Destination characteristics of modest fashion city: Tourism marketing perspectives

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ABSTRACT

Cities around the world strive to be unique and present a positive image to maintain a competitive edge in the tourism industry. The city of Bandung is no exception and has been subjected to different initiatives to create a distinct identity. In particular, the city has focused on revamping its metropolitan areas to highlight the strengths in fashion and design sectors, with a particular emphasis on the burgeoning trend of modest fashion. Therefore, this study aims to investigate the factors that have contributed to the branding of Bandung as a Modest Fashion City and to assess its suitability as a destination for modest fashion tourism. It also seeks to explore the service marketing mix and place branding strategies to enhance the appeal of the modest fashion city and attract more visitors. To achieve these, the study employs a qualitative research method to analyze in-depth interviews with selected informants, including locals and tourists, in addition to desk review and observation. Furthermore, the study provides a comprehensive analysis of the various factors that have shaped the identity of Bandung as a Modest Fashion City and identifies opportunities for further development and growth in this sector. The results show that business tourism is crucial to the development and vision of the city to be a modest fashion destination. Bandung has the potential to achieve the vision due to the outstanding creativity of its people and makes an expansion towards a destination focusing on modest fashion viable. Consequently, the city boasts a thriving textile industry, a solid local administration, vibrant local entrepreneurship, a strong fashion sense built on tertiary education, and an excellent collaborative relationship between the local community, academicians, industry, and the government.

Keywords: Bandung city; destination image; modest fashion tourism; qualitative research.

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INTRODUCTION

In recent years, there has been a growing interest in the international literature surrounding the analysis of fashion cities (Breward & Gilbert, 2006; Hass & Lutek, 2019) and their impact on branding and competitiveness (Acuti et al., 2017; Capone & Lazzeretti, 2016; Power & Hauge, 2008). These cities are characterized by a diverse range of business, financial, entertainment, cultural, and recreational activities, and are recognized internationally for their distinct identities (Poorthuis et al., 2019). (Casadei et al., 2019; Jansson & Power, 2010) have explored how fashion and design-related industrial actors contribute to the creation of images and myths that support the global status of a city. The potential of Halal tourism within the Asian region and the international scene for modest fashion needs to be further explored. Consequently, a variety of events are held every few months to promote fashion products (Hudani & Dhewanto, 2015), which creates Bandung as a home to a plethora of local and international brands. However, there is no strategy for allocating zones for the provision of the Muslim fashion scene. The lack of a cohesive strategy for the provision of Muslim fashion scenes has resulted in a fragmented scene in some areas. This has created difficulties for tourists in recognizing and navigating the available options (Syahyono, 2019).

Tourism is an essential industry in Indonesia that contributes significantly to the economic growth of the country (KNKS, 2019). The industry has a strong relationship with the creative sector, which can be identified as a driving force for economic development (Chan et al., 2019). Therefore, it is a promising industry that requires careful management and development for future prosperity. The industry can also relate and synergize with many other business sectors, making it a vital contributor to the overall economy. In recent years, the emergence of halal tourism has been developed to meet the growing needs of Muslim society (Santoso et al., 2022).

This tourism is a recreational activity that upholds Islamic values and principles, serving only things permissible under Sharia rules (Asrina, 2014). The concept is a new global trend, limited to religious pilgrimage, with Muslim modest fashion tourism destinations being one of its categories (Hakim & Muslikhati, 2019).

For centuries, clothing and other adornments have been used as a non-verbal means of communication by individuals and societies. This is because fashion, which encompasses clothing accessories, jewelry, hairstyles, beauty, and body art, is considered a form of free speech. People can express their social identity, social class, self-image, and climate through fashion (Hass & Lutek, 2019; Hudani & Dhewanto, 2015). Fashion is one of the essential arts of civilization because it is a personal expression of life at a specific time and place. Since everyone wears clothes, it is arguably a more accurate barometer than other visual arts (Poorthuis et al., 2020). In modern society, where individualism is the norm, fashion is regarded as a means of self-actualization (Rosenberg, 2019).

The scope of fashion is broad and complex, covering the design, manufacture, and distribution of clothing, footwear, and accessories (Syahyono, 2019). This includes the conversion of raw materials to textiles, the final product mode, and marketing at sales outlets or malls. The range of products, from footwear to hair ends, uses various processes and caters to different types of consumers. The pace of fashion trends changes rapidly, especially since the emergence of information and creative economies in the 2000s. Moreover, fashion actors such as academics, designers, businesses, and research and development institutions have emerged, resulting in its rapid growth (Capone & Lazzeretti, 2015). This growth has led to the establishment of various distribution channels, including educational institutions specializing in the fashion industry (Indarti & Peng, 2017; Khurotul et al., 2019).

The fashion industry is a significant economic driver despite its numerous challenges. With its immense potential, the industry has emerged as one of the second-largest contributors to the GDP. This underscores the importance of the industry in generating employment opportunities, increasing foreign exchange earnings, and fostering economic growth. (Kementerian Pariwisata dan Ekonomi Kreatif,

2014). Among the numerous stakeholders in the tourism industry, Bandung is widely recognized as the fashion capital of Indonesia, earning the name *Parijs van Java* (Java's Paris) (UNESCO, 2017; Chan et al., 2019). The creative industry is one of the major revenue contributors to the regional domestic product of Bandung, accounting for 7.36% or USD 1.2 billion in 2018 (UCCN, 2019). Bandung is known for its enormous creative industry potential, especially in fashion, and is home to numerous innovative ideas (Sidharta et al., 2019). On the demand side, Tourists from all over Indonesia, Malaysia, Singapore, and Europe, visit this city, which is a shopping destination with an abundance of textile and ready-made clothing stores (Nurhasanah & Mutiaz, 2013).

Over the last few decades, the popularity of Muslim clothing has increased significantly in Indonesia, making Muslim modest fashion a hot topic among fashion enthusiasts (Purwaningwulan et al., 2019). Indonesia ranks second in the Modest Fashion sector according to 2018/2019 Global Islamic Economic Report ranking (KNKS, 2019). Muslim fashion is characterized by its diverse styles and trends while retaining a distinct local flavor (Amrullah, 2008). The Indonesian government aims to make the country the World Muslim Fashion Capital (Ministry of Trade RI, 2015), making it well-positioned to capitalize on this trend. Furthermore, the trend is spreading rapidly, and Bandung is widely regarded as the center for determining the style of Muslim fashion (Monika & Lantu, 2015). Former Bandung Mayor Ridwan Kamil, who is currently the West Java governor, shares this vision and intends to establish the city as a modest fashion capital. On a global scale, Bandung aspires to be the Muslim fashion capital, owing to its strengths and opportunities (Monika & Lantu, 2015). It is worth noting that Indonesian Muslim fashion is considered unique, as it combines hijab with religious modesty, resulting in modest fashion (Park & Park, 2021).

The hijab is not only a religious requirement but also a critical component of Muslim fashion. It has evolved into a way of life, leading to the establishment of various communities. As a result, women who wear the hijab can still be fashionable (Nurhasanah & Mutiaz, 2013). They choose styles by considering the requirements for clothing in their religion, current fashion trends, and personal preferences (Monika & Lantu, 2015). Dressing modestly is not only an indication of personal piety but also a reflection of individual and communal identities. In promoting the work of Indonesian Muslim fashion designers, social media has played a critical role (Nurhasanah & Mutiaz, 2013).

Bandung must be prepared to transform its current status with the supportive environment in place, as well as the challenges and opportunities inherent in being a Muslim fashion tourism destination. Therefore, this study aims to ascertain the factors contributing to the rapid development of the city as a focal point for Muslim tourism, with a particular emphasis on modest fashion. It seeks to identify the factors that contribute to the branding of Bandung as a modest fashion city and what makes the city eligible as a modest fashion tourism destination. Furthermore, the study explores the usage of service marketing mix and segmentation, targeting, and positioning (STP) concepts in modest fashion tourism to support place branding strategy. This is crucial in alignment with the characteristics of Bandung as a destination with an image of a modest fashion city.

PREPOSITION DEVELOPMENT

Branding and capturing a specific image of a city offers many research opportunities (Liu, 2015) by demonstrating the various relationships, networks, and multiple chunks of information related to a place in a streamlined approach (Avraham, 2004; Ochkovskaya et al., 2014). Furthermore, the importance of dealing with city branding lies in its connection to communication and word-of-mouth, which are linked to the physical place. According to (Braun et al., 2014), this connection can have constructive consequences for both residents and visitors. However, before embarking on city branding, it is essential to establish the image (Gilboa et al., 2015). A thoroughly propelled and constructively distinguished brand can exceed geographical borders to inspire location-decision behavior (Giovanardi,

2012; Lewis et al., 2013). In the creation of a place brand, it is crucial to appreciate the unique substance of the place (Chan et al., 2019; Govers & Go, 2008). City branding involves the process of designing, planning, and communicating the name and identity of a city to build or manage its reputation (Ochkovskaya et al., 2014). Meanwhile, the creation of brand identity refers to the development of features and components that characterize the features of a place brand (Tresna et al., 2019). According to (Kavaratzis & Hatch, 2013) and (Chan et al., 2019), the process of city branding should ideally commence by selecting a specific theme of qualities. This involves identifying the most suitable attributes to be transformed into a brand identity. Therefore, fashion can be considered a potential indicator that could be incorporated into the branding of a city.

The establishment of strategic branding of destinations offers various advantages, including creating a desirable image of a fashion city that appeals to a larger tourist base, facilitating effective targeting to attract potential consumers, conveying the destination's objectives to the target market, enabling instantaneous recognition, and educating visitors (Séraphin et al., 2019). Fashion is commonly linked to the production of apparel, footwear, and other design accessories that evoke images of glamorous individuals and undeniably impact practically every aspect of their lives (Casadei et al., 2019), such as tourism (Montazer & Bidoki, 2018). This is due to the existence of tourism consumption within the social landscape, and the ability of destinations to showcase these features and aspects to visitors (Greenwood & Dwyer, 2014).

The success of Muslim fashion tourism destinations cannot be separated from the local creative industry. Creative industries emerge from the utilization of creativity, skills, and individual talents to create welfare and job opportunities by using innovative power (Ministry of Trade RI, 2015; Sidharta et al., 2019).

Creative industries involve the generation of ideas, arts, and technologies to create prosperity. However, a more comprehensive definition encompasses a broader range of goods and services produced by cultural industries, as well as those relying on innovation, such as various forms of research and software development (Kementerian Pariwisata dan Ekonomi Kreatif, 2014). Furthermore, the creation of a creative city is contingent upon the support of its people (Tresna et al., 2019). The success of place branding, which is characterized by interaction and dialogue among stakeholders (Kavaratzis & Hatch, 2013) is also dependent on the business ecosystem (Monika & Lantu, 2015).

Preposition 1: Creative city and its modest fashion ecosystem contribute to Bandung city's branding as a modest fashion city.

Lewis et al., (2013) argued that the preference for holiday destinations reflects the behavior of an individual and impacts fashion. According to (Montazer & Bidoki, 2018), the public nature of tourism consumption means that destinations can be considered fashion accessories. This idea is supported by (Richards & Wilson, 2006), where backpackers considered fashionable destinations as must-visit places. Additionally, (Lysikova, 2012) and (Montazer & Bidoki, 2018) stated that tourism specialists recognize the significant influence of fashion on destination selection, tourist activities, and the development of tourism in a city.

Religion is a personal matter that can impact consumer behavior, according to Mokhlis (2009) and Houck et al. (2018). Consumer behavior is crucial to marketing since it reflects how individuals fulfill their needs through purchasing products. In the Islamic marketing context, (al-Azmeh, 2009) and (Battour & Ismail, 2014) highlighted the importance of adhering to Qur'anic and Islamic religious principles. According to (Fischer, 2011) and the (Indonesian Ministry of National Development Planning, 2019), Islamic marketing is a strategy based on the Qur'an and Sunnah that aims to enhance the welfare of stakeholders and communities. (Sandikci & Jafari, 2013) contended that the Muslim market segment may interest marketers in the concept of Islamic marketing. The purpose is consistent with the principles of sharia, which regulate human behavior according to the will of God (Hassan et al., 2007; Mohsin et al., 2016)

In addition to the typical tourism business components of hotels, restaurants, tourism agencies, spas, and the emergence of Muslim fashion, there is a focus on providing halal and safe products for tourists (Adnan & Abdul, 2021). For non-Muslims, Sharia tourism with halal products offers a health guarantee since the principle involves eliminating factors posing as a threat in line with Islamic messages such as *Rahmatanlil'alamin* (Azam et al., 2019; Churiyah et al., 2021). The system teaches people to live in harmony, and safety by avoiding alcoholic beverages and entertainment close to immorality and insecurity in the financial system (Asih & Asih, 2015). Meanwhile, modest fashion is primarily intended for Muslims, particularly women (Monika & Lantu, 2015). It has evolved beyond trend and has become a way of life for women seeking to adhere to Islamic teachings. This growing movement is rooted in a desire to express Muslim identity (Hass & Lutek, 2019). As consumers, individuals who wear Muslim fashion recognize the ability of clothing to convey important information (Indarti & Peng, 2017). Muslim women are aware of the importance of modesty and often take a flexible and contextual approach to wear hijab (Christiansen, 2009; Ali, 2018).

Fashion tourism refers to the practice of traveling to new and unfamiliar places to experience their way of dressing (Montazer & Zare Bidoki, 2018). To successfully promote this phenomenon in a creative city, effective collaboration must be conducted by stakeholders. (UCCN, 2019) highlighted the importance of the Penta Helix stakeholders, which include academia, business, community, government, and media, in the 3C phases of Connect, Collaborate, and Commerce/Celebrate. This collaboration is key to achieving the branding objectives of the city and enhancing its status (Kavaratzis & Hatch, 2013). Therefore, stakeholders must support city branding as part of the overall strategy.

Preposition 2: Eligibility of Bandung as a modest fashion tourism destination supported by active collective involvement of stakeholders.

The Indonesian government is currently developing a program for halal tourism with increasing interest among domestic and foreign visitors (Hakim & Muslikhati, 2019). This program is expected to have a positive impact on the Indonesian tourism industry, highlighting the need for appropriate marketing strategies to ensure its success. The government should use the service marketing mix (Lin et al., 2019) and Segmenting, Targeting, and Positioning (Asih & Asih, 2015) as effective marketing strategies to promote the development of halal tourism. The use of digital marketing tools, such as the web, mobile apps, and social media can particularly attract Muslim visitors to Bandung, which is a target market for modest fashion (Monika & Lantu, 2015). This trend is understandable since several travelers use digital tools for research, locating providers, and purchasing products and services at their destinations (Sandikci, 2011; Sandikci & Jafari, 2013).

Place branding involves visual, verbal, and behavioral attributes that aid stakeholders in socially constructing an image. It is concerned with identity creation and image management (Kavaratzis & Hatch, 2013). In addition, place branding consolidates and reinforces memorable experiences, creating an image that influences the decision of travelers to visit a destination (Tresna et al., 2019). Preposition 3: Utilization of service marketing mix, segmentation, targeting, and positioning (STP) concepts support place branding to develop the image of Bandung as a modest fashion city.

METHODS

This study uses an exploratory design, involving a qualitative descriptive approach. This approach is characterized by the utilization of qualitative data and descriptive explanations to represent phenomena as a whole. Meanwhile, an in-depth interview is conducted as a qualitative research technique to gather information. This method involves conducting intensive individual interviews with a limited number of respondents with specific knowledge of the topic (Muellmann et al., 2021; Singh et al., 2022). The interviews are made with seven selected Muslim women residents, and seven non-

resident informants to add the value of information from secondary data. Previous studies suggest that having 12-17 interview participants can be efficient (Muellmann et al., 2021).

The selected participants are career women aged between 35-55 years, working in various sectors. They are recruited based on peer referrals and recommendations from the academic community at Universitas Trilogi. The recruitment process involved residents of Bandung and individuals living in Jakarta (non-residents/visitors). The informants are selected based on their sound knowledge, fondness for modest fashion, and experience with modest fashion affairs.

Interviews can be conducted either face-to-face or remotely through electronic media (Singh et al., 2022). For this study, a mixed-method approach is used, where phone, video calls, and WhatsApp (WA) communication are utilized for remote interviews, while four informants residing in Jakarta are interviewed face-to-face. Audio recordings, electronic text formats, and field notes are taken during these interviews. Follow-up communications with the informants are also carried out through WA cellular communication.

The primary focus of the interviews is to gather knowledge and opinions on Bandung as a city of modest fashion. The informants are asked a series of questions, such as: 1. What factors contribute to Bandung city branding as a modest fashion destination, and 2. Why the city is eligible as a modest fashion destination. Furthermore, questions are asked about Bandung as a creative city, stakeholder involvement, and collaboration to design a modest fashion city. Data collection is also conducted through the use of substantial secondary analysis for desk reviews, such as various publications on Bandung city, and government agency reports. These are used for analysis purposes to obtain the red thread and make key points, connections, and interpretations. To enrich the understanding of the industry, site observations are carried out by visiting several important modest fashion retail centers in Bandung City and meeting the owners and producers. The conclusion is made after finalizing the analysis of all referrals and other relevant data sources.

RESULTS AND DISCUSSION

Result

I. Factors contribute to Bandung city's branding as a modest fashion city

Bandung had an estimated population of approximately 2.5 million inhabitants in the year 2015, and the projections indicate that by 2030, this figure will increase to 4.1 million. It is one of the three cities in Indonesia, alongside Jakarta and Semarang, with a notable presence of innovative firms. Furthermore, the fashion industry is a key driver of the creative economy, accounting for 41.71% of the total contributions, as reported in the UCCN Report of 2019.

The fashion industry has emerged as a significant contributor to the economic growth of Indonesia and is presently the second-largest sub-sector of the creative economy contributing to the GDP of the country (Hudani & Dhewanto, 2015). In Bandung, 56% of economic activities are interconnected with design, where fashion, graphics, and digital media are the top three sub-sectors within the local creative economy (Sidharta et al., 2019). This trend enhances the growth of the creative industry, which significantly contributes to the gross regional domestic product of the city (Sidharta et al., 2019). The proliferation of factory outlets and textile product distribution agencies, commonly known as Distro, has been instrumental in the rapid development of the industry (Manurung, 2017). However, the fashion industry in Bandung faces several obstacles to sustainability, including intense competition in the domestic market, the limited participation of small and medium enterprises, and the lack of a comprehensive (Nurhasanah & Mutiaz, 2013; Sidharta et al., 2019).

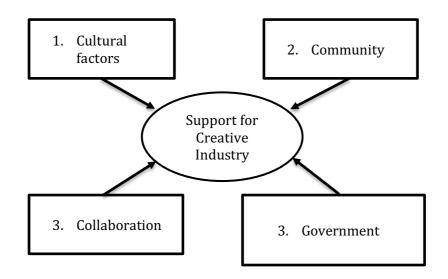


Figure. 1.1 Support for Bandung Creative Industry (Source: Hermawati & Runiawati, 2015; Hudani & Dhewanto, 2015; Monika & Lantu, 2015).

Bandung has been appointed as a pilot project for creative cities in East Asia due to the role of the industries (Tresna et al., 2019). The improvement of creative industries in Bandung is influenced by four factors. Firstly, the cultural factor of Sundanese people who are adaptive to produce creative goods/services. Second, a community accommodates the agents of creative industries, including the Bandung Creative City Forum (BCCF), which benefits its members and improves Bandung as a creative city (Hermawati et al., 2015). The active participation of the communities especially in the fashion industry can also be seen from the establishment of the Indonesian Fashion Chamber (IFC), a non-profit organization with the vision to make Bandung a world city destination of fashion like Paris, Milan, London (Casadei et al., 2019). Third, the central and regional government policies support the enhancement of creative industries (Hermawati et al., 2015; Monika & Lantu, 2015).

"The Modest fashion industry in Bandung has received support from related academics. This is evidenced by the establishment of the Islamic Fashion Institute (IFI) fashion school. Some of the IFI founders are well-known fashion practitioners, namely Irna Mutiara and Deden Siswanto, who are members of the Indonesia Fashion Chamber association" (An informant, Bandung resident)

Fourth, innovation collaboration among stakeholders. The existence of collaboration also characterizes the fashion industry of the city.

"Collaboration has been established in Bandung among parties in the modest fashion industry, including academicians, fashion practitioners, and local communities." (An Informant, Bandung Resident).

Hudani & Dhewanto (2015) stated the existing collaboration among stakeholders in the fashion industry. It consists of University-Industry, Government-Industry, University-Industry-Community, and University-Government- Industry collaborations. According to (Chang & Hasanah, 2020), this creation showed that cultural identity originated from textured history and projected uniqueness. Therefore, one of the creative city components was determined and proofed through the innovation collaboration process.

"Bandung is fashion heaven, where the style and trend are always up to date" I am amazed to learn that this happens as a result of the involvement and support of various sectors and stakeholders in Bandung." (An informant, Bandung visitor).

A fashion haven in Bandung reflects a positive image for the city and signifies the success of branding as a modest fashion tourism destination.

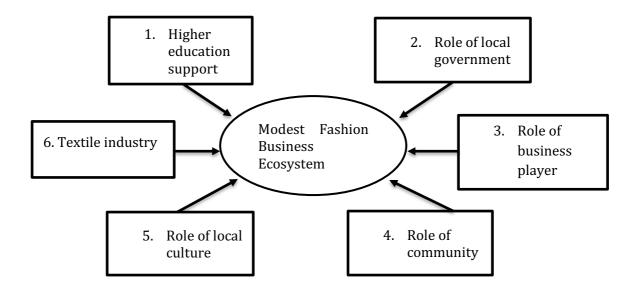


Fig. 1.2 Modest Fashion Business Ecosystem (Source: Monika & Lantu, 2015)

Monika & Lantu (2015) provided Business Ecosystems Mapping of the Muslim (modest) fashion Industry in Bandung. From this perspective, Bandung has its uniqueness and creativity with the following conditions:

1. Support from Higher Institutions

Muslim fashion is renowned for its simple streetwear style known as 'hijab indie', and is widely supported by numerous institutions in the fashion industry of the city.

"In the future, the backing of higher education institutions towards modest fashion should be improved. This is due to the increasing recognition of the significance of modest attire amongst Muslim women". (An informant, Bandung resident).

2. Role of Local Government

The Government plays an active role in the Muslim fashion industry, including the development of policies and regulations to monitor the industry in Bandung. While there is currently no specific agency for the industry, the Small and Medium Enterprises compartment of Bandung Industrial and Trade Biro manages both Muslim fashion and SMEs in general.

"The local government in Bandung provides strong support for modest fashion, as evidenced by the regular sponsorship of numerous modest fashion events in the area". (An informant, Bandung resident).

3. Role of business players

The Muslim fashion industry relies heavily on the participation of big players and SMEs, who serve as core actors in the business ecosystem. The presence of a greater number of business players can significantly enhance the market size of the Muslim (modest) fashion industry, thereby enabling other agencies, communities, and stakeholders to thrive as well. Furthermore, the impact of increased business players extends beyond the industry following the positive effect on employment in Bandung. This is because the greater the number of business players operating within the industry, the more job opportunities can be created for the people.

"In comparison to Jakarta, the number of modest fashion MSMEs in Bandung is higher. However, this observation is merely a glimpse of the data collected during the survey for the product design studio course material". (An informant, former Bandung resident).

4. Role of community

The Muslim fashion industry has seen an increase in the power of relationship marketing through the role of communities (Purwaningwulan et al., 2019). Specifically, *Hijabers* communities have

contributed to spreading hijab trends by organizing workshops, sharing sessions, charities, communal Qur'an reading, and social media activities. In Bandung, where numerous Hijabers communities exist, businesses in the Muslim fashion industry have experienced an increase in sales. Moreover, (Monika & Lantu, 2015) identified the role of academicians in the industry. They can generate knowledge, transfer the concept to sites of application, and transmit it to other people through education and training. In the Muslim fashion industry, academicians play an important role in educating and training individuals, particularly in the fields of business and design.

"Academicians from leading universities in Bandung, such as ITB, have expressed their interest and provided support for the development of the fashion city, with a particular focus on modest fashion. This was achieved by conducting research and training programs, as well as by supporting the modest fashion community." (An informant, Bandung residents).

5. Role of local culture

Based on the collected data, it has been observed that the destination characteristics of Bandung as a Muslim fashion tourism hotspot are primarily contributed by the local people, who are predominantly Sundanese. These individuals are known for their adaptability, which has resulted in the city being recognized as a hub for creativity. It is worth noting that the local people of Bandung have played a significant role in shaping the current state of the city, as recognized by UNESCO in 2017.

"Even though I am not originally a Sundanese, I am grateful for the opportunity to integrate with the local community. As a resident of Bandung, I have come to consider myself a part of their welcoming culture. The Sundanese people are known for their open-mindedness and are always willing to embrace individuals from diverse backgrounds. Proficiency in speaking Sundanese can facilitate the development of strong relationships. This trait is what has contributed to the vibrant and innovative city that Bandung is known for today, as it encourages creativity and cross-cultural interaction." (An informant, Bandung resident).

6. Textile industry backup

The creative atmosphere of a city can develop naturally or deliberately through intentional efforts. This has resulted in the flourishing of creative arts and tourism within Bandung City. Additionally, the city boasts a robust textile industry, well-established fashion retailing, extensive local government support, a thriving community of local entrepreneurs, as well as strong institutional support from tertiary education establishments. It also has a distinct and solid fashion taste, with a moderate Islamic community that further strengthens its unique cultural identity.

"Additional support can be observed through the organization of the Bandung Modest Vision event by the Culture and Tourism Office, which was inaugurated in 2018. Meanwhile, IFI Bandung has provided full support for this occasion." (An informant, Bandung resident).

Before the recent surge in the popularity of Muslim fashion, Bandung has been widely recognized as the city of fashion and shopping for products. (Irawati, 2011) pointed out that while Yogyakarta, Bali, and Jakarta are renowned for their "traditional", Hindu religious-based, and commercial-related cultures, Bandung can be characterized as a city of "creative culture."

According to an informant, "It is widely accepted that creativity is a defining trait of the identity of Bandung. This aspect sets it apart from other cities in Indonesia". (An informant, Bandung resident).

While a non-resident informant stated, "I like the fashion, the model which is always up to date, nice and attractive, as well mostly with good price."

II. The Eligibility of Bandung as a Modest fashion tourism destination is supported by the collective involvement of stakeholders.

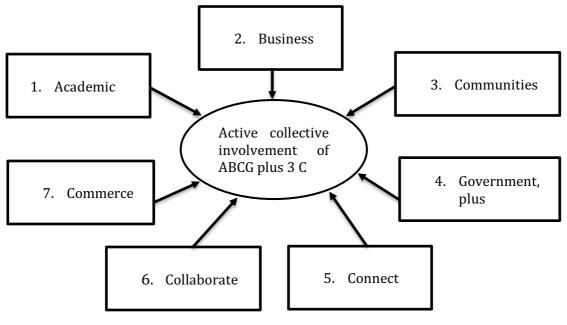


Fig. 1.3 Active collective involvement of ABCG plus 3 C: (Source: UNESCO, 2017).

Bandung has been distinguished as a creative city due to the active and collective involvement of its stakeholders. The unique identity is a result of the intermingling and mutual influence of three essential factors, namely place, people, and ideas. These factors collectively determine the character of the city and have created a brand uniting the concept. To ensure that the creative ecosystem runs continuously, a formula has been developed, known as ABCG+3C. This formula relies on the active involvement and contributions of all stakeholders, including Academics, the business sector, Communities, and Government. These stakeholders collaborate and connect through the phases of 3C, including Connect, Collaborate, Commerce/Celebrate. By following this formula, they can create a thriving ecosystem for the benefit of the involved individuals (UNESCO, 2017).

"Empirical evidence indicates that the modest fashion industry is currently experiencing significant growth, particularly in Bandung. Furthermore, the government and the Association have established Indonesia as the global center for modest fashion by 2020. This initiative undoubtedly bolstered the modest fashion industry, with Bandung playing a crucial role in its success." (An informant, Bandung resident).

Bandung is recognized as a top producer of modest fashion and a popular tourism destination. It caters to Muslim women consumers from middle to upper economic levels residing in urban areas, and neighboring Islamic-majority countries. Furthermore, fashionable Muslim women who identify as moderate Muslims seek to fulfill their religious identity and follow the latest trends (Park & Park, 2021; Raharja & Nurasa, 2020; Salmiyah Fithrah Ali, 2018). The unique culture and characteristics of the city provide a strong foundation for advancing its position as a world-class Muslim fashion tourism destination (Chang & Hasanah, 2020).

III. The utilization of marketing mix and segmentation, targeting, and positioning (STP) support place branding to strengthen the Image of Bandung as a Modest Fashion Tourism Destination.

The utilization of the marketing mix has been identified at specific points in time. It is commonly referred to as services marketing in the tourism industry and comprises a set of tools employed to achieve specific objectives in a targeted market. Currently, services occupy a significant portion of economic activities worldwide (Sethi, 2017). The elements of service marketing include product, place, price, promotion, people, process, and physical evidence (Sethi, 2017). To position Bandung as a modest fashion tourism destination, several key elements can be utilized in the following ways:

Product: The identity of Bandung as a Muslim fashion tourism destination is well-established, making it a strong brand name.

Price: Providing value for money is important in attracting tourists, and Bandung offers the best value for modest fashion products.

Place: The distribution of Muslim fashion outlets in both digital and physical formats is essential in creating an attractive destination.

Promotion: Utilizing media creation and web/internet-based marketing and retailing can promote the offerings of the city to potential tourists.

People: Engaging local creative communities is crucial in developing the fashion industry.

Process: Collaboration among main stakeholders, such as communities, industries, academicians, and the government is necessary for sustainable growth in the tourism industry.

Physical Evidence: The overall attractiveness as a fashion city is an important aspect of creating a strong brand image.

To implement these elements effectively, it is essential to follow the STP (market segmentation, targeting, and positioning) strategy. By identifying and targeting specific customer segments, Bandung can enhance its branding strategy and strengthen its image. Furthermore, the city is expected to become a market leader in the field of Muslim fashion tourism through the effective use of STP.

| The Utilization of Service Marketing Mix in Tourism. | | |
|--|-------------------|--|
| No. | Mix | Descriptions |
| 1. | Product | Bandung as a Muslim fashion tourism destination has a strong Brand |
| 2. | Price | Offers best value for money |
| 3. | Promotion | The use of media creation and web/internet-based marketing |
| 4. | Place | Distribution of Muslim fashion outlets/the spreading of nice and attractive outlets both in digital and site formats |
| 5. | People | Local creative community |
| 6. | Process | The collaboration among main stakeholders – communities, industries, academicians, and government |
| 7. | Physical evidence | Bandung attractiveness as the city of fashion |

 Table 2.1

 The Utilization of Service Marketing Mix in Tourisr

Source: Adapted from Sethi (2017).

Bandung City branding as a modest fashion needs to develop the right approach. The effectiveness of branding to facilitate brand-building efforts can be made using Anholt's Framework (Tresna et al., 2019). The components of the evaluation are as follows:

1. Presence: This component refers to the international status, which has been recognized by UNESCO (2015) as a creative city.

2. Place: The physical aspect of a city pertains to its aesthetics and overall appeal. In this regard, Bandung boasts of exceptional physical convenience, providing comfort and ease to its inhabitants.

3. Potential: This particular component denotes the potential to provide a diverse range of activities to its residents and visitors. The availability of complete public facilities in a city plays a crucial role in fulfilling this potential.

4. Pulse: This component pertains to the level of interest that individuals have in a city. Factors such as a city's unique history and culture are key determinants in shaping this interest.

5. People: This component assesses the local characteristics of the population, including their level of openness, friendliness, and the security situation of a city. For instance, Bandung has built a reputation as a hospitable city welcoming to visitors.

6. Prerequisites: This component concerns the fundamental quality of a city, including the standard and cost of accommodation and public amenities. Bandung, as a creative city, offers a wide range of products that tourists frequently patronize. The prices of various products in the city are considered to be affordable, and tourists often visit factory outlet areas, shopping malls, and the distro area, among other places. A similar analysis was conducted by Ochkovskaya et al. (2014) for the city of Moscow, where place branding is a crucial activity for cities worldwide. Essentially, places, goods, and services must bring value to their customers to succeed.

Discussion

Bandung has the potential to become a popular destination for tourism, particularly in the realm of modest fashion. The city has earned the name "Paris van Java" (The Paris of Java) due to its reputation as a fashion hub (UNESCO, 2017). It is widely recognized that Bandung has a thriving fashion industry, following the availability of tourist facilities and an abundance of textile and ready-made clothing shops, which have solidified its image as a fashion city (UCCN, 2019). Furthermore, the city has traditionally placed a strong emphasis on the creative industries, particularly in the textile and garment sector. The local creative scene has produced numerous fashion entrepreneurs, contributing significantly to the economic development of the region (Rusmana et al., 2021). The fashion ecosystem is extensive, featuring textile and garment factories, fashion designers, and a plethora of trendy, stylish, and creative individuals, including local citizens who support the fashion and lifestyle industry (Jakarta Globe, 2017). The factory outlets are popular with tourists from neighboring cities and economies. Moreover, several local and international brands have established retail outlets, and numerous fashion events take place every few months to promote their products (Hudani & Dhewanto, 2015).

Bandung has the capacity and resources as a fashion city destination, in particular a modest fashion city. However, it is essential to develop marketing strategies to attract tourists, especially Muslim tourists to experience the attractiveness of the city. Destination marketers can design creative programs that harness the unique characteristics of tourism products to satisfy and delight Muslim tourists (Battour & Ismail, 2014). The development of fashion tourism has the potential to positively impact the success of the city. To achieve this, it is recommended that the local government emphasize the utilization of appropriate marketing concepts and strategies.

The prioritized strategy for service marketing includes STP (Segmentation, Targeting, and Positioning) and a refined formula encompassing product, price, place, promotion, people, process, and physical evidence. (Sandikci, 2011; Sandikci & Jafari, 2013) concluded that marketing managers should refrain from regarding Muslims as a homogeneous and pre-existing market segment. Among the market segments, Bandung has the potential to be a destination for Muslim fashion tourism, targeting both young and mature individuals with middle-income and price-sensitive preferences. Therefore, the city can be strategically positioned to provide an affordable yet stylish and up-to-date destination for Muslim fashion tourism. The target market potential can be further extended to cater to specific demographic characteristics of women and their degree of acceptance towards modest fashion (Park & Park, 2021).

CONCLUSION

Bandung, as a destination for Muslim fashion tourism, exhibits several fundamental characteristics that support its existence and success. Firstly, the local population, which is predominantly Sundanese, is adaptable, open-minded, and creative, fostering a culture of creativity in the city. The strong local entrepreneurship, local taste for fashion, and moderate Islamic community support reinforce the status as a fashion city. In addition, the creative atmosphere has been developed

both naturally and intentionally, with the former major, Ridwan Kamil (now the governor of West Java), declaring Bandung as a creative city in 2017, a status reinforced by UNESCO. Secondly, the city boasts a robust textile industry and strong fashion retailing, which have contributed to its reputation. Thirdly, the leadership in Muslim fashion is underpinned by strong support from both local and central governments, and the involvement of academic institutions with their scholars adds to the creative atmosphere of the city. Finally, the ability of the stakeholders, including the government, industry, academic institutions, and local community, to collaborate and work towards a common goal is a testament to the vision and leadership of the city. According to (Lee, 2013), capabilities for learning are crucial for future creativity sustainability. Ultimately, the most important thing is how this creative community can contribute to the future of Bandung as a Learning City.

The utilization of service marketing mix in tourism has been shown especially in the elements of the product (Bandung as a Muslim fashion tourism destination), price (value for money), place (distribution of Muslim fashion outlets, as well digital/online format), promotion (the use of creative media and web-based promotion), people (community), process (collaboration among major stakeholders) and physical evidence (Bandung city attractiveness).

Bandung is recognized as a prominent Muslim fashion tourism destination with diverse target markets. Available data suggest that the target market primarily comprises women consumers with middle to upper economic status, hailing from Jakarta, Bandung, Malaysia, Brunei, and Singapore. These fashionable women belong to varying age groups and are identified as moderate Muslims. Notably, consumers seek to express their identity through fashion and consider the concept as a lifestyle choice (Khurotul et al., 2019). Given its potential, Bandung is poised to become a world-class Muslim fashion tourism destination, with the opportunity to extend its reach to the global market. The positioning of the city as an affordable, fashionable, and up-to-date Muslim fashion tourism destination is important. Furthermore, the utilization of the service marketing mix in tourism and adjusted strategies such as segmentation, targeting, and positioning reinforce the branding. This approach will enhance the development of the modest fashion city identity and fortify its place branding strategy. The distinctive creative personality of Bandung is a distinguishing feature that differentiates it from other cities in Indonesia. Therefore, nurturing and capitalizing on this unique characteristic is a key driver in bolstering the branding of the city as a modest fashion destination.

This research can be used as a consideration to strengthen Bandung as a Muslim fashion tourism destination. Even though strength points can be maintained, there is always room for improvement to make Bandung more fabulous as a top Muslim fashion destination. This study implies that a Muslim fashion destination should have unique and specific characteristics and a robust marketing strategy to be successful as the destination.

Concerning the limitation of the study, only a qualitative approach was used. Future research should include quantitative measurements to focus on Muslim fashion producers and consumers.

Author Contribution:

The authors confirm contribution to the paper as follows: Study conception and design: A. Bastaman; data collection: A. Bastaman; analysis and interpretation of results: A. Bastaman, I. Isman, P. Rimbawati; draft manuscript preparation: A. Bastaman, I. Isman, P. Rimbawati. All authors reviewed the result and approved the final version of the manuscript.

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