

City identity transformation: F8's role in changing Makassar's image from "city of demonstrators" to "city of festivals"

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Abstract: This study analyzes how F8 Makassar is represented in Tempo.co news and constructed as part of the city branding of Makassar City. Using Paul du Gay's Circuit of Culture approach, this study explores the five elements of culture—Representation, Identity, Production, Consumption, and Regulation—in understanding the changing image of the city. The method used was qualitative descriptive with observation techniques, online news documentation, and direct interviews with the Mayor of Makassar. For this reason, in the perspective of urban anthropology, a festival like this, is not only providing entertainment for the public, but a festival as well, able to become a medium of the production of social meaning about what a city imagines itself like in front of its citizens. The results show that F8 is represented as a symbol of urban modernization, which promotes cultural diversity and local creativity on the international stage. From the production aspect, this festival is managed as a marketing strategy involving the government and the media in shaping a positive narrative about Makassar. Festival consumption involves local and global communities and has a significant impact on the MSME sector and the creative industry. The identity of the city that was originally associated with demonstrations shifted to a creative city based on cultural economy. In terms of regulations, government policies support this festival as a strategy for urban development. Thus, F8 is not just a tourism event, but also a cultural discourse that continues to be constructed in the transformation of Makassar's identity.

Keywords: city branding; F8 Makassar; identity; circuit of culture; media & representation

Introduction

The city of Makassar, as the capital of South Sulawesi Province, has long functioned as a key hub of trade, culture, and politics in eastern Indonesia. From the era of the Gowa–Tallo Kingdom to the Dutch colonial period, Makassar has occupied a strategic position linking diverse economic and political interests. In more recent decades, however, the city has often been labeled the “City of Demonstrators” due to the high frequency of public protests. While this phenomenon may be read as evidence of a vibrant democratic culture and strong student activism, it simultaneously reflects complex and, at times, tense socio-political dynamics (Squirrelly, 2002; Abdullah & Al-Mustafa, 2019).

Over time, Makassar's public image has undergone a significant transformation. Once closely associated with demonstrations, the city is now increasingly recognized as a “City of Festivals.” This shift did not occur spontaneously; rather, it is the result of deliberate and coordinated efforts involving the municipal government, local communities, and private-sector actors. A pivotal moment in this rebranding process was the introduction of the F8 Makassar—a large-scale cultural event encompassing fashion, food, fiction writers and fonts, fine art, folks, fusion music, flora and fauna, and film. Since its inception in 2016, F8 Makassar has gained national prominence and was included in the Top 10 Karisma Event Nusantara (KEN) in 2024, as reported by the Ministry of Tourism and Creative Economy of Indonesia.

As highlighted in media coverage, F8 Makassar has emerged as a new symbolic marker of the city. Beyond showcasing artistic and cultural performances, the festival provides a platform for the public to celebrate identity in a more inclusive and positive environment. It has also succeeded in attracting both national and international attention, demonstrating the city's capacity to reshape its image and redefine its identity. In this sense, the festival space functions not merely as a venue for events, but as a social arena where multiple actors; government institutions, creative industry practitioners, and local communities, interact and forge new relationships within urban life.

Initiated under the leadership of Mohammad Ramdhan Pomanto, F8 Makassar forms part of a broader vision to position the city as a global urban center. The transformation from a “City of Demonstrators” to a “City of Festivals” underscores the significant role of culture in shaping urban identity. Culture, in this context, operates not only as artistic expression but also as a strategic instrument for reconstructing social and political narratives. Festivals such as F8 Makassar thus serve as effective mediums for reshaping public discourse at both national and international levels.

Moreover, F8 Makassar should not be understood solely as a branding initiative, but as a broader cultural project that seeks to conceptualize and materialize what Makassar represents. From this perspective, F8 Makassar can be viewed as a material manifestation of culture, while its underlying vision, often associated with developmental frameworks such as Nawacita, constitutes its conceptual dimension.

To analyze this transformation more comprehensively, this study adopts the Circuit of Culture approach developed by Paul du Gay and colleagues. This framework encompasses five interconnected processes (Representation, Identity, Production, Consumption, and Regulation) that together shape the production and circulation of cultural meaning (du Gay et al., 2013). Rather than treating culture as static, the Circuit of Culture conceptualizes it as a dynamic and ongoing process, continuously produced and redefined through interactions among various social actors and practices. This approach also rejects that cultural meanings are entirely fixed or static. Rather, that culture and the meaning behind it are articulated as something that is always moving, created, and redefined through a continuous process of interaction between cultural elements. In a simpler sense, the meaning of a culture is not only derived from one element, but from an entire set of social actions, from production to consumption, that collectively affect the way an object is understood.

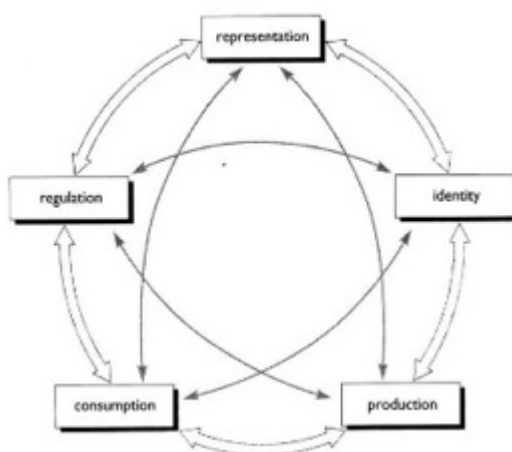


Fig. 1 Paul du Gay's Circuit of Culture

Du Gay explained, the Circuit of Culture is a tool to analyze every analysis of texts or cultural artifacts if they want to be studied adequately. This is important, because the growth of mass media into online media, increasingly massive global information systems and flows, as well as forms of visual communication that are also intense have a great impact on how to manage life, how to understand, and interact with each other. (du Gay et al., 2013: 5) (Mora et al., 2019: 65) This research starts from the dimension of Representation. This is because the news from Tempo.co plays an important role in providing representation for the implementation of F8 Makassar. It is undeniable that the two articles published by Tempo.co about F8 Makassar radically constructed the image of Makassar City, namely the "City of Demonstrators" into the "City of Festivals". Through F8 Makassar, Makassar City is not only represented as a city rich in art and culture, but also as an inclusive and progressive city. This representation ultimately forms a new identity attached to the city of Makassar and creates an old image with a more negative connotation, namely the "City of Demonstration."

Furthermore, the Production dimension directs attention to how F8 Makassar is conceptually designed, institutionally organized, and materially realized. Within this framework, production refers not only to the creation of cultural texts by the Makassar City Government, but also to the broader economic, political, and social conditions that shape their formation. In this sense, F8 Makassar can be understood as a curated cultural text, strategically produced and subsequently circulated for public engagement and interpretation.

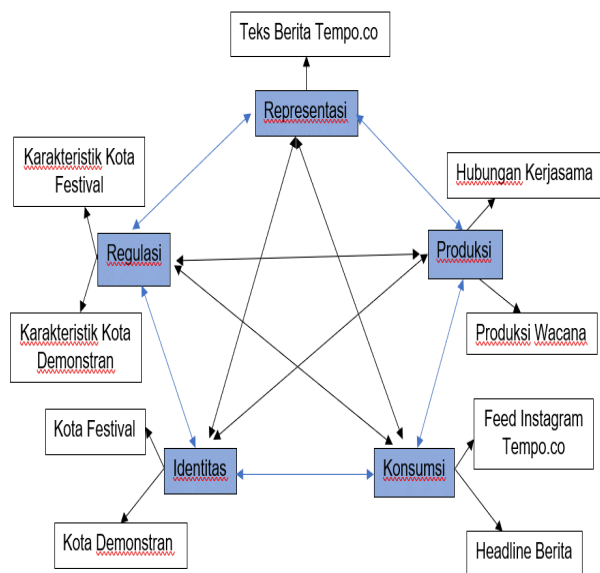


Fig. 2 Circuit of Culture of F8 Kota

The Consumption dimension, in turn, emphasizes the active role of audiences in interpreting and assigning meaning to these cultural texts. Cultural products are not passively received; rather, they are negotiated through diverse social perspectives and experiences. Accordingly, the image of Makassar as constructed through online media narratives should not be understood as a fixed or purely symbolic representation. Instead, it may evolve into a form of social prestige, both for the municipal government and for its citizens, as meanings are continuously reinterpreted and reinforced in public discourse (Belly, 2022; Mil, n.d.).

Finally, the Regulation dimension encompasses the frameworks of rules, policies, and social norms that shape how cultural products are produced, distributed, and consumed. In this regard, the Makassar City Government functions as a key regulatory actor, playing a central role in guiding and legitimizing the values embedded in the image constructed through F8 Makassar. Through policy direction and institutional support, the government actively influences how the festival operates as a cultural instrument for urban identity formation (du Gay et al., 2013: 111).

Methods

This study employs a descriptive qualitative research design. A qualitative approach is selected because the primary object of analysis consists of textual data presented in the form of words, sentences, narrative expressions, and visual representations. Descriptive qualitative research aims to understand social phenomena by constructing a comprehensive and contextually grounded account, drawing on data obtained from informants as well as other relevant sources (Niam et al., 2024: 3; Fadli, 2021: 34). Analytically, this research adopts the Circuit of Culture framework developed by Paul du Gay as its primary interpretive lens. This approach enables the study to examine five interrelated dimensions of cultural processes; Representation, Production, Consumption, Identity, and Regulation, through which meaning is constructed and circulated.

The data for this study are derived from both primary and secondary sources. Primary data consist of news texts published on Tempo.co related to F8 Makassar, as well as a structured interview conducted with

Mohammad Ramdhan Pomanto concerning the implementation of the festival. Secondary data are obtained from books, scholarly journal articles, and relevant research reports that support the analysis.

The sample of this study focuses on a specific news article from Tempo.co titled “Change the Image of Makassar More Friendly and Comfortable,” which is examined as part of the city branding discourse of Makassar. Data collection techniques include observation, documentation (or text-based recording), and structured interviews with the Mayor of Makassar.

Qualitative data analysis in this study involves systematically organizing and interpreting data derived from interviews, observations, and documentation to generate meaningful conclusions. The analysis specifically examines the Tempo.co news text and interview data through the five dimensions of the Circuit of Culture; Representation, Production, Consumption, Identity, and Regulation, allowing for a comprehensive understanding of how Makassar’s urban identity is constructed and communicated (Niam et al., 2024: 130).

Findings and discussion

Table 1. Tempo.co news analysis

Units	No.	News Tempo.co
Title	1	Change the Image of Makassar to be More Friendly and Comfortable The city of Makassar has grown into an economic center in the eastern region of Indonesia.
Lead	2	In his two terms leading the City of Makassar, Mohammad Ramdhan Pomanto, he made various achievements in various fields. His hard work in advancing the city has received national and international recognition. As the Mayor, the man who is familiarly called Danny made various policy breakthroughs to advance the city and its citizens.
Narrative	3	One of the programs that has been widely discussed is launching various initiatives related to the concept of smart cities. This digital-based public service makes it easier to access information for citizens. This service contains a technology-based traffic management system.
Narrative	4	Not only digital technology services, Danny also revitalizes the area, including the development of tourist areas and the improvement of public spaces. This program is part of a strategy to improve the attractiveness of the city and the quality of life.
Narrative	5	Social welfare is also Danny's concern. Programs that support social welfare, such as assistance to the underprivileged and health programs, are rolled out. All programs are aimed at improving the quality of life in Makassar City.
Narrative	6	One of the major activities and included in the international calendar is the Makassar International Eight Festival & Forum or known as F8 Makassar. This creative program is intended as a lever for the economy, especially the creative economy.
Narrative	7	Danny said F8 Makassar is a festival that combines various artistic and cultural potentials in a series of festivals, namely food, fashion, fusion music, film, fine art, fiction writers, folks, flora and fauna of Makassar City. This annual activity was initiated by the Makassar Arts Council (DKM).
Narrative	8	This festival is a forum for art actors to develop the community. This activity is also a collaborative event for artists, cultural actors and the general public through art and cultural exhibitions including music, dance, theater to visual arts.
Narrative	9	In addition to art activities, this event also presents a variety of culinary and creative markets that attract visitors. Culinary serves a variety of Makassar snacks and products from local artisans.

Narrative	10	F8 Makassar is also a gathering place for various elements of society who have an interest and passion for art and culture. The festival also facilitates the registration of intellectual property rights of creative actors in the film and fusion music subsector.
Quotes	11	This year, F8 Makassar succeeded in presenting delegates from various countries in Asia and Europe. Carrying the theme "The Unity", F8 Makassar wants to create unity from the variety of languages, cultures, and differences owned by the various ethnic religions of the nation. "So we unite all the diverse strengths into one force that can create excellence," said Danny.
Narrative	12	F8 Makassar 2024 was attended by representatives of foreign countries such as Malaysia, the United States, Singapore, the Philippines, Japan, Australia, Germany, France, Hong Kong, Brunei Darussalam and India. State representatives also came from Consulates General (Consul General) in Indonesia, such as the United States Consul General from Surabaya and the Australian Consul General in Makassar.
Quotes	13	Danny said that every year the festival always presents something different. This year the festival performs like at F8 2024 the Nusantara Harmoni Dance which combines traditional dances from all over Indonesia. "This performance depicts the richness and diversity of Indonesian dance," he said.
Quotes	14	The performance, which involved 300 junior high school students throughout Makassar City in collaboration with 100 dancers from the South Sulawesi <i>Anging Mamiri</i> Arts Foundation, was able to entertain visitors. They not only showed their expertise in dance, but also brought harmony to the music of the archipelago. "Their performance amazes the public, guests, including international guests," said Danny.
Quotes	15	According to him, the dancers' performance is clear evidence that Makassar children have artistic abilities that are on par with world-class artists. "The importance of F8 as a forum to introduce South Sulawesi culture to the world," he said.
Subtitles	16	Change the image of the city
Quotes	17	Danny recounted the beginning of the F8 activity. At that time, Makassar City was synonymous with a city of riots and full of demonstrations. Brawls or fights between residents occur every day. The image of the city has been damaged because it is always attached to a city full of "no man". "The branding of the city is very bad," he said.
Quotes	18	The idea of holding an international festival emerged to restore the image of a safe and comfortable city. The F8 event is slowly eroding the bad image of being a festival city. "After seven years of implementation, F8 has succeeded in taking on the role of rebranding this city. From a demonstration city to a festival city," said Danny.
Narrative	19	Now, F8 Makassar has not only succeeded in rebranding the city and creating peace in diversity. More than that, this festival has succeeded in encouraging economic growth, especially MSMEs in Makassar City.
Narrative	20	Not only changing the image of Makassar City, F8 also encourages economic growth, especially culinary and handicraft MSME actors.
Narrative	21	This activity also has an impact on hotel occupancy, transportation, Makassar souvenir products and tourist destinations.
Narrative	22	With all its efforts and broad impact, F8 Makassar has become one of the Top 10 Karisma Event Nusantara (KEN) of the Ministry of Tourism. The festival always has new ideas and ideas every year.
Subtitles	23	Golden Indonesia 2045
Narrative	24	Danny said F8 Makassar is one of the breakthroughs for Makassar City to welcome the Golden Indonesia 2045. On the anniversary of the 100th anniversary of independence, the current young generation will dominate in leadership in Indonesia.

		One of the programs for youth development is through the Indonesia Youth Summit 2024.
Quotes	25	"It is a forum for collaboration and strengthening the synergy of young people to improve leadership and contribute directly to the country," said Danny.
Narrative	26	The Indonesia Youth Summit 2024 is a youth forum to discuss development, social and economic issues. This forum is also a place for brainstorming and ideas to bring positive changes towards a more advanced Indonesia. This activity is expected to produce solutions to the challenges faced and evaluation of the national development agenda.
Narrative	27	In addition to the Indonesia Youth Summit, Danny initiated Makassar Sombere' and smart city. Sombere' comes from the Makassar language which means related to the heart. Meanwhile, smart cities are related to hardware and software. In other words, somber and smart city make Makassar a technology-based smart city with local cultural characters towards a Golden Indonesia 2045.
Narrative	28	To realize a <i>sombere'</i> and smart city, Danny built a city cell called <i>lorong</i> which has now been successfully transformed into a tourist alley. This flagship program of the Makassar City Government has succeeded in making a positive contribution to the growth of Makassar City.
Narrative	29	The tourism corridor (<i>longwis</i>) is a priority program initiated by Danny aimed at empowering the community and realizing food security, which is now a national pilot. Currently, there are 1,700 <i>longwis</i> .
Narrative	30	<i>Longwis</i> is a multi-innovation that involves the community. So that the community is empowered by the independence of entrepreneurship in the alleys.

Representation

Based on the news text above, F8 Makassar is represented as a festival that is not only a celebration of art and culture, but also an inclusive space for various levels of society. In the text of the news, the festival is described as a forum for collaboration between artists, cultural actors, and the general public, creating a harmonious synergy. This representation confirms that F8 Makassar is a platform that brings together various interests and expressions, ranging from visual arts, music, to culinary. Thus, this festival is not only an entertainment venue, but also a means of developing potential and strengthening cultural identity.

As a symbol of the revival of the creative economy, F8 Makassar is positioned as a driver of local economic growth, especially for MSME actors. In the news text, the festival is highlighted as a space for artisans and culinary actors to showcase their products, providing a real economic impact. More than that, F8 Makassar is also said to be able to stimulate supporting sectors such as hospitality, transportation, and tourism. This representation reinforces the narrative that this festival is not just a cultural event, but also a sustainable economic driving force. Thus, F8 Makassar is proof that art and culture can contribute significantly to the regional economy.

F8 Makassar is also displayed as a cultural internationalization event in South Sulawesi and is able to attract the attention of delegates from various countries. The participation of representatives from Malaysia, the United States, Australia, and other countries shows that this festival is seen as a cultural bridge that connects Makassar with the global world. This representation not only strengthens the image of F8 Makassar as an international festival, but also as a strategic tool for cultural diplomacy. Through this festival, Makassar City has successfully positioned itself as a city that is able to harmonize local cultural richness with global appreciation. Thus, F8 becomes a symbol of pride as well as an effective means of cultural promotion.

In addition, F8 Makassar is also positioned as a tool for city branding or re-branding of Makassar City, changing the city's image from what was previously often associated with "Demonstrator City" to a friendly

and creative “Festival City.” In the news text, F8 Makassar is shown as an element that contributes to changing negative stereotypes against the city of Makassar. This shows that the festival is not just an annual event, but also part of the city's image transformation strategy. By attracting national and international attention, F8 Makassar succeeded in constructing a new narrative and image about the city of Makassar as a safe, comfortable, and creative city. Therefore, thanks to the article from the Tempo.co above, F8 Makassar plays an effective city branding tool.

Meanwhile, in an interview with Makassar Mayor Mohammad Ramdhan Pomanto, the representation of the city's change in image from a Demonstrator City to a Festival City is very prominent. Danny Pomanto emphasized that Makassar City has great energy that has not been managed properly. The stigma as a city of resistance is actually seen as a potential that can be converted into a creative force. F8 Makassar is here as a forum to channel this energy into positive and productive cultural expression. Thus, F8 Makassar is not just an event, but a city branding strategy or city rebranding based on the potential of Makassar youth.

This representation process is carried out systematically, not just spontaneous changes. Danny explained that this festival was built through long planning involving various parties. By uniting diverse local cultures in eight cultural paths, Makassar uniquely positions itself on the map of national festivals. The branding used is also made different from other cities, in the hope of creating a stronger distinctive identity. F8 Makassar not only changed the perception of Makassar in the eyes of the domestic public, but also at the global level. A statement from the Mayor of Makassar, reflects how F8's activities emphasize that festivals are not just entertainment activities, but part of the strategy to build the city's image at the national and international levels. Furthermore, in the paradigm of urban political anthropology, the statement shows how festivals are able to play a role and function as a symbolic instrument to build urban identity while strengthening the political legitimacy of local governments.

The success of this rebranding is supported by the active participation of young people. Danny emphasized that 90% of the creatives involved in F8 are the younger generation. This reinforces the narrative that Makassar is not only a city with a spirit of resistance, but also a centre of creativity and innovation. The representation of young people as the main actors in this change is a key element in the communication strategy built by the Makassar City Government. This shows how representation not only serves as a passive image, but also as a tool to shape a new social reality.

One of the main goals of this discourse production is to build the perception that Makassar is a friendly and interesting destination to visit. According to Danny, the stigma as a Demonstrator City makes people reluctant to come, while the image as a Festival City actually attracts the attention of tourists. This representation is reinforced by international participation data in F8, which shows that dozens of countries and hundreds of regions in Indonesia contribute to the festival. That way, Makassar's representation as a city with global appeal is getting stronger.

Finally, the underlying ideology of this representation is globalization, multitalent, and pride in local identity. Danny wanted to show that Makassar's youth are on par with global youth in terms of creativity and innovation. F8 is not only a festival, but also a stage for Makassar to showcase its potential in the international arena. Thus, the new representation built not only changed the image of the city in the eyes of the world, but also built collective pride among the people of Makassar itself.

Production

In the perspective of discourse production, the Tempo.co article on the changing image of Makassar City reflects how the media plays a role in building a narrative that is favorable to the local government. News production is inseparable from the relationship between the media and stakeholders, in this case the Makassar City Government. The news structure, source selection, and narrative focus suggest a tendency to frame the transformation of the city as a result of the leadership of Mayor Mohammad Ramdhan Pomanto.

Thus, Tempo.co contributes to building a new image of Makassar City through strategically constructed representations.

Technically, Tempo.co relies on interviews with the Mayor as the main source of information. This shows that news production relies on official government narratives, which are then packaged as objective facts. The absence of a critical perspective or alternative view shows that this news is more of a policy promotion tool than a balanced investigative report. Thus, this news serves more as a form of legitimacy for the policies of the Makassar City Government than just a conveyor of information.

In the aspect of media economy, this kind of news production cannot be separated from business interests. Tempo.co, as part of the digital media ecosystem, relies on clicks, advertising, and cooperation with various parties, including local governments. News that presents a positive image of Makassar City can increase the city's attractiveness for investors and tourists, which in turn is also beneficial for those involved in the media and tourism industry. Therefore, this news is not just information, but also part of the city's marketing strategy.

Furthermore, the concept of the "Demonstrator City" mentioned in this news is not explained in detail. There is no attempt to contextualize why Makassar has a strong history of demonstrations. Instead, demonstrations are seen as something negative that needs to be eliminated through the city's city branding strategy. In this way, this news contributes to diverting attention from the roots of social problems towards festival- and tourism-based solutions.

Framing Makassar as a "Festival City" in this news also shows how discourse production works. F8 Makassar, which is used as a symbol of city transformation, not only functions as a cultural event, but also as a political and economic tool. By emphasizing economic impact and international participation, this news builds the image of Makassar City as a modern, open, and inclusive city, although the inclusiveness aspect is not explained further.

In addition, this news also shows how the production of discourse can override more complex social realities. By portraying festivals as a major factor in changing the image, this news ignores critical questions about economic inequality, urbanization, and social policies that may have a greater impact on people's lives. As a result, the narrative built tends to be surface and does not touch the root of the city's problems.

In discourse production analysis, it is important to consider who has control over the narrative presented. Tempo.co, in this case, seems to provide a wide space for Makassar Mayor Mohammad Ramdhan Pomanto to convey his vision without any challenge from other perspectives. This shows that news production is not a neutral process, but rather the result of interaction between the media and political actors.

Overall, this news represents how the relationship between the media and the government can strategically shape the city's image. By highlighting the success of F8 Makassar and the smart city policy, Tempo.co plays a role in producing a discourse that supports the transformation of Makassar City in accordance with the interests of the city government.

However, what needs to be underlined is that news production does not always reflect reality as a whole. In the absence of a critical view, this news is more like a single narrative that emphasizes success without touching the other side of social change in Makassar. This confirms that the media not only conveys news, but also shapes the way the public understands a phenomenon.

In addition, an interview with Danny, revealed how the communication strategies applied in the production of this discourse are highly dependent on the involvement of young people. By featuring the younger generation as the main actors in the festival, the production of the Festival City discourse not only changes the external perception of Makassar, but also shapes the collective consciousness at the local level. Young people are no longer seen as a group synonymous with protest and resistance, but rather as creators and innovators in the city's cultural ecosystem. The participatory attitude of the community in the festival

activities shows how the city's public space can not only be managed administratively. But it is also able to be negotiated through actions or daily social practices, where these actions involve various groups of citizens.

In the production of this discourse, the image of Makassar City as a Demonstrator City is reduced to just a past that needs to be abandoned, while the Festival City is constructed as a future that must be accepted. This concept is not only campaigned through the media, but also through the cultural symbols introduced in the festival, such as performing arts, culinary, and fashion. Thus, the production of this discourse is not only textual in the news, but also manifested visually and performatively in public spaces.

However, it should be noted that the production of this discourse is inseparable from certain political and economic interests. The selection of narratives that emphasize the government's success in changing the image of the city can be read as part of a political communication strategy that aims to improve the image of Ramdhan Pomanto's leadership. This suggests that the production of discourse is not always objective, but is often influenced by existing power dynamics.

Overall, the production of the Festival City discourse is the result of cooperation between the city government, the media, and various other social actors. With a well-planned communication strategy and the use of media as the main tool, this discourse has succeeded in forming a new perception of Makassar at the local and national levels. The production of this discourse not only creates a new identity for the city, but also shapes the way people understand and experience their own city in a broader context.

Consumption

F8 Makassar is not only an art and cultural event, but also a discursive strategy in reconstructing the image of Makassar City. In the discourse that developed earlier, the city of Makassar was often associated with the city of demonstrators—a city that was synonymous with student protests that led to clashes. However, through F8 Makassar, Makassar City is presented as a more friendly, globally competitive, and creative industry-oriented city. This shift in image is not just a change in narrative, but also part of a city branding strategy that involves various stakeholders.

The consumption of F8 Makassar is not only limited to festival participants, but also involves a wider audience, both directly and through social media. The existence of media such as Tempo.co that elevates this festival as part of the transformation of the city shows how visual and narrative representations are constructed to create certain perceptions. In Tempo.co coverage, F8 Makassar was described as an event that succeeded in changing the image of Makassar from a city of demonstrators to a creative city. This narrative is reinforced through the use of images that showcase the festivities of the festival, confirming the city's new identity as a cultural hub and creative economy.

As a consumer product, F8 Makassar not only attracts local people but also national and international tourists. Various aspects of the festival, such as food, fashion, music, and performing arts, are packaged in such a way to cater to the tastes of the global market. Consumption of the festival involves a multisensory experience that creates attraction for tourists. In this context, consumption is not just an economic activity, but also a form of participation in the construction of Makassar's new identity that is more inclusive and dynamic.

Strengthening the identity of Makassar City as a festival city can also be seen from how the Makassar City Government promotes F8 as part of efforts to increase tourism attraction. The Mayor of Makassar, Danny Pomanto, is actively building the image of this festival as an international event that is able to compete with other major festivals. On various occasions, he emphasized that F8 Makassar is not just an annual celebration, but also an instrument to change the public's perception of Makassar. Thus, F8 Makassar serves as a hegemonic tool that reproduces the discourse about Makassar City as an open, modern, and tourist-friendly city.

However, behind F8 Makassar's success in changing the city's image, there are critical questions about the extent to which this transformation truly reflects the social reality in Makassar. Does the shift in image from a protest city to a festival city reflect a structural change in society, or is it just a marketing strategy? This criticism is relevant given that the new narrative built through this festival does not necessarily erase the more complex social dynamics in city life. Of course, demonstration activities still often occur even though F8 Makassar continues to run every year.

Based on the results of the interview, Danny emphasized that the change of image from the City of Demonstrators to the City of Festival was done consciously and by design. This shows that discourse consumption is not only about how the message is conveyed, but also how people receive and respond to it. Makassar City residents, especially the younger generation, are the main subjects in the consumption of this discourse because they are given space to display their creativity in the festival.

The role of the media in framing the image of the Festival City is also very significant in influencing public consumption. Danny admits that all media, including Tempo.co, have different segmentations and reporting styles, but collectively they build a public perception of Makassar as a friendlier and more comfortable city. This consumption of news shaped public opinion about the changes in Makassar City, which ultimately reinforced the idea that the city had transformed into a center of culture and entertainment.

The resonance of the Festival City's identity for the residents of Makassar City can be measured from their participation in F8 Makassar. In an interview, Danny mentioned that this festival provides a space for young people to work and prove their potential. Consumption of the discourse of the Festival City is not only passive, but also active. The public is not only a spectator, but also participates in the creative process that takes place in the festival.

In addition to the local community, the consumption of the Festival City discourse also attracts the attention of tourists and investors. The success of F8 Makassar in attracting 19 countries and 48 country representatives shows that the newly constructed identity has been consumed by a global audience. This reflects that the discourse of Festival City has a broader economic and cultural appeal, beyond just the image of a changing city.

Identity

The identity of a city is not static, but is always negotiated through the discourses, policies, and cultural practices that take place within it. The city of Makassar, which for many years has been labeled as a "City of Demonstrators," is now undergoing an identity reconstruction to become a "City of Festivals." This transformation is not just a change in image, but also part of a political and economic strategy carried out by the city government, the media, and other stakeholders. F8 Makassar has been a key instrument in this shift, reconstructing Makassar as a dynamic, creative, and globally competitive city.

The image of the "City of Demonstrators" is firmly rooted in the socio-political history of Makassar. The city has long been known as the center of the student movement that often takes to the streets to voice political and social aspirations. The demonstrations that occurred were not only a form of resistance to policies that were considered unjust, but also created a city identity that was inherent in the acts of resistance. This narrative is reinforced by media reports that often portray Makassar as a city with a high level of escalation of demonstrations.

However, through festivals such as F8 Makassar, the city's identity began to be reproduced. In Tempo.co coverage, for example, Makassar is positioned as a city that has transformed into a center of culture and creative economy. This representation is built through a narrative about the success of F8 Makassar in attracting tourists, increasing the city's competitiveness, and presenting various cultural elements that reflect the new face of Makassar City. Thus, the media plays an important role in constructing the discourse of city identity.

This change in identity is also driven by economic and political interests. The Makassar City Government sees the potential of tourism and creative industries as sectors that can increase regional income while improving the city's image. By presenting F8 Makassar as an international festival, the Makassar City Government seeks to shift public perception from a city full of demonstrations to a city that is friendly to tourists and investors. In this context, the identity of the "Festival City" is not only a cultural narrative, but also an economic development strategy.

In the formation of this new identity, there is a dialectic between local and global cultures. F8 Makassar not only showcases the distinctive culture of South Sulawesi, but also presents a global element in its festival format. The use of the concept of a festival similar to international events such as Coachella or Rio Carnival shows how the city of Makassar wants to be recognized in the global network of the creative industry.

The identity constructed through F8 Makassar is also closely related to regulations that support the creative economy and tourism. The central government has included F8 Makassar in the national tourism calendar, giving formal legitimacy to Makassar City's status as a "Festival City." With this regulation, the festival is not only an annual event, but also part of the national strategy to encourage the growth of the creative sector.

According to Danny Pomanto, Makassar's young people have great energy that has not been utilized to the fullest. By giving them space to work through F8 Makassar, the new identity as a festival city is getting stronger. Youth who were previously known for their spirit of resistance are now getting a platform to show their creativity in various fields of art, culture, and creative economy. This proves that the change in the identity of the city is not only symbolic, but also has a real impact on the social and economic behavior of its people.

City re-branding through F8 Makassar aims to change public perception of Makassar City, both at the national and international levels. Previously, Makassar City may have been less attractive to investors and tourists because of the inherent image of the City of Demonstrators. However, with a new identity as a Festival City, Makassar City is starting to be known as a cultural destination and creative economy. The increase in the number of tourists and the participation of various countries in F8 proves that this city branding has succeeded in changing the way people see and understand this city.

New identities also contribute to increasing the liveability of cities. F8 Makassar is not only a cultural performance venue, but also creates a more comfortable ecosystem for its residents. With the presence of F8 Makassar attracting many people from various regions and countries, the local economy is growing, and the city's facilities are growing. This shows that identity change is not only limited to changing discourse, but also has an impact on aspects of people's daily lives.

However, this change in identity cannot be separated from political and cultural contestation. As part of the local government's policy, the identity of the Festival City is also a tool in building political legitimacy. The Makassar City Government wants to show its success in changing the image of Makassar city, but the question is whether this identity is really felt by all levels of society or is it just a construction of elite discourse. This is a challenge for the sustainability of the Festival City's identity in the future.

Regulation

Regulations in the context of changing the image of Makassar from a "Demonstrator City" to a "Festival City" are not just a matter of formal policy, but also include cultural codes that shape people's behaviors, perceptions, and social practices. The Makassar City Government, through various policies, has encouraged this transformation by creating regulations that support the creative industry, tourism, and major events such as F8 Makassar. However, regulations are not only present in the form of written rules, but also in the form of discourses that reframe the city's identity through various mediums, including mass media and social media.

In the discourse of the City of Demonstrators, regulations are more often associated with repressive actions against protests that occur in Makassar City. Student demonstrations, which often led to clashes with security forces, showed how regulations at the time were more oriented towards social control than the development of the creative economy. The City of Demonstrators reflects a dynamic political culture, where public spaces are often the arena for power negotiations between the public and the government. In this context, regulation is more reactive to emerging social movements.

On the contrary, in the discourse of the City of Festivals, regulations are constructed as instruments that create stability and attraction for investors and tourists. The Makassar City Government, in its efforts to encourage this transformation, has issued various policies to support the tourism sector and the creative industry. For example, licensing for the organization of large events such as F8 Makassar has become easier, while regulations related to urban planning are beginning to be directed to create public spaces that are more friendly to cultural events.

The cultural code in the Demonstrator City is very different from the Festival City. In the City of Demonstrators, regulations are more flexible in the sense that public spaces are often used for spontaneous political expression. The demonstrations that occurred were not only a form of resistance to certain policies, but also part of the collective identity of students and civil society in Makassar City. This cultural code shapes the way citizens understand regulations not as a tool of control, but as an arena of resistance to unequal policies.

On the other hand, in the Festival City, regulations are more directed at the creation of social order that supports industry and the creative economy. F8 Makassar, for example, has strict rules regarding event organization, security, and sponsor involvement. The city of Makassar, a city that was previously known for freedom of expression in the form of protests, is now more associated with creativity expressed through art and culture. This shift shows how regulation not only regulates actions, but also shapes the social meaning of public spaces.

The cultural code in the Demonstrator City and Festival City is also reflected in the way citizens interact with the regulations. In the City of Demonstrators, regulation is often seen as something to be negotiated or even resisted. The demonstrations that took place in Makassar were not only part of political practice, but also a cultural heritage that continues to be reproduced from one generation to the next. In Festival City, regulations are more likely to be accepted as something that supports economic stability and growth.

The main characteristic of the Demonstrator City is the presence of a strong protest culture, while the Festival City emphasizes more on the culture of consumption and entertainment. These differences show how regulations not only govern citizens' behaviors, but also shape the way they understand the role of cities in their social and economic lives. In this case, regulation is an important tool in directing the collective identity of the people of Makassar City.

In the context of local politics, Festival City regulations are also a tool of legitimacy for the Makassar City Government. By displaying Makassar City as a stable and attractive city for investment, the government can build a progressive leadership image. This shows that regulation is not only administrative, but also has a strong political dimension. Furthermore, based on the results of the interview, Danny emphasized that this festival did not appear spontaneously, but through a long process involving various stakeholders. This shows that there are regulations that are not only formal but also based on a collaborative approach in the formation of cultural policies.

In addition, regulations related to the use of public space for festivals are an important aspect in the production of Festival City discourse. The Makassar City Government seeks to regulate so that city spaces can be used optimally for cultural and creative economy activities. The facilitation of this space is a form of regulation in itself that shifts the use of the city from an arena of resistance to an arena of creative expression.

This shows how the government implements regulations based on inclusive urban planning for cultural and creative economy actors.

On the other hand, the characteristics of the City of Demonstrators that were previously attached to the City of Makassar were rearranged through regulations that balanced the space of public expression. Demonstrations as a form of expression are still allowed, but with more structured spatial management so as not to disturb the stability of the city. This shows the existence of social regulations that aim to maintain a balance between the right to expression and the comfort of the general public.

In addition to formal regulations, the cultural codes that apply in the Festival City are also part of the unwritten regulations that shape social behavior in Makassar. Danny emphasized that Makassar's young people who were previously known for their high spirit of resistance are now given space to express their creativity through festivals. Thus, these culture-based regulations serve as a social control mechanism that directs young people's energies into more constructive forms of expression.

This regulation also covers policies in the tourism and creative economy sectors. With the increasing number of tourists and participants from abroad coming to Makassar City, the Makassar City Government has set certain standards for the organization of festivals to remain internationally competitive. This includes regulations in the form of improving infrastructure, service standards, and strengthening a sustainable creative economy ecosystem.

Conclusion

F8 Makassar is one of the main instruments in constructing the image of Makassar City as a "Festival City." Formerly known as the "City of Demonstrators" due to its long history of frequent protests, Makassar is now trying to build a new identity through various cultural and creative economy strategies, with F8 as the main focal point. The representation built in the news Tempo.co portrays F8 Makassar as more than just an annual festival. The first news highlights how the festival combines eight key elements: film, fashion, food, folk, fine art, fiction writer, flora, and fusion music, as a major attraction for both local and international tourists. This news builds the image of Makassar City as a city with a thriving and culture-based creative economy ecosystem.

In the aspect of production, Tempo.co news shows how F8 is packaged as a big initiative that is fully supported by the Makassar City Government. The Mayor of Makassar, Mohammad Ramdhan Pomanto, played an important role in creating this festival as part of the city's development strategy. The media also contributes to disseminating the discourse that Makassar is not only a city with strong political dynamics, but also a center of creativity that can compete globally. In terms of consumption, this festival targets a wider audience compared to other cultural activities in Makassar City. Tourists, investors, and creative economy actors are invited to participate in F8, which indirectly enhances Makassar's attractiveness as a cultural and culinary tourism destination. The media's consumption of this festival also strengthens the perception that Makassar City is an open and progressive city. In the aspect of identity, F8 Makassar actively constructs the image of Makassar City as a modern city while still maintaining its cultural wealth. This new identity is not just a marketing strategy, but also an attempt by the city government to change the way people view the city. The narrative developed emphasizes that Makassar is no longer just a city with large demonstrations, but a city rich in art and culture. Regulation plays a crucial role in ensuring the sustainability of F8 as part of the city's development strategy. The Makassar City Government issues various policies that support the implementation of this festival every year, including support for the MSME sector, ease of licensing for creative investors, and promotions at the national and international levels. With increasingly supportive regulations, F8 Makassar is not only an annual event, but also a strategic instrument in building the city's image.

An interview with the Mayor of Makassar, Mohammad Ramdhan Pomanto, provides a deeper insight into how F8 Makassar has become the main tool in transforming the city's image. According to him, F8 Makassar

is not just entertainment, but also part of a culture-based economic development strategy. He emphasized that this festival is one way to integrate Makassar's cultural heritage with global trends so that the city can compete with other major cities in the world. Danny also emphasized that F8 is a tool of cultural diplomacy that can strengthen Makassar City's relationship with other cities, both at home and abroad. Through this festival, Makassar City can attract the attention of creative industry players, artists, and international tourists, which ultimately has an impact on the city's economic growth. In addition, the interview revealed how digitalization is also part of this grand strategy. By leveraging digital platforms and social media, F8 has managed to reach a wider audience and build a solid creative community. Danny emphasized that this digital transformation is very important to ensure that Makassar remains relevant in the era of technology-based economy.

From the social aspect, F8 Makassar also has a significant impact in shaping the mindset of the community. The festival provides a space for young people and the local creative community to participate in the development of the city's culture. This strengthens the sense of belonging to the city and builds a spirit of collaboration between the government and residents. The interview also highlighted the challenges faced in building Makassar's image through F8. One of the main challenges is to eliminate the old stigma that Makassar is a "City of Demonstrators." Danny admits that this process takes time and consistency in building a positive narrative. Therefore, media support is needed so that this discourse on image change can be conveyed effectively.

Overall, this interview confirms that F8 is not just a festival, but part of a long-term strategy to transform Makassar into a globally competitive city. With a combination of government policy, community engagement, and media support, this paradigm shift is not only a discourse, but also an ongoing reality. So, in this case, the festival can be understood, no longer just an annual cultural event. But it is also a social arena, where various cultural, economic, socio-economic and political interests interact with each other, in helping the dynamics of city life in Makassar. Thus, this analysis confirms that the change in the image of Makassar City is not an effort that occurs spontaneously, but the result of a mature strategy. F8 Makassar is proof that this city is able to develop a culturally based creative economy while maintaining its local identity.

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