



Logo Redesign as an Effort to Strengthen the Identity of Sanggar X Talent Dance Official Surabaya

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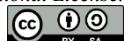
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Abstract

The widespread access to popular culture through digital media has an impact on increasing public taste for modern art. Changes in trends that dominate various social platforms are often considered more relevant or cool compared to traditional art which may be considered old-fashioned or outdated. Therefore, interaction with traditional art is needed to educate and inspire teenagers' interest in local cultural diversity. In overcoming this challenge, a studio is needed as a place for activities that support the development of art and culture. As with dance studios in Surabaya that create dances to be performed at festivals and competitions between regions to show how diverse and dynamic dance art is. Thus, the purpose of the logo redesign on the Sanggar XTD *Official* Surabaya is to build and develop the image of the studio which is more consistent and professional. This effort is made by adjusting the logo design to the tastes of today's teenagers so that they are willing to be involved in dance. The research method used is *a mixed method* (qualitative and quantitative) based on a descriptive analysis approach. Primary data collection techniques are carried out through interviews, observations and questionnaires, while secondary data collection is through literature studies. Formulating design concepts, such as *keywords*, verbal concepts, visual concepts and media concepts are some important aspects that also need to be considered in making a logo. Thus, it is hoped that the logo redesign strategy will play an effective role in creating a fresher visual identity and be able to present the studio by adopting a modern design without abandoning traditional values.

Keywords: Character design, Besutan Jombang, local arts

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1. Introduction

Globalization is marked by the rapid development of technology that is connected faster, thus giving rise to challenges in changing towards a more modern lifestyle [1]. These changes have a significant impact on culture, which often experiences a decline in interest and contribution to preserving cultural heritage [2]. In addition, technological advances also encourage the spread of popular culture from outside which can shift local cultural identities amidst the current of modernization [3], [4]. As a result, many aspects of local culture are neglected or even threatened with extinction due to the lack of public attention in efforts to preserve and develop traditions that have been passed down from generation to generation. New trends such as *the Korean Wave* have created a new world for society, especially among teenagers. This is because Korean culture spreads through popular products that dominate thinking and imagination through films, dramas, and *K-Pop music*. [5]. *K-Pop* is known as a high-quality music production with iconic choreography creating an interesting unity that can distract from local culture, either by memorizing song lyrics or following *dance challenges* on social media.

This influence can shape the identity of teenagers based on current trends, which has the potential to erode the nation's cultural values [6], [7], [8].

Cultural values developed and maintained by community groups in a particular area are manifested in the form of traditional art [9]. Techniques, styles and forms of traditional art are different from other arts that include various artistic forms, such as dance, music, fine arts, and theater performances. Among all forms of traditional art, traditional dance has a very important role in social and cultural functions [10]. Traditional dance is not only used as a traditional ceremony to convey cultural messages, honor ancestors, and preserve cultural heritage, but also functions as a means of entertainment that can present sensations and strengthen social ties for the community [11], [12]. However, these supporting elements do not arouse the interest of teenagers in traditional dance and are considered too classic. To overcome this challenge, a studio is needed that functions as a place for activities in building and supporting the development of art and culture. The studio not only provides opportunities for teenagers to express themselves, improve skills, become more active and creative individuals, but also as an

effective and efficient learning tool so that they focus on material in the field of dance [13].

Based on the Unair Vocational Directory written by the Vocational Editor (2024) with the article title "Dance Studios in Surabaya City", Surabaya is a city rich in culture and art, with 30 dance studios spread throughout its territory. Each dance studio has its own characteristics and teaches various types of different dances, such as traditional dance, creative dance, modern dance, Balinese dance, Malay dance and others [14], [15]. Referring to this, it is noted that the *X Talent Dance Official (XTD Official)* Surabaya Studio is one of the studios that plays an important role in preserving traditional dance and is useful for strengthening local cultural identity. In addition, this studio has been registered with the Department of Culture, Youth, and Sports and Tourism of the City of Surabaya in 2022.



Figure 1. Old Logo of Sanggar XTD Official Surabaya

In an interview, Mrs. Westin explained that the name XTD comes from the "X" factor, where she wanted to attract children and teenagers who do not have the ability to dance so that they can become skilled dancers. The logo and name of the studio are designed in a modern version even though they teach traditional dance to be different from other studios. The philosophy of the logo of the *XTD Official* Surabaya Studio depicts a dancer holding a diamond, with the hope of becoming a superstar and achieving success that has been built from scratch. The advantage of this studio is that it brings traditional dance to be more contemporary or called new work. However, there are challenges related to facilities, costs and inconsistencies between the studio's image and the visual identity currently applied because it is still managed independently and is constrained by understanding. So it is necessary to redesign the logo of the *XTD Official* Surabaya Studio as an effort to build teenagers' interest in traditional dance, help the studio to be more relevant in promotional strategies while increasing *brand awareness*.

This logo design has a great opportunity to attract public attention because it provides a comprehensive approach to reshaping the image of the studio. Without a logo redesign, the studio will be trapped in old ways because it is unable to keep up with the times, does not match the studio's vision and mission, is less professional, and even marketing efforts may be inconsistent and can

confuse the audience. New strategies are often more interesting and trigger new interest because they are more responsive to changes in trends and public preferences. Therefore, through the redesign of the Sanggar XTD *Official* Surabaya logo, it is expected to create a visual identity that looks fresher, *more relatable* and stable. Then, the logo will be implemented on several media such as brochures, posters, X-*banners*, and *merchandise*.

2. Research methodology

The research method used in redesigning the Sanggar XTD *Official* Surabaya logo is a combination of qualitative and quantitative methods. In his book entitled "Combination Research Method (*Mixed Method*)", the *mix method* is a mixed method in one study with the aim of gaining a deep and comprehensive understanding of the phenomenon being studied. Data collection techniques are divided into two, primary data and secondary data. Primary data consists of interviews, observations, and questionnaires, while secondary data through literature studies [16].

2.1. Interview

The interview was conducted with two important sources, namely Mrs. Chairul Lisa Stefany Westin as the founder and dance teacher at Sanggar XTD *Official* Surabaya on September 12, 2024 and Mr. Prasetyo Adi, a Founder & CEO of Kawakibi who is an expert in *Branding Strategy* on November 22, 2024. The interview with Mrs. Westin aims to gain in-depth insight into her experience in teaching at the studio, its history, current phenomena or problems, and an explanation of the values upheld by the studio. Meanwhile, the interview with Mr. Prasetyo Adi is to understand *branding strategies*, logo creation, social media marketing and other aspects.

2.2. Observation



Figure 2. XTD Official Studio Surabaya



Figure 3. Material Test at BG Junction L2

Observations were conducted twice at the XTD *Official Studio* in Surabaya on September 12, 2024 and during the studio member material exam at BG Junction L2 Surabaya, during the studio member material exam on November 24, 2024. The purpose of the observation was to collect primary data sources specifically by observing the training and learning activities taking place at the location. In addition, observations can be conducted online on the Instagram, TikTok or YouTube platforms by identifying the strengths and weaknesses of existing strategies and formulating further improvements and developments.

2.3. Questionnaire

The number of respondents who filled out the questionnaire form reached 53 people. The main criteria for respondents were aged 16-19 years who were included in the middle adolescent group. Respondents were expected to have experience or interest in the arts. Coming from high school education, higher education or other equivalent. The technique of distributing this questionnaire was distributed in the East Java area, especially domiciled in Surabaya and its surroundings. The questions given contained questions related to dance and knowledge about the Sanggar XTD *Official* Surabaya. The questions asked were designed to measure public awareness and honesty towards the existence of the studio.

2.4. Literature Study

Secondary data is a support in the redesign plan of the Sanggar XTD *Official* Surabaya logo in the form of literature studies, such as journals and books. This data collection is a reliable reference material that will be used as a basis or material in designing, planning the formation of visual identity and other supporting media.

2.5. Target Audience

The target audience segmentation is divided into several categories that include demographic data, geographic aspects, psychological characteristics and consumer behavior patterns. Demographically, teenagers aged 16-19 years where this age range is in the phase of searching for self-identity and is more open to exploring new interests and experiences by socializing or building social relationships. Then, come from families with middle economic status or sufficient financial ability. Geographically, targeting teenagers in East Java, especially domiciled in Surabaya. Psychographically, have an interest in dance and are interested in East Javanese cultural events. Meanwhile, behaviorally are looking for a place to learn dance that supports teenagers to be creative and the need to socialize.

3. Results and Discussion

3.1. Data Analysis Techniques

The data analysis technique used is descriptive analysis by collecting data obtained through interview research, observation and questionnaire results. Continued by

processing, analyzing and interpreting the data into a design to provide a clear picture of the plan to be carried out.

3.1.1. Interview Results

a . Interview with Resource Person Mrs. Chairul Lisa Stefany Westin

There is a series of inspiring journeys of Sanggar XTD *Official* Surabaya which transformed from a small community to a more formal and structured studio institution. With a philosophy that prioritizes the teaching of updated traditional dance, this studio strives to demonstrate its commitment to creating an inclusive space for teenagers who want to learn dance from zero to skilled dancers. However, challenges in terms of cost, limited visual design space are important factors that need to be overcome to ensure the growth and sustainability of the studio's existence in the future. Therefore, redesigning the logo is an effective strategy to create a more consistent visual identity and attract many young audiences, as Mrs. Westin hopes. The design concept will consider the color red as an idea in the design process . In addition, applying modern visual elements to traditional dance content in order to bridge the gap between tradition and innovation. This approach will support the studio's vision and mission in channeling traditional dance arts to the community.

b . Interview with Resource Person Mr. Prasetyo Adi

Mr. Prasetyo Adi explained his experience in the branding process that involved a deep understanding of visual identity and brand positioning. In some cases, he emphasized the importance of a thorough evaluation of the brand's condition before making changes, including visual and communication aspects to be more relevant to their target market, especially in facing changes in lifestyle and consumer preferences. In the interview, there was an opportunity to redesign the logo for the studio by implementing systematic stages and implementing a communication strategy through popular social media platforms, such as Instagram and TikTok. This strategy includes creating interesting content that links traditional culture with modernization so that dance does not look old-fashioned, remains fresh , in line with current developments, and can be well received by the younger generation. Then, the creation of a coherent visual identity will help convey a strong message about the values of the studio. That way, it can form a sense of love for dance and encourage the younger generation to actively participate.

3.1.2. Observation Results

Based on observations at the Sanggar XTD *Official* Surabaya, several significant challenges were revealed related to inadequate facilities, inappropriate promotional strategies and low community participation. Despite having limited facilities due to rental status, this studio still strives to provide a quality

learning experience for its members. However, ineffective promotion has caused many visitors to be unaware of the existence of the studio, as seen in the case of the previous material exam. The promotional strategy is still carried out in a limited manner by distributing posters via WhatsApp status, Instagram and word of mouth. This promotion has the possibility of not reaching the target audience optimally because it is still managed independently. In addition, the use of the logo is also inconsistent due to a lack of interpretation. The creation of the logo, social media design and studio t-shirts was done using Canva and Capcut software. To overcome this challenge, it is necessary to redesign the Sanggar XTD *Official* Surabaya logo in order to increase community contribution to traditional dance. By strengthening visual identity and implementing effective marketing strategies through social media. The studio can reach a wider audience so that the dance programs offered become more relevant to teenagers in Surabaya.

3.1.3. Questionnaire Results



Figure 4. Questionnaire Results

Referring to the results of the questionnaire, there are several findings that can be used as a basis for redesigning the Sanggar XTD *Official* Surabaya logo. The majority of respondents are women domiciled in Surabaya aged 16-19 years, this group is generally in their mid-teens and likes to try new things. However, respondents' interest in art is very high, with 96.2 % of them stating a desire to learn dance with a modern appearance. This indicates a great opportunity to attract the attention of teenagers by adapting traditional dance into a more contemporary form. The strong interest in dance is supported by data that 92.5 % of respondents

prefer traditional dance. However, participation in dance activities at the studio is currently still very low, with 86% of respondents stating that they are no longer active in the dance studio. In addition, limited knowledge about Sanggar XTD *Official* Surabaya, where 50.9% of respondents do not know its existence, indicates the need for an effective communication and marketing strategy through social media or print media to increase the visibility of the studio.

3.2. Data Synthesis

Based on the identified problems, the researcher has conducted a comprehensive analysis to describe the characteristics of Sanggar XTD *Official* Surabaya precisely. The next stage is to compile various media that can overcome these problems.

1. Logo redesign focuses on updating the visual identity of Sanggar XTD *Official* Surabaya, such as creating a logo, selecting typography, colors and promotional media that reflect a new image to show a clear and memorable identity.
2. The logo redesign adopts a modern visual appearance with visual elements that will represent the values of the studio.
3. The logo redesign will be implemented on the right media as a form of strategy to strengthen the studio by creating promotional media such as brochures and supporting media including posters, X-*banners*, and *merchandise*, including practice t-shirts, *tumblers*, *tote bags* and key chains.

3.3. Design Concept

The next stage is to formulate a design concept based on data synthesis. This concept includes *keywords*, verbal concepts, visual concepts and media concepts.

3.3.1. Keyword Definition

Through the *brainstorming process*, the keyword "The Beauty of Culture in East Javanese Dance Movements" was obtained, which reflects the Sanggar XTD *Official* Surabaya in maintaining and preserving the local cultural identity that is manifested through dance as a form of wealth of the East Javanese people. The beauty of East Javanese Dance movements is created from a combination of movement techniques, dancer expressions and body harmony that produce visual and emotional appeal. Behind its beauty, each dance movement also contains a philosophical and spiritual message that is a medium of education for the younger generation to understand the values of local community life.

3.3.2. Verbal Concept

The *tagline* used is "Movement full of Love, Culture is more Colorful". conveying that East Javanese Dance movements are not just showing a series of techniques, but also an expression of love or affection for cultural heritage. Meanwhile, "Culture is more Colorful" is an

effort to introduce the richness of East Javanese traditions to the public by presenting vivid stories through each movement. This *tagline* serves to strengthen the studio's identity and briefly describe the values or benefits of the studio.

3.3.3. Visual Concept

The logogram is made based on the icon or illustration of a "Dancer" which depicts a typical East Javanese dance movement with a charismatic posture, but remains flexible so that it emphasizes the impression of confidence. For example, the position of the feet as if stepping forward, raised hands, or ideal body curves. Sanggar XTD Official Surabaya more often teaches Banyuwangi dance, so The logogram can be explored with traditional motifs such as the Gandrung Dance headdress "Omprog" to provide a luxurious and authentic feel. Meanwhile, the logotype includes the name of the studio "XTD Official". The combination of these two elements is done by a balanced way, either by placing the logotype below or next to the logogram to create visual harmony.

There are several color references used, namely color Red symbolizes the spirit, energy and courage of the young generation to express themselves. Black gives the impression of strength, elegance, grace and confidence. Then, brown describes stability, warmth, and traditional values. Meanwhile, gold represents luxury, success, and high quality. The choice of typography in the form of a *Sans Serif* font with the type *Argue DEMO* as the headline, with a fairly striking and fresh design characteristic to create the impression of energetic teenagers. Meanwhile, the *Helvetica model* as the *bodytext* has a friendly and clean design characteristic.

3.3.4. Media Concept

Official Surabaya logo will be applied to several media needed by the studio. The goal is to increase audience awareness of the implementation of media made with attention to design consistency. The media are brochures, posters, X-*banners*, and *merchandise*, including training shirts, *tumblers*, *tote bags* and key chains.

3.4. Logo Redesign

The initial stage of logo creation is making a rough sketch (*rough design*). This logo was designed based on the results of *brainstorming* and discussions with the founder of the studio which can produce various alternative logos. There are eight alternative rough sketches that have been made and two were selected by the researcher as considerations for which logo best meets the characteristics of the studio. Then, the two selected logos will proceed to a more comprehensive stage, namely the digital stage by adding colors according to the established visual concept. After that, logo validation is carried out to determine the best final logo for the visual identity of the XTD *Official* Surabaya Studio. The following is the final logo along with its

philosophy that has been approved by Mr. Prasetyo Adi, a Founder & CEO of Kawakibi who is an expert in *Branding Strategy*.



Figure 5. Results of the Official XTD Studio Logo in Surabaya

3.5. Media Implementation

Media implementation functions as a form of communication or marketing by applying the logo to several media needed to increase memory in the minds of the audience and help increase the loyalty of studio members.

a. Brochure

Contains various information related to Sanggar XTD *Official* Surabaya, including logo, supergraphics, *tagline*, photos, studio profile, vision and mission, studio programs, class schedules, additional activities, contacts and so on.





Figure 6. Brochure

b. Poster

Used as a media of information related to events held by the studio to help the audience or visitors know directly the description of the activity. This poster displays the logo, supergraphics, photos or images, name of the activity, brief explanation of the content, schedule of activities, and studio contacts.



Figure 7. Poster

c. X- banner

Suitable for use as a necessity in crowded locations, such as festivals, exhibitions or performances in public places. The information displayed includes logos, supergraphics, photos or images, activity names, schedules, locations, *taglines*, and QR codes to make it easier for audiences to access social media and find out more about the studio.



Figure 8. X-banner

d. Merchandise (training shirts, *tumblers*, tote bags, and key chains)

Merchandise serves to raise awareness of Sanggar XTD Official Surabaya and build audience interest. This media will display logos, supergraphics, and contacts as a form of identity and pride for members of the studio.



Figure 9. Training T-shirt



Figure 10. Tumbler



Figure 11. Totebag



Figure 12. Keychain

4. Conclusion

From the explanation above, several problems were found in the visual identity, especially the logo, namely it seemed old-fashioned or outdated, did not reflect the image of the studio, was inconsistent in its application and there was little public awareness of the existence of the studio. Therefore, it can be concluded that a redesign of the Sanggar XTD *Official* Surabaya logo is needed by considering the design concept. through the formulation of *keywords*, verbal concepts, visual concepts, and media concepts. The redesign of this logo has a great influence on changing the appearance of the studio's visual identity to be clearer, *simpler* and more elegant. Thus, this strategy can change the public's view of the studio's existence as a place for professional traditional dance learning and encourage the interest of teenagers to contribute to efforts to preserve traditional dance through training activities at the studio.

Author Contributions Statement

Name of Author	C	M	So	Va	Fo	I	R	D	W
Deby Rahmawati	✓	✓			✓	✓	✓		✓
Sri Wulandari		✓				✓			✓
Aditya Rahman Yani	✓		✓	✓	✓				

Conflict of Interest Statement

Authors state no conflict of interest.

Informed Consent

We have obtained informed consent from all individuals included in this study.

Data Availability

The data that support the findings of this study are available from the corresponding author, [M], upon reasonable request.

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