relevance.

Finally, the positioning of Patrakomala in the minds of creative economy actors appears inconsistent with its intended identity. While internally the platform is positioned as a free, inclusive, and empowering digital space, externally it is perceived mainly as bureaucratic, static, and government-centric. Many informants mentioned that Patrakomala feels "top-down," "unclear," or "not meant for grassroots creatives." This misalignment between intended and perceived brand positioning not only weakens brand equity but also reduces the likelihood of adoption, participation, or word-of-mouth promotion among creative actors.

Table 2. STP Matrix: Actual vs. Expected Communication Strategy

STP Component	Current Practice (Actual)	Strategic Expectation (Ideal)
Segmentation	Generic; all 17 sub-sectors treated uniformly	Behavioral and psychographic segmentation based on sub-sector, age, and media use
Targeting	Nominal focus on culinary, fashion, and crafts (in roadmap only)	Focused messaging and campaigns aligned with dominant sub-sectors
Positioning	Perceived as formal, bureaucratic, unclear in value	Should be positioned as an inclusive, creative, and beneficial platform

Source: Research data, 2025

These findings underscore the importance of redefining audience strategies, particularly on platforms that serve diverse and highly dynamic sectors, such as the creative economy. Without precise segmentation, focused targeting, and resonant positioning, even the most well-intentioned public initiatives risk being overlooked.

VRIO Analysis of Platform Capabilities

The VRIO framework (Value, Rarity, Imitability, Organization) was used to assess Patrakomala's internal resources and capabilities, determining whether they could serve as a sustainable competitive advantage in Bandung's creative ecosystem. The analysis reveals that Patrakomala possesses several valuable and rare resources, particularly its formal legitimacy derived from local government regulation (Perda No. 1/2021), and access to public infrastructure and data on creative economy actors. These elements make Patrakomala distinct from grassroots creative hubs or private-sector initiatives, which often lack official endorsement or integrated access to government resources. Additionally, the platform offers free services, including intellectual property consultation and creative business incubation, both of which are valuable and not commonly offered by other platforms. These features are particularly appealing in an ecosystem where many creative actors lack legal and financial literacy. However, the value of these features is not effectively communicated to the target audience. Many interviewees were unaware of the existence of such services or confused about how to access them.

In terms of imitability, certain features—such as event promotion or social media visibility—can be easily replicated by competitors or community-led initiatives. However, the combination of legal legitimacy, cross-subsector data integration, and free institutional services gives Patrakomala a unique position, provided it is managed and communicated effectively. The final component—organization—is where the platform faces the most critical weakness. Despite possessing rare and valuable resources, the current communication strategy and execution are insufficient to capitalize on these assets and convert them into a strategic advantage. Weak digital storytelling, a lack of brand clarity, and the absence of community ambassadors indicate that the organization is not yet fully aligned to leverage its internal strengths.

Table 3. VRIO Analysis of Patrakomala's Internal Resources

Resource/Capability	Valuable	Rare	Costly to Imitate	Well-Organized	Outcome
Government legitimacy (regulatory basis)	☑	☑	☑	⚠	Temporary competitive advantage
Integrated creative actor database	☑	☑	⚠	⚠	Potential advantage, underutilized
Free IP consultation and incubation	☑	☑	☑	⚠	The advantage is blocked by weak outreach.
Instagram and digital media presence	⚠	✗	✗	⚠	Easily imitated, weak positioning
Access to public event spaces/platforms	☑	⚠	⚠	⚠	Useful asset, but under-promoted

Source: Research data, 2025

The VRIO analysis indicates that Patrakomala has the structural ingredients necessary to build a competitive and meaningful public platform for creative actors. However, its failure lies not in what it has, but in how those assets are activated and perceived. Without strategic organization—particularly in brand messaging and community engagement—valuable resources risk becoming invisible or underutilized.

SWOT Analysis: Synthesis of Internal and External Insights

To further contextualize Patrakomala's communication challenges and strategic position, a comprehensive SWOT analysis was conducted based on insights from interviews, social media analytics, and policy documents. The analysis reveals a platform that is rich in institutional support but weak in public

engagement—a common paradox in many public-sector digital initiatives. From an internal perspective, Patrakomala's key strengths lie in its formal legitimacy, institutional backing, and access to integrated data systems. These strengths give the platform a unique advantage, enabling it to serve as a central connector across Bandung's creative sub-sectors. Additionally, the provision of free intellectual property rights (IPR) services and business incubation represents a rare public service offering in the creative economy landscape.

However, these strengths are counterbalanced by notable weaknesses. Foremost among them is the platform's low brand awareness and lack of audience-centric communication. The current communication approach is formal and top-down, failing to engage the values and media habits of its core audience: young, digitally native, and design-sensitive creatives. Internal coordination challenges and the absence of visual storytelling or user-driven narratives further weaken the platform's resonance with its community. Externally, Patrakomala operates in a city with high digital penetration, a strong youth demographic, and a thriving creative sector. These are clear opportunities that the platform has yet to fully tap into. Social media usage among young adults in Bandung is among the highest in Indonesia, with platforms like Instagram, TikTok, and YouTube dominating content consumption. Moreover, there is growing interest among creative actors for support systems that go beyond promotion and offer mentoring, legal protection, and networking—all of which Patrakomala is positioned to provide. Nonetheless, the platform also faces substantial threats. These include skepticism toward government platforms, often perceived as bureaucratic and ineffective. In addition, the rise of independent creative collectives, peer-led communities, and agile private platforms creates competition in both attention and credibility. If Patrakomala does not act swiftly to reposition itself, it risks becoming obsolete in a fast-evolving digital ecosystem.

Table 4. SWOT Matrix of Patrakomala

Strengths (S)		Weaknesses (W)	
1. Government legitimacy (regulatory basis)		1. Low brand awareness and poor public recall	
2. Access to creative economy data and networks		2. Formal, top-down communication style	
3. Free IPR consulting and incubation services		3. Lack of segmentation and content personalization	
4. Official public platform for creative mapping		4. Weak digital storytelling and inconsistent branding	
Opportunity (O)		Threats (T)	
1. High social media usage among target demographics		1. Public skepticism of government-led digital programs	
2. Growth in creative sub-sectors (culinary, fashion, crafts)		2. Competition from agile, community-driven creative platforms	
3. Digital readiness of Bandung's creative youth		3. Overlapping platforms and brand confusion in the digital space	
4. Interest in support services beyond promotion (IPR, mentorship)		4. Short attention spans and content fatigue in online audiences	

Source: Research data, 2025

The SWOT analysis confirms that Patrakomala is not lacking in potential, but rather in strategic alignment and clarity of communication. The insights derived here will form the foundation for the next section, where we develop an IMC-based communication strategy using the TOWS matrix and targeted message design principles.

Brand Equity Assessment (CBBE Model)

To further understand the underlying disconnect between Patrakomala's brand communication and audience response, this study applied Kevin Keller's Customer-Based Brand Equity (CBBE) model. The model assesses brand development across four key stages: brand salience (awareness), brand meaning (performance and imagery), brand response (judgments and feelings), and brand resonance (loyalty and engagement). Applying this model allows us to evaluate not just how visible the platform is, but also how deeply it is integrated into the audience's perception and behavior. At the first level—brand salience—Patrikomala performs poorly. Survey results show that 60% of creative economy actors are unaware of the platform, and only a small fraction (4.7% of the city's estimated 56,075 creative actors) are registered users.

There is minimal top-of-mind recognition, and the brand name lacks recall or association with any particular service or benefit.

The second level—brand meaning—is equally underdeveloped. While the platform provides unique offerings such as IPR support and incubation, interviewees repeatedly expressed uncertainty about what Patrakomala does. Social media content analysis reveals a lack of consistent visual or narrative messaging that would clarify the platform's value. This results in weak associations and low perceived relevance. At the third level—brand response—feedback from interviews indicates a neutral to slightly negative sentiment. While no strong hostility was observed, many creative actors described the platform as "governmental," "bureaucratic," or "not engaging." There is little emotional attachment, and judgments of quality or benefit are often vague or absent. The final level—brand resonance—is virtually nonexistent. There are no signs of loyalty, advocacy, or active community building from users. Engagement metrics on Instagram are low (13% engagement rate over 90 days), and there is no evidence of organic content sharing or peer-to-peer promotion. Without emotional relevance or user engagement, the brand has yet to establish a meaningful connection with its intended audience.

Table 5. CBBE Audit of Patrakomala: Internal Brand Identity vs. External Perception

CBBE Level	Internal Identity (Intended)	External Perception (Observed)
Brand Salience	Patrakomala is a central platform for all creative actors in Bandung	Low awareness; name not recognized by 60% of the target audience
Brand meaning	Offers free services (IPR, incubation, event access) with inclusive values	Audience unclear on offerings; no strong value or visual associations
Brand Response	Should be seen as useful, trustworthy, and empowering	Neutral to skeptical; seen as formal, unclear, or irrelevant
Brand Resonance	A trusted ecosystem with active participation and brand advocacy	No signs of loyalty or community-based engagement

Source: Research data, 2025

The CBBE analysis confirms a significant gap between internal identity and external brand image, illustrating that Patrakomala suffers not from a lack of substance but from a failure in communication and audience connection. This reinforces the urgency for an audience-centered IMC strategy that not only informs but inspires and involves.

Summary of Key Communication Gaps

The analysis conducted through multiple strategic frameworks—STP, VRIO, SWOT, and CBBE—reveals a consistent and reinforcing set of communication gaps that undermine Patrakomala's effectiveness as a public platform. Despite having a strong foundation in terms of policy legitimacy and service offerings, the platform fails to translate these strengths into meaningful audience engagement or brand equity. The primary issue lies in a lack of audience-centered communication design. The first and most visible gap is in brand salience: the platform does not register in the minds of the majority of its intended users. This problem is rooted in the absence of a strategic segmentation and targeting approach. Rather than tailoring messages to the behaviors, needs, and media preferences of key sub-sectors, Patrakomala currently communicates with an undifferentiated and formal tone that fails to resonate.

Secondly, there is a clear discrepancy between the brand's identity and public perception. Internally, the platform views itself as an inclusive and empowering space for creative collaboration. However, external actors see it as bureaucratic, inaccessible, or irrelevant. This misalignment stems from communication practices that lack narrative cohesion, emotional appeal, and visual consistency—elements that are crucial for appealing to Bandung's design-sensitive, digitally fluent creative community. Third, Patrakomala's internal resources are not fully activated. The platform possesses several competitive advantages, including free IPR services, access to public funding and data, and regulatory authority; however, its organizational

setup and communication workflows are not optimized to fully leverage these advantages. This results in underutilization and invisibility of valuable services.

Finally, the platform lacks two-way interaction and community engagement. It operates more as a bulletin board than a digital ecosystem, offering information rather than fostering co-creation, advocacy, or participation. As shown in the CBBE audit, brand resonance is absent; creative actors do not feel emotionally or functionally connected to the platform. These gaps suggest that the issue is not what Patrakomala offers, but how it communicates. The findings call for a comprehensive, participatory, and segmented communication strategy that bridges institutional identity with audience reality—an Integrated Marketing Communication (IMC) approach that not only informs but also invites.

Discussion

Building on the SWOT analysis, this study employed the TOWS Matrix as a tool to formulate communication strategies that leverage Patrakomala's internal strengths, address its weaknesses, seize external opportunities, and mitigate threats. The matrix enables a synthesis of qualitative insights and analytical frameworks into actionable directions for branding and audience engagement. The SO (Strength–Opportunity) strategies aim to capitalize on Patrakomala's regulatory legitimacy and integrated data access to deliver tailored messages to digitally active creative sub-sectors. These strategies propose the use of data-driven storytelling, where platform content is localized, personalized, and designed to highlight individual creative actors within high-engagement channels, such as Instagram and TikTok.

The WO (Weakness–Opportunity) strategies focus on overcoming communication shortcomings by leveraging external trends, such as high digital adoption and the dominance of visual culture in creative communities. This includes transitioning from a bureaucratic tone to a narrative-based, community-first voice. The strategy recommends recruiting content ambassadors from the dominant sub-sectors (culinary, fashion, crafts) to serve as peer messengers who bridge the credibility gap. The ST (Strength–Threat) strategies use Patrakomala's formal mandate and institutional backing to differentiate it from private or informal competitors. Rather than imitating grassroots collectives, the platform can embrace its public identity while adopting inclusive design and engagement techniques. For example, the platform could launch community-focused programs, such as the "Creator Spotlights" or "Local Legends" series, that reinforce public value while being emotionally resonant. The WT (Weakness–Threat) strategies address the dual risks of low relevance and rising competition. Light rebranding—without discarding the platform's name or mission—is suggested to recalibrate the visual identity, language, and public-facing materials. Additionally, establishing feedback loops through surveys and community events can counteract the perception of institutional aloofness and create continuous engagement.

Table 6. TOWS Matrix-Based Strategic Communication Directions

	Opportunities (O)	Threats (T)
Strengths (S)	SO Strategies • Use legitimacy to educate users via local influencer narratives • Promote services using data-integrated visual content	ST Strategies • Emphasize government backing as a guarantee of sustainability • Frame the platform as a public good counterweight to for-profit platforms
Weaknesses (W)	WO Strategies • Localize content style to match audience media preferences • Recruit creative ambassadors from priority sub-sectors	WT Strategies • Refresh branding visuals and brand voice • Build two-way feedback systems to humanize the government platform

Source: Research data, 2025

These strategies are not standalone solutions, but integrated components of a broader communication system that will be further developed through the IMC framework in the following sub-section. The next step involves operationalizing these strategies using the RABOSTIC model, aligning each element of

communication—message, media, timing, and evaluation—to the identified audience needs and platform goals.

E. CONCLUSION

This study examined the communication challenges faced by Patrakomala, a government-led digital platform intended to serve as a creative ecosystem for Bandung's diverse creative economy actors. Using an integrated approach that combines STP, VRIO, SWOT, and Keller's CBBE framework, the research revealed a consistent pattern: Patrakomala suffers not from a lack of institutional support or service offerings, but from a failure to strategically align its brand identity with audience perceptions. The platform's strengths—regulatory legitimacy, service uniqueness, and access to public data—are undermined by its generic communication style, weak brand awareness, and limited emotional resonance with its core user base. Despite a strong policy mandate and programmatic infrastructure, Patrakomala has not succeeded in positioning itself as a trusted, inclusive, and engaging space for creative collaboration.

By conducting a thematic analysis of stakeholder interviews and platform performance data, this study identified a series of critical communication gaps, including a lack of segmentation and targeting, misaligned positioning, underutilization of internal assets, and an absence of brand resonance. These gaps suggest that Patrakomala's primary challenge is not technological or operational, but relational, centered on how it engages, inspires, and involves its intended audience. To address this, the study proposed a set of strategic recommendations based on the TOWS Matrix and an Integrated Marketing Communication (IMC) framework. These include: reframing communication using participatory narratives, leveraging creative ambassadors for peer credibility, and implementing audience-responsive messaging through the RABOSTIC model. Taken together, these interventions offer a roadmap for transforming Patrakomala from a passive information hub into an active, emotionally resonant creative ecosystem.

While the study provides a comprehensive diagnostic of Patrakomala's branding and communication strategy, it is not without limitations. The analysis focused on Bandung's creative actors, and further research could explore comparative platforms in other cities or assess the longitudinal impact of the intervention. Nevertheless, this research contributes to the growing discourse on public-sector branding, digital engagement, and the intersection between creative communities and government infrastructure—areas that remain underexplored in both academic and policy contexts..

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