

Unveiling the Online Presence: A Comparative Study of Social Media Use in Branding Creative Cities - A Case Study of Singapore and Bandung

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Abstract

This article compares the social media strategies and engagement metrics utilized by two prominent creative cities, Singapore and Bandung. Singapore and Bandung are creative cities using different social media techniques and measurements. This research examined how the Singapore Design Council and Bandung Creative City Forum used social media to brand their cities. This research further analyzes social media in terms of reach and sentiment. The study adopted descriptive and social media analyses. The purpose was to obtain social media strategies and compare their social media channels, mentions, reach, and sentiment. The research findings show that Singapore's leading creative city branding platform is Instagram, proposing a more focused strategy. Bandung communicates with its numerous online citizens via Instagram and Twitter. Bandung generates more social media mentions and reaches, indicating a more active and engaged online community. Despite this, Singapore's social media sentiment is overwhelmingly positive, reflecting a solid and favorable perception of the city as a creative center. In addition, the study emphasizes the significance of platform selection and content diversity when developing social media strategies. This comparative analysis contributes to a comprehension of the effective use of social media for creative city branding. The study informs stakeholders in Singapore and Bandung about the strengths, limitations, and opportunities of their social media engagement. By utilizing these findings, policymakers, urban planners, and creative industry professionals can enhance their efforts to promote their cities as thriving creative centers.

Keywords: Creative City Branding; Social Media Strategies; Comparative Analysis; Social Media Engagement Metrics; Singapore and Bandung Creative Cities

Abstrak

Studi ini membandingkan strategi media sosial dan metrik keterlibatan yang digunakan oleh dua kota kreatif terkemuka, Singapura dan Bandung. Singapura dan Bandung adalah kota kreatif yang menggunakan teknik dan pengukuran media sosial yang berbeda. Penelitian ini mengkaji bagaimana Singapore Design Council dan Bandung Creative City Forum menggunakan media sosial untuk memberi merek pada kota mereka. Penelitian ini menganalisis lebih lanjut media sosial dalam hal jangkauan dan sentimen menggunakan analisis deskriptif dan media sosial. Tujuannya adalah untuk mendapatkan strategi media sosial dan membandingkan saluran media sosial, sebutan, jangkauan, dan sentimen mereka. Temuan penelitian menunjukkan platform branding kota kreatif terkemuka di Singapura adalah Instagram, mengusulkan strategi yang lebih fokus. Bandung berkomunikasi dengan banyak warga online melalui Instagram dan Twitter. Bandung menghasilkan lebih banyak sebutan dan jangkauan di media sosial, yang menunjukkan komunitas online yang lebih aktif dan terlibat. Meskipun demikian, sentimen media sosial Singapura sangat positif, mencerminkan persepsi yang kuat dan baik terhadap kota ini sebagai pusat kreatif. Penelitian ini menekankan pentingnya pemilihan platform dan keragaman konten ketika mengembangkan strategi media sosial. Ini berkontribusi pada pemahaman tentang efektivitas penggunaan media sosial untuk branding kota kreatif. Studi ini memberikan informasi kepada para pemangku kepentingan di Singapura dan Bandung tentang kekuatan, keterbatasan, dan peluang keterlibatan mereka di media sosial. Dengan memanfaatkan temuan-temuan ini, para pengambil kebijakan, perencana kota, dan profesional industri kreatif dapat meningkatkan upaya mereka untuk mempromosikan kota mereka sebagai pusat kreatif yang berkembang.

Kata kunci: Merek Kota Kreatif; Strategi Media Sosial; Analisis Perbandingan; Pengukuran Social Media Engagement; Kota Kreatif Bandung dan Singapura

Introduction

Creative cities are leveraging their cultural and creative assets to fuel economic growth and social development due to the rise of creative industries. A creative city fosters and capitalizes on creativity, innovation, and cultural diversity to advance economic development and improve residents' quality of life (Rausell-Köster et al., 2022). Branding is essential for developing and promoting the image of a creative city to attract travelers, investors, and businesses. Creative cities can be promoted through branding events such as art festivals, music concerts, and design exhibitions (Prayudi et al., 2023). The interest in city branding may be viewed as part of a more significant realization that all locations can benefit from implementing consistent strategies for managing their resources, reputation, and image (Prayudi et al., 2022a). Concerning this study, branding can be defined as creating the perception of a new, fascinating, and memorable creative city. This will be feasible if the government can increase stakeholders' awareness and interest in creative activities. To accomplish this, the government must implement a branding strategy that combines internal and external factors (Prayudi & Ardhanariswari, 2019; Riadi, 2022).

In the modern age, social media has revolutionized the promotion and marketing of events. With the rise of social media platforms like Instagram, Twitter, TikTok, and Facebook, event organizers and destination marketers can interact with a larger audience in real-time. Social media has become indispensable for promoting these events, allowing for a larger audience reach and participation. The dynamic growth of social media has given city governments and appointed creative agencies a vast opportunity to brand their city and get a broader range of stakeholders. Also, since each social media platform has its characteristics, the use of social media for creative city branding may differ from one to another.

One of the significant research issues in the context of creative cities and branding lies

in effectively managing the delicate balance between authenticity and commercialization. A significant research challenge in creative cities and branding is efficiently managing the fragile equilibrium between authenticity and commercialization. While cities strive to establish themselves as creative centers, there is a potential danger of diminishing the authentic cultural and artistic manifestations that set them apart. Researchers face the difficulty of comprehending how to utilize the innovative force within a city without yielding to a shallow, profit-oriented interpretation of creativity. This matter necessitates examining approaches that maintain the authenticity of a city's cultural heritage while effectively utilizing branding to attract investment, skilled individuals, and tourism. It is essential to tackle this research challenge to guarantee creative cities' long-term success and sustainability while creating an authentic and dynamic creative atmosphere. Thus, this research examined how the Singapore Design Council and Bandung Creative City Forum used social media to brand their cities. This research further analyses social media in terms of reach and sentiment.

Yencken first introduced the creative city concept (Wuwei, 2011). Landry and Bianchini (1995) expanded on the concept. Since then, the creative city has taken on a new spirit in various regions of the globe, resulting in new urban planning strategies. As a result of the recognition of the economic and cultural value of creativity and innovation, creative cities have emerged as significant urban development drivers. Alternatively, the creative city responds to several cities' problems or urban crises due to economic globalization (Frey, 2003).

According to Florida (2002), creative cities are characterized by a thriving creative class and an environment that fosters their talents. This concept has received considerable attention in urban studies, with scholars investigating the connections between creativity, cultural industries, and economic development. Pratt (2008), for instance, emphasizes the

importance of the creative class and cultural sectors in promoting urban innovation and competitiveness. The concentration of creative professionals in urban areas contributes to creating jobs, improves the quality of life, and attracts investment. The creative city paradigm acknowledges that creativity and culture are valuable assets that have the potential to transform cities into dynamic and sustainable urban centers. In addition, The concept's underlying philosophy is to enhance the urban environment and foster the growth of an inspiring atmosphere for the urban community's creative endeavors. It is essential to highlight that the development of a creative city is mainly related to future economic development and community organizations. Therefore, it is vital for the efforts of both the government and creative players to be put into creating creative cities (Prayudi et al., 2021).

There have been several studies on city branding and the use of social media. For instance, research by Li & Kovacs (2021) The study raised the issue of creative city branding, urban development, and cultural tourism in China. According to the study, creative city branding can improve a city's cultural heritage, draw tourists, and assist cultural businesses. Huerta-Álvarez, Cambra-Fierro, & Fuentes-Blasco (2020) pointed out social media communication, brand equity, and engagement in tourism locations. The study found that social media may boost destination branding by delivering real-time information, engaging visitors, and creating personalized experiences. Mujihestia (2018) also analyzes how creative city branding affects Indonesian cultural tourism. The study concluded that creative city branding could boost cultural value and attract tourists seeking unique cultural experiences. Thadani, Ii, & Chan (2020) examine how social media promotes Chinese creative city branding. The study discovered that social media could improve creative city branding by generating user-generated content, facilitating communication and interaction, and delivering real-time information. It is evident from these studies that creative city branding and

social media play an essential role in promoting economic growth, cultural diversity, and tourism. However, comparative research on the use of social media in creative city branding events across different nations is lacking. Consequently, it is crucial to investigate the use of social media in promoting creative city branding in specific countries to comprehend the unique challenges and opportunities. Therefore, this research compares the use of social media to promote creative city branding events in Singapore and Indonesia, two countries with swiftly expanding creative economies and tourism sectors. It is then the novelty of this study.

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) recognized Singapore as a Creative City of Design in 2015. That same year, Singapore also released its Design 2025 Masterplan. Design 2025 built on the foundations of earlier design masterplans by suggesting five key initiatives, such as integrating design into Singapore's national skillset and bringing design to the community, as well as more specific steps, such as increasing the role of design in businesses and government, increasing the competitiveness of design firms, and creating a Singapore Design brand. In addition, design 2025 also suggested the creation of a Singapore Design brand (Cities of Design Network, 2015). Singapore is leveraging its status as a UNESCO Creative City of Design to promote its design innovations, develop partnerships, and showcase its design capabilities to the world (Prayudi et al., 2023). The city connects with individuals and organizations worldwide through initiatives like Singapore Design Week, expanding its network and reputation as a thought leader in design innovation (DesignSingapore Council, 2020).

On the other hand, Bandung is known as the first Indonesian creative city that UNESCO acknowledged. It was recognized as one of East Asia's creative cities at the Creative Cities International Meeting in Yokohama in 2007. The initiative to develop Bandung as a Creative City originated from three individuals: Gustaff H. Iskandar (Chamber of Commerce), FikiSatari

from *Kreatif Independent Clothing Community* (KICK), and Ridwan Kamil (Urbane). Although external factors largely influenced the initial idea of Bandung City's primary advantage over Creative City is its social dimension. The success of developing Bandung's image as a creative city is highly dependent on the availability of human resources. Bandung is comparable to Singapore because neither city has natural or energy resources. Each month, Factory Outlets (FO) generate billions of rupiah. Distribution Store (Distro) Industries are expanding rapidly due to innovative juvenile clothing designs. There are now 300 distributors in Bandung, and 90 percent have registered and patented their trademarks. Nevertheless, only 30% can be classified as established (Prayudi, Ardhanariswari, & Probosari, 2017).

There is a dearth of academic research in creative city branding. Whether a city is well-known or not, the creative metropolis is frequently cited as an essential factor in attracting tourists and potential businesses (Michels, Beyes, & Steyaert, 2014; Moțcanu-Dumitrescu, 2017). Despite this, city branding and creative city studies are largely ignored despite their close relationship with social media applications (Hutchinson, 2019). Consequently, the objective of this study was to resolve this knowledge gap.

Research Methods

This study used descriptive and social media analyses—the descriptive analysis involved interviews with members of creative agencies and academics. The issue was focused on branding activities in Singapore and Bandung, Indonesia. The method also examined how both cities use social media to engage with creative groups.

This study also used social media analysis metrics, including reach, engagement, and sentiment (Fang & Zhan, 2015; Liu, 2012). Social media analysis is one application of text mining. Text mining, or text analytics, is a methodology and evaluation of textual data to

produce high-quality and valuable information and insights (Redondo & Sandoval, 2016). Social media analytics refers to the monitoring, analysis, measurement, and digital interaction and links between individuals, topics, ideas, and other forms of content that occur via social media. Social media analytics include natural language analysis, social network analysis (influencer identification, profiling, and rating), and more complex techniques such as text analysis, predictive modeling, and recommendation, as well as automatic recognition and classification of topics/subjects, people, or content (Khan, 2015).

The social media data retrieved was from June 2022 to Mei 2023 using the Brand24 social media analytical tool. The analysis is based on a descriptive comparison that highlights differences and similarities in the social media utilization of the two countries. This study's research methodology provides a systematic approach to collecting and analyzing data on the use of social media and attitudes toward creative city branding events in Singapore and Indonesia. The results can inform future research and creative city branding strategies in these countries.

Results and Discussion

Social Media Use

In branding creative cities such as Singapore, the use of social media has become increasingly essential. Social media platforms effectively showcase Singapore's thriving creative industries, foster global audience engagement, and establish Singapore as a prominent creative hub. In Singapore, social media is a potent instrument for showcasing the city's design, art, architecture, and cultural offerings, reinforcing its status as a creative city. Social media platforms offer unique place branding opportunities, allowing cities to communicate their unique qualities, sculpt their image, and interact with stakeholders. (Interview with Head of Architecture Department, Singapore

Polytechnic, 2022).

Promoting Singapore as a creative city is closely related to the city-state's major brands. Consequently, using Singapore's social media as a creative city must also address how to avoid confusion between promoting Singapore as a creative city and marketing the Singapore brand as a city-state. Singapore is a city-state brand subsidiary of the Creative City brand. This policy also applies to social media usage for brand communication (Prayudi et al., 2023).

The Design Singapore Council utilized Instagram to advertise Singapore as the Creative City of Design via several events. Instagram was utilized to advertise upcoming events and engage creative groups. Singapore Design Week was a prestigious occasion. Since 2018, Singapore has invited representatives and industry experts from Creative Cities of Design networks. They took part in its events, such as the business and design conference Brainstorm Design and the locally produced artistic festival Street of Clans, and they also networked with influential business and design figures.

In addition to learning firsthand about Singapore's design ambitions, the participants had the opportunity to showcase their work to the general public. During a one-day-long UNESCO Creative Cities of Design Public Forum, the various cities discussed the role of design during four sessions addressing policy, business, education, and communications. The well-attended event prompted numerous heated discussions.

Design Singapore Council effectively used Instagram social media to promote and engage people in its activities. However, the Design Singapore Council had not utilized other highly engaging social media platforms like Twitter. The search on Twitter revealed numerous accounts that tweet or post messages about the Design Singapore Council or its events, including text, images, and videos. However, this research did not uncover any Twitter accounts for the Design Singapore Council. Several reasons could contribute to the absence of Design Singapore Council Twitter accounts in the research findings.

The Design Singapore Council possesses a distinct policy or strategic determination concerning their use of social media platforms. They may opt not to maintain an official Twitter account due to communication strategy, target audience, or corporate goals. Secondly, organizations may prioritize specific social media channels over others, depending on their communication objectives. The Design Singapore Council may have concluded that alternative media, such as LinkedIn or Instagram, are more compatible with their goals and intended audience, resulting in their decision not to utilize Twitter. Lastly, the decision not to have a Twitter account could be a deliberate choice influenced by the nature of their work, prevailing industry trends, or special communication requirements. Certain businesses may utilize the most effective platforms for their specific needs.



Figure 1. Design Singapore Council Instagram account
Source: instagram account of @designsingapore

Conversely, the success of branding Bandung as a creative city depends on the creative community's extant human resources. Bandung is a creative city where cultural activities are integrated with economic and social activities (Fitriyana, 2016). Therefore, Bandung Creative City Forum (BCCF) was established for community groups to create and collaborate to foster a sense of community (interviewed with Tita Larasati, Chairperson of BCCF, 2023). BCCF comprises individuals who share the goals of establishing Bandung as a creative hub and ensuring the city's progress (Lumbantoruan, Mulyana, & Santoso, 2021). It assisted the government in branding Bandung as a creative city through various events.

Bandung Creative City Forum (BCCF) has effectively utilized social media platforms to promote Bandung as a creative city. Bandung's BCCF has promoted numerous creative events, activities, and initiatives via its social media

presence. In addition, social media platforms such as Instagram and Twitter have played a significant role in spreading the word about Bandung's flourishing creative scene, thereby attracting the attention of local and international audiences.

The Bandung Creative Community Forum has begun using the social media platform Twitter to engage more people in conversation and broaden its scope of coverage of Bandung's creative initiatives. The BCCF Twitter account aims to provide a forum for disseminating timely information, news about the industry, and exciting material. In addition, they engage in relevant conversations, use trending hashtags, and tag key stakeholders to communicate with similar individuals and organizations. Using Twitter's real-time aspect, the Bandung Creative City Foundation (BCCF) can provide prompt responses to inquiries and boost Bandung's reputation as a dynamic creative city.

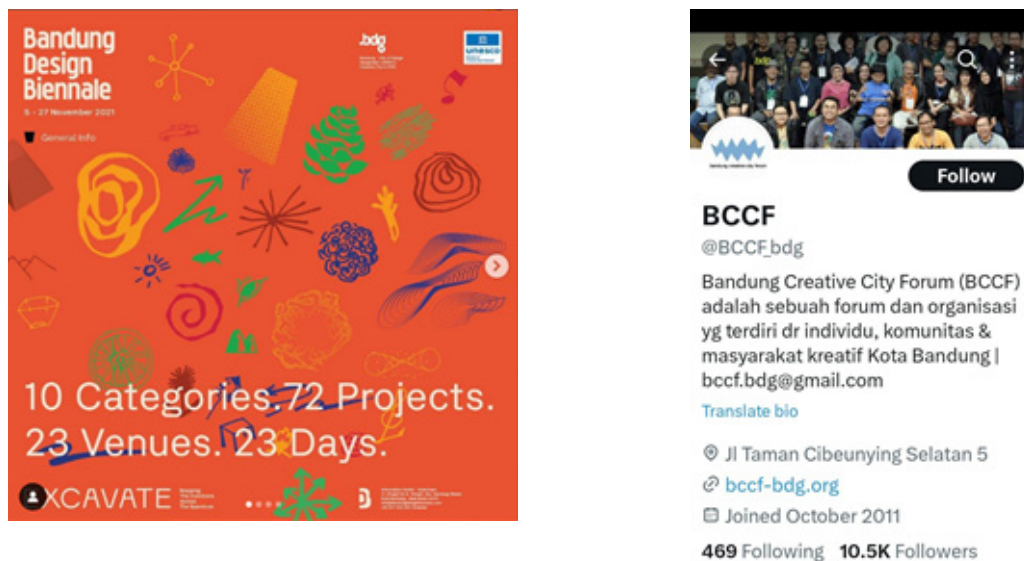


Figure 2. BCCF Instagram and Twitter accounts

Source: instagram account of @bccfbdg and twitter account @BCCF_bdg

BCCF provides Instagram with visually enticing content highlighting the city's artistic and cultural attributes. They allow local artists, designers, and creative businesses to gain exposure and recognition by exhibiting their work. BCCF utilizes Instagram Stories to showcase creative processes and promote upcoming events. In addition, they interact with their followers through questionnaires and Q&A sessions, fostering a sense of community and encouraging participation.

BCCF has its Facebook account, but it has not optimized it. One of the arguments was that most creative groups used Instagram and Twitter rather than Facebook. In addition, there was an assumption that Facebook is for an older generation, not the millennial generation.

Through Instagram and Twitter, the BCCF actively encourages dialogue and interaction among its followers through engaging posts, shared articles, and discussions, thereby establishing a thriving online community concentrated on the city's creative scene. In addition, this forum used social media to publicize upcoming festivals, workshops, and exhibitions, informing the creative community and the general public. Through their strategic use of social media, BCCF successfully

promotes Bandung as a creative city, amplifies the perspectives of local artists and designers, and establishes a dynamic and inclusive online community.

Thus, regarding social media platforms' preference, the results indicate that both Singapore and Bandung Creative Cities used Instagram to promote branding events. Instagram is more prevalent in Singapore than Bandung due to its ease of use and ability to connect users with peers, businesses, and others. Singapore stands out as having a more robust and consistent strategy. Bandung, through BCCF, however, also used Twitter to inform its activities. Twitter, which BCCF uses besides Instagram, is primarily a communications platform that allows users to communicate in real-time. This indicates that preferences for social media platforms vary slightly between the two countries. This disparity in platform choice may be attributable to several variables, including cultural and social conventions, technological infrastructure, and demographics of the user population. It is possible that the visual-centric nature of Instagram, which makes it simpler to display design and creative content correctly, had a role in Singapore's strategic choice to place a greater emphasis on the photo-sharing site. This was a

significant consideration that led to the choice to put our attention on Instagram. Bandung's multiplatform approach, on the other hand, implies a broader endeavor to communicate with a diverse audience across various social media outlets. The utilization of a variety of platforms shows that this work was well worth it.

Additionally, the selection of social media platforms reflects both cities' target audiences and communication strategies. Singapore's focus on Instagram emphasizes visual narration and reaches a younger, visually-oriented audience. This is consistent with the city's image as a center for design and creative industries. Bandung's use of multiple platforms demonstrates a comprehensive strategy for engaging with various segments of the online community. This indicates that Bandung knows its target stakeholders' preferences and behaviors and adapts its social media strategy accordingly.

Social Media Analysis

Social media analysis in Table 1 demonstrates that Singapore's reputation as a creative city is discussed more frequently on

Table 1. Total mentions on social media of Singapore Creative City

Social Media	Mentions	Percentage
Twitter	71	68
Instagram	24	23
TikTok	9	9
Facebook	0	0
Total	104	100

Source: primary data retrieved using brand24, 2023.

Meanwhile, with 24 mentions (23%), Instagram is gaining prominence in promoting Singapore as a creative city. Its visual nature makes it a vital platform for exhibiting creative works, events, and experiences related to Singapore's creative city branding. The increasing number of Instagram mentions indicates a growing interest in utilizing the platform to attract a younger and more visually oriented audience.

TikTok's nine mentions indicate a relatively low activity level compared to other platforms. TikTok's short video format allows for

Twitter than on Instagram. This indicates that Singapore's creative environment generates significant engagement and discussion on Twitter. Notably, the Design Singapore Council, the official organization responsible for promoting design in Singapore, uses Instagram primarily for branding and engagement. This strategic decision restricts their Twitter presence, resulting in the design community's creative groups and individuals dominating Twitter mentions.

The analysis emphasizes the significance of contemplating multiple social media platforms to reach and engage diverse audiences effectively. Twitter indicates a moderate level of online discussions and conversations about Singapore's creative city initiatives, with 71 mentions (68%). Twitter provides a space for real-time updates, sharing of insights, and engagement with relevant members of the creative community. The participation of creative groups on Twitter indicates a prospective audience segment eager to discuss and promote Singapore's creative city branding.

creative expression, demonstrating Singapore's vibrant culture and artistic endeavors. Nevertheless, Despite the limited number of mentions, each mention has the potential to reach a large audience due to Instagram's large user base and emphasis on visual storytelling.

Thus, Twitter provides a more conversation-driven and real-time environment that enables immediate engagement and interaction, whereas Instagram may be suited for visual storytelling and enticing a larger audience. By focusing solely on Instagram,

the Design Singapore Council may overlook opportunities to tap into the lively discussions and conversations occurring on Twitter. To maximize its social media impact, the Design Singapore Council could consider expanding its presence on Twitter and engaging actively with creative groups and discussions on that platform. By integrating Twitter into its social media strategy, the council can foster a stronger sense of community, expand its reach, and gain access to the design community's vital insights and feedback. In addition, a multiplatform strategy would enable the council to capitalize on both Instagram and Twitter assets, resulting in a more robust and dynamic social media presence for promoting Singapore as a creative city.

Comparing the social media analysis of Singapore and Bandung, it is clear that

there are significant differences in the online presence, engagement, and sentiment of these two creative cities. Several significant findings emerge from analyzing social media mentions of Singapore's creative city branding, as shown in Table 2 above. During the analysis period, 172 mentions occurred across various social media platforms. This demonstrates the level of online conversation and exposure encircling Singapore's creative city initiatives. The social media reach associated with these mentions reached up to 55,819. This metric indicates the prospective audience size that could be reached via these social media interactions. It indicates that discussions and content related to Singapore's creative city branding have the potential to reach a large audience.

Table 2. Social media reach and sentiment

Social Media	Mentions
Mentions	172
Social media reach	55,819
Interaction	158
Positive	15
Neutral	157
Negative	0

Source: primary data retrieved using brand24, 2023.

There were 158 interactions out of the total mentions, including likes, remarks, shares, and retweets. In response to the shared content, these interactions reveal engagement and participation from the online community. The fact that there were fifteen positive mentions of Singapore's creative city initiatives indicates a generally positive attitude among those participating in the discussions.

A total of 157 mentions were categorized as neutral. These neutral references may be factual statements, information exchanges, or general discussions not articulating explicit positive or negative feelings. These neutral references contribute to the overall visibility and awareness of Singapore's creative city branding, but they may not necessarily impart solid feelings or opinions. Many dialogues may be

informative or objective, lacking explicit positive or negative sentiments, based on many neutral mentions. These neutral mentions may consist of informative posts, event announcements, or factual discussions regarding Singapore's creative city branding.

The analysis demonstrates a positive and engaging response to Singapore's creative social media city branding efforts. The high engagement and positive sentiment indicate that the online community actively supports Singapore's creative landscape and is interested in promoting and discussing it. This presents an opportunity for the Design Singapore Council to capitalize on the positive engagement, expand its social media presence to include Twitter and foster the online community's participation in influencing the perception and promotion of

Singapore as a vibrant, creative city.

Further, table 3 of the social media analysis of Bandung Creative City reveals intriguing insights into its online presence and

mentions across multiple platforms. The analysis reveals that Bandung Creative City has been mentioned on many social media platforms.

Table 3. Total mentions on social media of Bandung Creative City

Social Media	Mentions	Percentage
Instagram	2393	75
Twitter	688	21.5
TikTok	107	3.3
Facebook	9	0.2
Total	3197	100

Source: primary data retrieved using brand24, 2023.

Instagram is the most dynamic platform, with 2,393 mentions (55,1%). Due to its visual nature, Instagram is a popular platform for users to share images and stories related to Bandung’s creative offerings. The high number of mentions on Instagram reflects the active presence of individuals, artists, designers, and entrepreneurs who use the platform to promote Bandung as a creative center by showcasing their work and highlighting events and noteworthy happenings.

Twitter is the second most active platform, with 688 mentions (15,8%). The many tweets about Bandung’s creative city initiatives suggest a lively online community that debates and engages with them. Twitter provides a real-time platform for users to share their views, opinions, and experiences regarding Bandung’s creative scene, fostering discussion and increasing visibility.

Popular short-video platform TikTok has 107 mentions (2,5%). TikTok’s visual and

interactive nature allows users to creatively exhibit Bandung’s cultural heritage, arts, and creative expressions. The increasing number of mentions of Bandung Creative City on TikTok indicates the platform’s growing importance in promoting the city to a younger and more digitally literate audience. Nevertheless, TikTok still has not been used by Bandung Creative City Forum to promote branding events.

The social media analysis emphasizes Bandung Creative City’s online presence and engagement. The increased number of mentions on Twitter and Instagram demonstrates the efficacy of these platforms in promoting Bandung’s creative initiatives and attracting the attention of local and international audiences. Meanwhile, its presence on Facebook and TikTok contributes to Bandung’s branding as a vibrant, creative city through a diverse and multichannel approach.

Table 4. Social media reach and sentiment

Social Media	Mentions
Mentions	4375
Social media reach	14,785,637
Interaction	463,150
Positive	623
Neutral	3531
Negative	221

Source: primary data retrieved using brand24, 2023.

Compared to Singapore’s social media reach and sentiment, the analysis of Bandung

Creative City’s social media reach and sentiment has garnered significant visibility and attention,

totaling 4,375 mentions across various social media platforms. This high number of mentions indicates that the online community has a strong interest and engagement in discussions regarding Bandung's creative landscape. The extensive reach of these mentions, totaling 14,785,637, indicates the size of the potential audience exposed to Bandung's creative city initiatives via social media interactions. Further, with 463,150 engagements, the analysis reveals substantial interaction. These interactions include likes, remarks, shares, and other forms of participation, demonstrating the existence of an active and engaged online community interested in Bandung's creative offerings.

Meanwhile, about 623 interactions are classified as positive, indicating a favorable attitude and perception of Bandung as a creative city. A total of 3,531 mentions fall into the neutral category. These neutral mentions may consist of factual statements, informative posts, or general discussions that do not convey explicit positive or negative emotions. These neutral references contribute to Bandung Creative City's overall visibility and awareness but may not necessarily impart solid emotions or opinions. There are fewer negative mentions, 221, than positive ones. While there are negative mentions of Bandung Creative City, their relatively low frequency indicates that positive or neutral sentiment is predominant overall. Addressing and mitigating negative mentions can be crucial to maintaining a positive online reputation and resolving any concerns or issues the online community raises.

The analysis indicates that Bandung Creative City has garnered online community interest, generated participation, and fostered positive sentiment. The extensive reach and high level of interaction indicate a strong presence and interest in Bandung's artistic community. These findings provide valuable insights for further promoting and enhancing Bandung's creative city branding efforts, ensuring sustained audience engagement and favorable perceptions online.

Conclusion

The comparative analysis demonstrates the distinctive characteristics of Singapore and Bandung's social media landscapes. Bandung's active, creative community and creative city promotion initiatives result in more vital online involvement and a diverse sentiment spectrum. Singapore's social media is more favorable, reflecting a well-received creative city image. These insights may assist stakeholders in understanding their social media strengths, identifying areas for improvement, and modifying their strategy to engage target audiences and improve creative city branding.

Creative cities' target audiences and communication strategies influence social media platform choices. Singapore targets younger, visually-oriented Instagram users with visual narratives. This fits the city's design and creative industry reputation. Bandung's multiplatform approach to online community engagement is impressive. Bandung's social media approach reflects its target audience's tastes and behaviors.

Singapore and Bandung use social media differently in platform selection, engagement metrics, content diversity, and target audience. Singapore's Instagram-focused marketing strategy attracts visually oriented consumers, while Bandung's multiplatform approach connects different online communities. Both cities use social media well but with different goals. These differences can guide Singapore and Bandung City's branding, social media strategies, and audience targeting.

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