

1. Sampul

LAPORAN PENELITIAN



**Destination Characteristics of Modest Fashion City: Tourism Marketing Perspectives
(Study at City of Bandung, West Java, Indonesia)**

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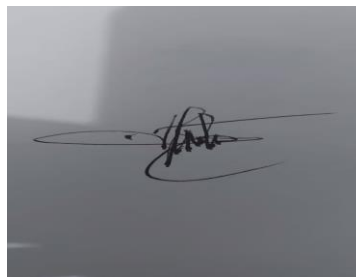
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RINGKASAN PENELITIAN

Cities aim to differentiate themselves and project a favorable image to maintain a competitive edge in today's tourism industry, which this endeavor includes city of Bandung. Bandung has undergone certain facelifts within its metropolitan areas to establish city uniqueness concentrating on fashion and design, especially the growing popularity of modest fashion. Hence, this study aims to examine factors contribute to Bandung city branding as Modest fashion city and its eligibility as modest fashion tourism destination. Further, to examine service marketing mix and place branding utilization for Bandung as modest fashion city to attract visitor's interest. Research methodology utilizing qualitative research, this research analyzes the findings of in-depth interviews with selected informants, specifically, the locals and the tourists, in addition to the use of desk review, and observation. Thus, it analyzes the perception of the tourists and local people concerning Bandung's aptitude as a modest fashion city and its capacity to capture the target market, locally and abroad. Findings indicates that business tourism is crucial to Bandung's development and vision to be a modest fashion destination. Bandung has the potential to achieve the vision due to its people's outstanding creativity. It makes an expansion towards a destination concentrating 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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BAB I PENDAHULUAN

There has been a growing interest in the international literature in analyzing fashion cities (Breward and Gilbert, 2006; Hass and Lutek, 2019) and the impact of fashion on cities' branding and competitiveness (Power and Hauge, 2008; Capone and Lazzeretti, 2016; Acuti et al., 2017). Fashion cities are typically defined by a diverse range of business, financial, entertainment, cultural, and recreational activities, and are internationally recognized for their distinct identities (Poorthuis, et al., 2019). Jansson and Power (2010), Casadei, et al., (2020) examine how fashion and design-related industrial actors contribute to the creation of images and myths that support a city's global status. Halal tourism of Muslim modest fashion within the Asian region and the international scene needs to be further explored. Consequently, a variety of fashion events are held every few months to promote fashion products (Hudani, and Dhewanto, 2015), which create Bandung as a home to a plethora of local and international brands. However, there is currently no strategy for allocating zones for the provision of Muslim-fashion scene. At the moment, it is still fragmented in some areas, making it difficult for tourists to recognize (Syahyono, 2019).

Tourism is a field of industry that provides a growing contribution to Indonesia's economic growth. The tourism sector has a strong relationship with the creative industry. The tourism industry attracts the emergence of the creative industry which can be identified as a wheel for economic development (Chan et al., 2019). Therefore, this is a promising industry that needs to be managed and developed for future prosperity. The industry can also relate and synergize with many other business sectors as it is not a single separate industry. Based on an effort to fulfill Muslim society's growing need lately, halal tourism has been developed in which the implementation is based on national tourism industry policy (Santoso and Thontowy, 2022).

The central concept of halal tourism is a recreational activity away from home with Islamic values. Tourism carries Sharia principles and does not serve anything that is prohibited in the Islamic rules (Asrina, 2014). Halal tourism is a new world trend, limited to religious, pilgrimage, or tourism, and Muslim modest fashion tourism destinations would be one of its categories (Hakim and Muslikhati, 2019).

For centuries, individuals or societies have used clothes and other body adornments as a form of non-verbal communication. Fashion is a form of free speech. It embraces clothing accessories, jewelry, hairstyles, beauty, and body art. What to wear and how and when to wear it, fashion has always been a strong indicator of social identity, social class, self-image, and climate (Hudani, and Dhewanto, 2015, Hass and Lutek, 2019). Fashion is one of the essential arts of civilization. Since everyone wore it, it is arguably a more accurate barometer than the other visual arts. It represents a personal expression of life at a given point in time and place (Poorthuis et al., 2019). In modern society where individualism has become the norm, fashion is deemed a means of self-actualization (Rosenberg, 2019).

Fashion is a creative endeavor that encompasses the design of clothing, footwear, and other fashion accessories, as well as the manufacture and distribution of fashion clothing and accessories (Syahyono, 2019). Fashion, including modest fashion has a broad scope, and its management is complex, spanning raw materials, the fiber-to-textile conversion process, the final product mode, and marketing at the mall or sales outlets. The diverse

range of products, from footwear to the ends of the hair, utilizes a variety of different processes and caters to a variety of consumer types. Fashion trends change at a breakneck pace, especially since the dawn of information and creative economies in the 2000s. More importantly, fashion actors, from academics to designers, businesses, and research and development institutions, began to emerge (Capone and Lazzaretti, 2015). Its rapid growth has resulted in the establishment of numerous distribution channels to educational institutions specializing in the fashion industry (Indarti and Peng, 2017; Khurotul et al., 2019).

Nonetheless, fashion is Indonesia's and even the world's economic potential. As one of the second largest contributors to the creative economy's GDP, fashion is one of the second largest contributors to Indonesia's GDP (Ministry of Tourism and Creative Economy RI, 2014). Numerous stakeholders in the tourism industry agree that Bandung is Indonesia's fashion capital. Bandung earned the nickname *Parijs van Java* (Java's Paris), a fashion capital (UNESCO, 2017). Creative industry contribution to Bandung regional domestic product was 7.36% (USD1.2 billion) in 2018 – it's one of the region's largest revenue contributor (UCCN, 2019). Bandung is known as a city with enormous creative industry potential, particularly in the fashion industry. More importantly, the abundance of tourist facilities and shopping for textile ready-made clothing contributes to Bandung's image as a fashion city, making it home to numerous creative and innovative ideas (Sidharta et al., 2019). On the demand side, customers hail from all over Indonesia and even further countries, including Malaysia, Singapore, and Europe.

With the increasing popularity of Muslim clothing in Indonesia over the last few decades, Muslim modest fashion has become a hot topic among Muslim clothing fashionista (Purwaningwulan et al., 2019). Indonesia is ranked 2nd in the Modest/Muslim Fashion sector in the 2018/2019 Global Islamic Economic Report ranking (KNKS, 2019). Indeed, the Indonesian Muslim fashion is diverse in style and trend, influenced by transnational influences while retaining a distinctive local flavor (Amrullah, 2008). The Indonesian government aspires to make the country the World Muslim Fashion Capital (Trade Ministry RI, 2015). Indonesia appears well-positioned to do so, as it already has a sizable market. The trend of Muslim fashion is spreading rapidly in Indonesia, and Bandung is widely regarded as the center for determining the style of Muslim (modest) fashion, and as city of fashion in general (Monika and Lantu, 2015). In line with the earlier vision, former Bandung Mayor Ridwan Kamil, now the West Java governor also stated his intention to establish Bandung as the modest fashion capital. Bandung aspires to be the Muslim fashion capital of the world, owing to its strengths and opportunities (Monika and Lantu, 2015). Knowing that Indonesian Muslim can be understood as one of unique modern fashion in which the hijab fashion is expressed together with religious modesty, namely as modest fashion (Park and Park, 2021).

The hijab is a critical component of Muslim fashion. Hijab has developed into a way of life, resulting in the establishment of several hijab communities. As a result, women who wear the hijab can still be fashionable (Nurhasanah and Mutiaz, 2013). Additionally, many women choose their clothing styles in conversation with the requirements for clothing found in their religion, current fashion trends, and their own tastes and preferences (Monika and Lantu 2015). Dressing modestly is not only a sign of personal piety; it can also serve as a reflection of one's individual and communal identities. The social media has played a critical role in promoting the work of Indonesian Muslim (modest) fashion designers (Nurhasanah and Mutiaz, 2013).

With the current supportive environment in place, as well as the challenges and opportunities inherent in being a Muslim (modest) fashion tourism destination, Bandung must be prepared to transform its current status into a sustainable one. As such, this research aims to ascertain the factors that may contribute to Bandung's rapid development as a focal point for Muslim tourism, with a particular emphasis on modest fashion. The first is to identify factors contribute to the city of Bandung branding as modest fashion city and what makes Bandung is eligible as modest fashion tourism destination by examining the local people and tourists (visitors) acceptance, specifically towards indulging Bandung as Muslim (modest) fashion tourism destination. Finally, how service marketing mix is utilized in tourism and place branding strategy is applied to the city's success to maintain and further develop its global status as a Muslim (modest) fashion city, especially in alignment with its characteristics as having an image of a modest fashion city destination.

BAB II TINJAUAN PUSTAKA

Branding and capturing a specific image of a city offers many research opportunities (Liu, 2015), as they demonstrate the various relationships, networks, and multiple chunks of information related to a place in a streamlined approach (Avraham, 2004; Ochkovskaya et al., 2014). Dealing with city branding is important with the use of brand communication and word-of-mouth linked to a physical place, which is the city itself, boast constructive consequences on appealing to both residents and visitors (Braun et al., 2014). Nevertheless, the initial stage to embark upon city branding is the establishment of the city image (Gilboa et al., 2015). A thoroughly propelled and constructively distinguished brand can exceed geographical borders to inspire location-decision behavior (Anholt, 2007; Giovanardi, 2012). Place brand creation entails an appreciation of the uniqueness of the substance of a place (Govers & Go, 2009; Chan et al., 2019). City branding is viewed as "the process of designing, planning and communicating the name and the identity, in order to build or manage the reputation" of the city (Anholt, 2007; Ochkovskaya, et al., 2014), while the creation of brand identity is the development of indicating features and components to characterize the identity of a brand (Blichfeldt, 2005, Tresna et al., 2019). Subsequently, city branding would preferably begin from the variety of a certain theme of qualities and, consequently, the transformation of the most appropriate attributes to brand identity (Kavaratzis and Hatch, 2013; Chan et al., 2019), which may incorporate fashion as an indicator towards branding a city.

The advantages of the establishment of strategic branding of destinations, including building a desirable image of a fashion city, could definitely attract many more tourists, empowering effective targeting to entice potential consumers, conveying the objectives of the destination to the target market, allowing instantaneous recognition, and educating visitors (S  raphin et al., 2019). Indeed, fashion is often associated with the creation of clothing, footwear, and other design accessories, which always mesmerizes images of glamorous people, and undeniably influences on practically every bit of our day-to-day activities (O'Cass, 2001, Casade et al., 2019), including tourism (Montazer and Bidoki, 2017). This is because the existence in the social landscape of tourism consumption and the destination's capacity to express those features and aspects embrace within themselves, especially to the visitors, (Greenwood and Dwyer, 2014).

The success of Muslim (modest) fashion tourism destinations cannot be separated from the local creative industry. Creative industries are the industry that emerges from

the utilization of creativity, skills, and individual talents to create welfare and job opportunities by creating and utilizing the creative and innovative power of the individuals (Ministry of Trade RI, 2015; Sidharta et al., 2019).

Creative industries begin with ideas, arts, and technologies to create prosperity. Another definition of creative industries is applied to a much broader productive set, including goods and services produced by the cultural industries and those that depend on innovation, including many types of research and software development (Kementerian Pariwisata dan Ekonomi Kreatif RI, 2014). A creative city will not be formed if the people do not provide support (Tresna et al., 2019). Successful Place branding also has to be supported by business ecosystem (Monika and Lantu, 2015), as the nature of place branding is revealed as one of interaction and dialogue between stakeholders (Kavaritzis and Hatch, 2013).

The preference of holiday destination as an illustration of behavior impacted fashion Lewis et al., (2013). (Montazer and Bidoki, 2018) contends that due to the public nature of tourism consumption destination's function, they can also be positioned as fashion accessories. Wilson and Richards (2008), as well Lewis (2013) even found backpackers considered fashionable destinations as places they needed to experience. Apparently, Lysikova (2012) as well Montazer and Bidoki (2018) stated that tourism specialists understood fashion had a significant impact on destination selection, the assortment of tourist activities, and simultaneously, the establishment of fashion tourism within a city.

Significantly, consumer shopping behavior is associated with religiosity. According to researchers, the effect of religion on consumer behavior is dependent on an individual's level of religious commitment in his personal life, as religion is fundamentally very personal (Mokhlis, 2009; Houck et al., 2018). Indeed, consumer behavior is critical to marketing because it describes how an individual meets his or her life needs through product purchases. Marketing in Islam places a premium on adhering to several Qur'anic and Islamic religious principles (Al-Azmeh, 2009; Battour and Ismail 2014). Islamic marketing is a strategy based on the Qur'an and Sunnah for enhancing the welfare of stakeholders and communities (Fischer, 2011; Indonesian Ministry of National Development Planning, 2019). On the other hand, Sandikci and Jafari (2013) assert that the Muslim market segment may pique marketers' interest in the concept of Islamic marketing. The Islamic market's purpose is consistent with the purpose of Islamic sharia, which is that humans are God's messengers, and thus all human behaviors are regulated and managed according to God's will (Hassan & Lewis, 2007; Mohsin et al., 2016).

As for the development of halal tourism nowadays, besides the following four types of tourism business components: Hotel, Restaurant, Tourism Agency and Spa, and the emergence of Muslim fashion. In the application, halal tourism prioritizes halal and safe products to be consumed by Muslim tourism (Adnan and Abdul, 2021). However, it does not mean that non-Muslim tourists cannot enjoy sharia tourism. For the non-Muslim, Sharia tourism with halal products is a health guarantee, because in the principle itself, sharia implementation means eliminating a factor that will be dangerous for humans and the environment in given products or services and certainly will be beneficial generally, appropriate with Islamic messages which are *Rahmatanlil'alam* (Azam et al., 2019; Churiyah et al., 2021). Furthermore, the Sharia system teaches humans to live in harmony, safe, and healthy by not providing alcoholic drinks and entertainment that is close to immorality and insecurity in the financial system (Asih and Asih, 2015). However, Modest

fashion is destined mainly for Muslims, especially Muslim women (Monika and Lantu, 2015).

Muslim (modest) fashion has not been only a trend, but it is a lifestyle for Muslim in particular women. There are growing concerns for Muslim women to wear clothing based on Islamic teaching as Muslim identity (Hass and Lutek, 2019). Clothes constitute goods for consumption and goods to communicate information about the consumers (Indarti and Peng, 2017). The consumers, i.e., those who wear Muslim fashion, are aware of this capacity of dress and style to communicate. Many Muslim women recognize that a Muslim woman should be modest, resulting in a more flexible and context-based approach to wearing the hijab (Ali and Wahyuni, 2018; Christiansen, 2009).

Fashion Tourism is defined as the phenomenon where by people travel to and stay in places outside their usual environment to enjoy experience and possibly consume fashion (Montazer and Bidoki, 2018). UCCN (2019) indicates the need of collaboration among stakeholders for the successful tourism in a creative city. It involves the Penta Helix stakeholders, ABCG+M (Academia, Business, Community, Government + Media) in the 3C phases of Connect - Collaborate - Commerce/ Celebrate. Stakeholders involvement and collaboration enhances the the city status in achieving its branding objectives. City branding is part of place branding strategy has to be supported by stakeholders (Kavaritzis and Hatch, 2013).

Along with the development of tourism in Indonesia, which is increasingly a lot of domestic and foreign public interest in halal tourism, the Indonesian government is currently developing the program for halal tourism (Hakim and Muslikhati, 2019). It should also include Muslim fashion tourism. It was seen that this program would have a good impact, especially on Indonesian tourism. So, it is necessary to develop appropriate marketing strategies for the program's success. Then to develop halal tourism prospects government could use such a marketing strategy, through the utilization of service marketing mix (Lin et al., 2019) and Segmenting, Targeting, and Positioning (Asih and Asih, 2015). This includes using digital marketing tools (the web, mobile apps, and social media), especially to attract Muslim visitors to Bandung as target market for modest fashion. This is an understandable trend as more and more travelers use them for research, locating providers, and purchasing the plan of products and services at the destination (Sandikci, 2011; Sandikci and Jafari, 2013).

Place brands encompass visual, verbal, and behavioral attributes that help stakeholders to socially construct an image, place branding is about identity creation and image management (Kavaratzis, et al., 2013), therefore, service marketing utilization is very important to enhance place branding. Place branding also serves to consolidate and reinforce the memorable destination experience to create an image that influence traveler's decision to visit the destination (Tresna et al, 2019).

BAB III METODE PENELITIAN

This research is an exploratory type in nature. Therefore, research methodology uses a qualitative descriptive approach. This method is to utilize qualitative data and descriptive explanation to represent phenomenon as a whole. Information is collected through in-depth interview. In-depth interview is a qualitative research technique which is used to conduct intensive individual interviews where numbers of respondents are less and research is focused on a specific topic (Muellmann, et al., 2021, Singh, 2022). The in-depth interviews were made with seven selected Muslim women residents, plus seven

non-resident informants (who experienced modest fashion purchased during their visit in Bandung as tourists) to add the value of information from secondary data. 12-17 interview participants appear to be efficient (Muellmann, et al., 2021).

Participants are recruited based on peer referral and recommendation from the academic community in Universitas Trilogi, involving both those who are originated from Bandung or living in Bandung (residents) and Jakarta (non-residents/visitors). Based on peer recommendation, the informants are believed to have sound knowledge, fond of modest fashion and has experienced with modest fashion affairs in Bandung.

Interviews can be made direct face to face or remotely via electronic media (Singh, 2022). This research interviews were conducted using mix method: remotely by phone, video call and WhatsApp (WA) communication. Four Informants who reside in Jakarta were interviewed directly face to face. They were audio recorded, electronic text format and field note during the interviews. Follow up communication with informants is made by WA cellular communication.

Primary questions were asked on their knowledge and opinion on Bandung as city of modest fashion and the development of modest fashion itself, such as: 1. What factors contribute to Bandung city branding as modest fashion destination. 2. Why Bandung is eligible as modest fashion destination. 3. Opinion about Bandung as creative city, stakeholder involvement and collaboration to make Bandung as modest fashion city. Data collection is also made through the use of substantial secondary data for desk review, such as various publications on Bandung city, government agency report, as well the previous relevant research. These are used for analysis purposes to get the red thread and make key points, connections and interpretations. Earlier site observation by visiting several important modest fashion retail centers in Bandung city as well meeting the owners and producers to enrich the understanding of the industry. The conclusion is made after finalizing the analysis of all referrals and other relevant data sources.

BAB IV HASIL PENELITIAN DAN PEMBAHASAN

4.1 Factors contribute to Bandung city branding as modest fashion city

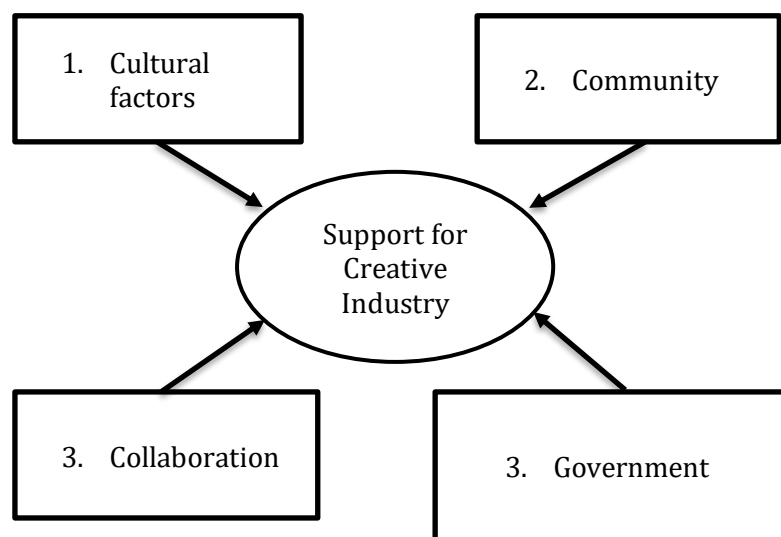
The city of Bandung in Indonesia could be part of destination tourism, more precisely as a fashion city for modest fashion. Bandung gained the reputation of *Paris van Java* (The Paris of Java), a city of fashion (UNESCO, 2017). Apparently, Bandung is known as the city with the potential for the vast creative fashion industry, mainly due to the accessibility of tourist facilities and the abundance of shopping textile ready-made clothing, which ultimately establish the image of Bandung as a fashion city (UCCN, 2019). Bandung has customarily had a solid concentration on the creative industries with the textile and garment industry, and various other creative activities contributed significantly to local economic development, which may be considered as *Fashionpreneurs*. (Rusmana et al., 2021). Further, they are supported with a comprehensive "fashion ecosystem" with textile factories, garment factories, fashion designers, and countless trendy, stylish, and creative people, also local citizens supporting behind the industry of fashion and lifestyle products (Jakarta Globe, 2017). Factory outlets in Bandung are popular with tourists from neighboring economies and cities. Additionally, many local and international brands have their own retail outlet in Bandung, with many various fashion events held every few months to market their fashion products (Hudani and Dhewanto, 2015).

In 2015, Bandung counted approximately 2.5 million inhabitants, and it is expected that by 2030 this number will rise to 4.1 million. Bandung is considered one of the three

cities in Indonesia besides Jakarta and Semarang having innovative firms (UCCN Report 2019). Fashion industry in Bandung is the main contributor to the creative economy, it contributes 41.71% (UCCN Report, 2019).

The fashion industry is one of Indonesia's economic growths, as it is stated as the second-largest contributor of sub-sectors in the creative economy to the GDP of Indonesia (Hudani and Dhewanto, 2015). Moreover, 56% of Bandung's economic activities are design-interconnected, with fashion, graphic design, and digital media being the top three subsectors in the local creative economy (sidharta et al., 2019), what more witnessing the growth in the creative industry that certainly contributes to Bandung's economy of the gross, gross regional domestic product (Sidharta et al., 2019). One of the important reasons for the rapid development of the fashion industry in Bandung is the growth of factory outlets and textile product distribution agencies known as Distro (Manurung, 2017). Nevertheless, Bandung faces several obstacles towards sustainability in the fashion industry which include the increasing competition in the domestic market, the insubstantial composition of the fashion industry that comes only from small and medium enterprises, and the absence of a blueprint for Bandung to develop further in the fashion industry (Suryana and Setiawati, 2009; Anggoro, 2009).

Fig. 1.1 Support for Bandung Creative Industry



(Source: Monika and Lantu, 2015; Hermawati and Runiawati, 2015; Hudani and Dhewanto, 2015).

Bandung City has been appointed as a pilot project of creative cities in East Asia due to the role of creative industries which swiftly develop in the city (Tresna, et al., 2019). All informants agree that Bandung is perceived as a creative city. Four factors are influencing the improvement of creative industries in Bandung. Firstly, the cultural factor of Sundanese people who are adaptive to produce creative goods/services. Second, a community accommodates the agents of creative industries, namely Bandung Creative City Forum (BCCF), which does not benefit its members but also has a role in improving Bandung City as a creative city (Hermawati and Runiawati, 2015). The active participation of the communities in Bandung especially in the fashion industry can also be seen from the establishment of the Indonesian Fashion Chamber (IFC) Bandung, a non-profit organization with the vision to make Bandung a world city destination of fashion like

Paris, Milan, London (Casadei and Lee, 2019). Third, the central and regional government policies support the enhancement of creative industries in Bandung (Monika and Lantu, 2015; Hermawati and Runiawati, 2015).

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

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

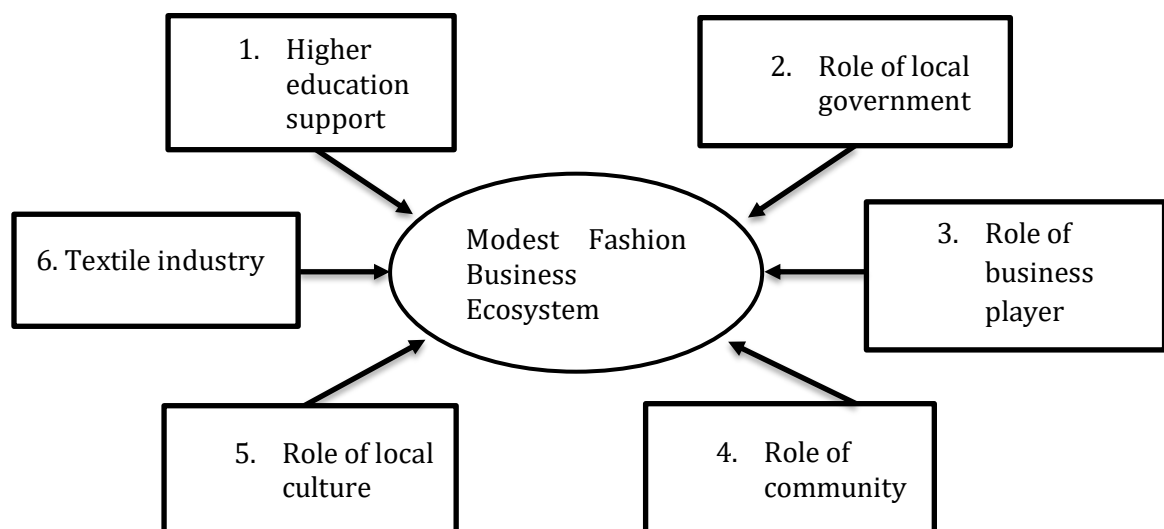
“In Bandung has established collaboration among parties in the modest fashion industry, also involving academicians and fashion practitioners, as well local communities.” (An Informant, Bandung Resident).

Hudani and Dhewanto (2015) further pointed out the existing collaboration among stakeholders in the fashion industry in Bandung. It consists of University-Industry collaboration (i.e.: many universities involved which can generate knowledge with fashion practitioners and business players), Government-Industry collaboration (government as promoter and regulator), University-Industry-Community collaboration (community helps to spread the fashion trend) and University-Government- Industry collaboration. (Chang and Hasanah (2020) noted that this creation of Bandung city identity showed that cultural identity came from textured from history and projected from uniqueness and specialness. Hence, one of the creative city components is determined and proofed through the innovation collaboration process.

“Bandung is fashion heaven. The style and trend are always up to date. I am amaze to know that it happens due to the involvement and support of many sectors and stakeholders in Bandung.” (An informant, Bandung visitor).

Fashion heaven for Bandung reflects good image for city of Bandung. It is also a sign of the success of Bandung city branding as modest fashion tourism destination.

Fig. 1.2 Modest Fashion Business Ecosystem



(Source: Monika and Lantu, 2015).

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

1. Support from Higher Institutions

First, Bandung's Muslim fashion is known as the simple - streetwear style, called "hijab indie". Many higher institutions very much support the fashion industry in Bandung.

"In the near future support from the higher institution on the modest fashion will be stronger. As there is growing awareness on the importance of modest dress among Muslim women". (An informant, Bandung resident).

2. Role of Local Government

Second, the role of Bandung City's Government in the Muslim fashion industry is very active. One of the other things is making the policy or regulation to monitor the Muslim fashion industry in Bandung. Muslim fashion businesses do not have any certain government agency. However, the Small and Medium Enterprises compartment of Bandung Industrial and Trade Biro is the government agency that manages Muslim fashion and SMEs in general.

"From the local government, support for modest fashion is very strong. It can be seen from the many modest fashion events in Bandung that are regularly held and sponsored by the local government". (An informant, Bandung resident).

3. The role of business player

Third, the role of Business Players in the Muslim fashion industry, both big players and SMEs is the core actor in the business ecosystem. The more business players exist in a business ecosystem, the bigger the market size of Muslim (modest) fashion businesses that can be made. It also allows other industries, agencies, communities, and other stakeholders to grow. In addition, it also affects the number of employees in Bandung. The more business players in an industry, the more jobs provided for Bandung's people.

"Compared to Jakarta alone, the number of modest fashions MSMEs in Bandung is higher. But this is just a glimpse of my observation during the MSME survey for the product design studio course material". (An informant, former Bandung resident).

4. The role of community

Fourth, the role of Communities in the Muslim fashion Industry. Community has become the power of relationship marketing for Islamic fashion e-commerce (Purwaningwulan et al., 2019). *Hijabers* communities help to spread the trends of hijab through their activities such as a workshop, sharing session, charities, communal Qur'an reading, and their social media activities. Since there are many *Hijabers* communities in Bandung, it helps the Muslim (modest) fashion businesses to increase their sales. Further, Monika and Lantu (2015) identified the role of the Academician in the Muslim (modest) fashion Industry – Academician can generate knowledge, transfer knowledge to sites of application, and transmit knowledge to other people through education and training. In this Muslim fashion industry, the academician has the role to educating and training the people, particularly in the business and design field.

"I know Academicians from Leading universities in Bandung such as ITB show their interest and support in development of Bandung as fashion city and modest fashion city in particular through research and training, also supporting modest fashion community." (An informant, Bandung residents).

5. Role of local culture

Fifth the role of local culture. The data collected indicates that Bandung destination characteristics of Muslim (modest) fashion tourism show that local people (Sundanese) are the main contributor to the destination characteristics, they are adaptive and creative, with their creativity then the city tends to be a creative city. Local people created what Bandung as it is now (UNESCO, 2017).

"I am not a Sundanese, but I am lucky to get along with them, I feel part of them as a Bandung resident. They are really open-minded people. Sundanese always welcomes other people with different backgrounds. If you are good at speaking Sundanese, it will help make a relationship. That what makes Bandung as it is now as an open creative city." (An informant, Bandung resident).

6. Textile industry back up

City creativity atmospheres are developed both naturally or created. Creative art and tourism of the city have been developed. The city is backed up with sufficient capacity of the textile industry, strong fashion retailing, local strong government support, strong local entrepreneurship, tertiary education institutional support, solid local taste of fashion, and strong moderate Islamic community.

"Other support can also be seen from the holding of the Bandung Modest Vision by the Bandung City Culture and Tourism Office, which was launched in 2018. This event is also fully supported by IFI Bandung." (An informant, Bandung resident).

Before recent Muslim fashion popularity Bandung is well known as the city of fashion and city of shopping fashion products. As Irawati (2011) noted that: While Yogyakarta is known as the center of "traditional" culture, Bali for "Hindu religious" based culture, and Jakarta for "commercial" related culture, Bandung can be described as a city of "creative culture".

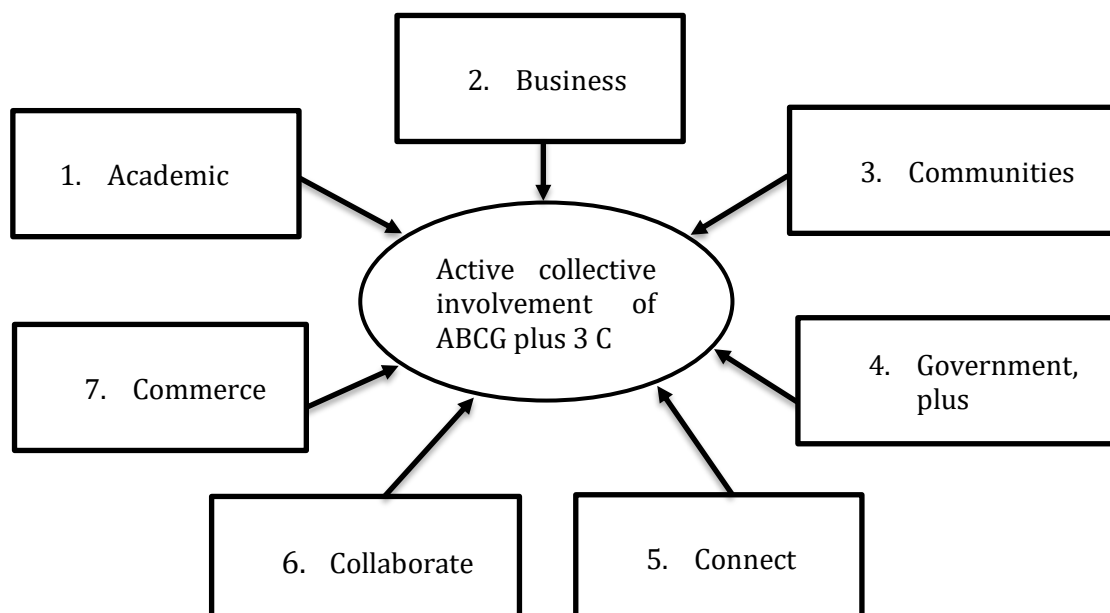
It has been agreed by an informant *"No doubt that creativity is one of the Bandung identities. I think this differentiates Bandung from any other cities in Indonesia"*. (An informant, Bandung resident).

While a non-resident informant stated that, *"I like the fashion, the model which are always up to date, nice and attractive, as well mostly with good price. Bandung is one of shopping heaven."*

4.2 The Eligibility of Bandung as Modest fashion tourism destination

Fig. 1.3 Active collective involvement of ABCG plus 3 C:

(Source: UNESCO, 2017)



Therefore, what makes Bandung as it is today is no other than the factors of place, people, and ideas. These three factors intermingle, influence each other, and determine a city known as Bandung. The unique identity of Bandung becomes the brand that unifies the city, for an idea that belongs to the people and is produced collectively in a place that defines Bandung. To get a creative ecosystem running continuously, all programs are run based on the formula of ABCG+3C, referring to the active involvement and contributions of all stakeholders: Academics, Business sector, Communities, and Government; employing the phases of 3C: Connect, Collaborate, Commerce/Celebrate (UNESCO, 2017).

“Based on empirical evidence, it can be seen that the modest fashion industry, especially in Bandung, is currently very developing. Moreover, the government and the Association have moved Indonesia to become the world’s modest fashion center in 2020, of course, it will further strengthen the modest fashion industry in Indonesia, especially in Bandung”. (An informant, Bandung resident).

As a top modest fashion producer and Muslim fashion tourism destination, Bandung has open geographically for local people, tourist (including foreign tourists). Modest fashion is mostly fit with Muslim women consumers, middle up economic level, urban women, mainly from Jakarta and Bandung and neighboring Islam majority countries, fashionable Muslim women, young and mature women, moderate Muslim (Ali and Wahyuni, 2018; Park and Park, 2021). Consumers search not only for identity as Muslim women but further also as Muslim fashion followers. They like to be fashionable women Muslim (Raharja and Nurasa, 2020). The city of Bandung characteristics and culture supported the good prospect to advance to be a world-class Muslim (modest) fashion tourism destination (Chang and Hasanah, 2020).

4.3 The utilization of marketing mix and place branding effort strengthening Bandung Image as Modest Fashion Tourism Destination.

The utilization of the marketing mix has been uncovered at specific points. The marketing mix (in the tourism industry it is services marketing) is a set of marketing tools used to continue achieving its marketing objectives in a selected target market consisting of the product (Bandung as Muslim fashion tourism destination). Bandung somehow has been a strong brand name. Price (value for money), offers best value, place (distribution of Muslim fashion outlets) the spreading of nice and attractive outlets both in digital and site formats, promotion (the use of media creation and web/internet-based marketing and retailing), people (local creative communities), process (the collaboration among main stakeholders – communities, industries, academicians and government), and physical evidence (Bandung attractiveness as the city of fashion). It typically follows the STP (market segmentation, targeting, and positioning) strategy. Therefore, STP is the most important initial step in identifying customer value to enhance city branding strategy to strengthen its brand image. In such a way, it is expected from the stronger use of this strategy could make Bandung a market leader in the field of Muslim fashion tourism destination, not only in Indonesia but also globally.

Tabel 2.1 The Utilization of Service Marketing Mix in Tourism.

No.	Mix	Descriptions
1.	Product	Bandung as Muslim fashion tourism destination has 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

Source: Data processed, 2019.

Bandung city branding as modest fashion city needs to develop the right approach. Effectiveness of modest fashion city branding to facilitate brand building effort 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 of a city and the people' know the city. Bandung has been recognized by UNESCO (2015) as creative city.

2. Place: this component refers to the physical aspect, such as how beautiful and pleasing a city is. Bandung has a comfortable physical convenience.

3. Potential: this component indicates a city's potential to offer a variety of activities. Complete public facilities available in the city.

4. Pulse: this component refers to how much interest people have in a city. Unique history and culture.

5. People: this component analyses the local population in terms of openness, friendliness and security issues of a city. Friendly local. Bandung reputation as a hospitable city, friendly to the visitors.

6. Prerequisites: this component deals with the basic quality of a city and the standard and cost of accommodation and public convenience. As a creative city, Bandung offers diverse products that tourists patronize. The prices of various products in the city are considered affordable. Tourists often shop in factory outlet areas, shopping malls and Bandung distro area, among others.

Similar analysis has been made by Ochkovskaya et al., (2014) for city of Moskow, arguing that place branding is an important activity of cities of different country in the world. In essence places as well as goods and services must bring value to their customers.

Discussion

Bandung has capacity and resources as fashion city destination, in particular modest fashion city. However, it is still essential to develop marketing strategies to attract tourists, especially Muslim tourists to experience the attractiveness Bandung as fashion city. Furthermore, destination marketers might be able to design creative programs that harness the unique characteristics of tourism products to satisfy and delight Muslim

tourists (Battour and Ismail, 2014). Along with the development of fashion tourism, particularly in Bandung, to positively impact on the success of Bandung as a Muslim fashion tourism destination, the local government can emphasize utilizing the appropriate marketing concept and strategy.

The strategy that can be prioritized such as STP (Segmentation, Targeting and Positioning) and sharpened the service marketing mix formula such as product, price, place, promotion, people, process, and physical evidence. As Sandikci (2011); Sandikci and Jafari (2013) concluded, marketing managers should not assume Muslims as a homogeneous and preexisting segment. Among the market segments, Bandung city as a destination for Muslim fashion tourism can target young and mature, middle income with a price-sensitive target market. Therefore, Bandung can be positioned as city of modest fashion - an affordable but up-to-date and fashionable Muslim (modest) fashion tourism destination. The target market potential can be extended to reach a specific demographic characteristic of the women and degree of acceptance of the modest fashion (Park and Park, 2021).

BAB V KESIMPULAN DAN SARAN

A Muslim (modest) fashion tourism destination, Bandung shows some fundamental characteristics to support its existence and success. First, local people support. People who are the majority Sundanese are adaptable and open-minded. They are also the creative community. It leads the city to be a creative city. Informants all agreed that people's creativity in Bandung and Bandung's fashion atmosphere support Bandung as a fashion city. This is also backed up with strong local entrepreneurship and strong local taste of fashion, and also strong moderate Islamic community support. The city creative atmosphere is developed both naturally or created (the previous major, Ridwan Kamil - now the governor of West Java, has declared Bandung as the creative city) (UNESCO, 2017). Further, Bandung has creative art and local music development initiated by the community and other local creative groups. Second, the city is supported with sufficient capacity of textile industry and strong fashion retailing. Prior to recent Muslim fashion popularity Bandung is well known as the city of fashion and city of shopping fashion products. Third, the strong local and central government supports makes Bandung a leader in Muslim fashion. Fourth, Bandung academician's involvement from various universities actively supports the creative atmosphere. Fifth, the ability of its stakeholders in Bandung (government, industry, academician, and local community) to work together (the power of collaboration) to support Bandung's vision, and last but not least is strong, right, and relevant leadership of the city's major. With these supportive characteristics for future creativity sustainability, communities need to have capabilities as learning communities, as Irawati (2011) argued the most important thing is how this creative community in Bandung could engage to Bandung's future as a Learning City.

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

Bandung has several target markets as a Muslim fashion tourism destination. Based on available data the target market are women consumers, middle up economic level,

origin (mostly from Jakarta, Bandung, and overseas targets such as Malaysia, Brunei, and Singapore), fashionable Muslim women, young and mature women, moderate Muslim. Consumers search not only for identity as Muslim women but further also as Muslim fashion followers and at a certain level also evolved into a choice of life style (Khurotul and Sukowidyanti, 2019). The city of Bandung has a good prospect and potential to be a world-class Muslim (modest) fashion tourism destination. The target market potential can be extended to reach a global scale market. In terms of positioning Bandung can be a sensible (affordable), fashionable, and up-to-date Muslim fashion tourism destination.

Hence, the utilization of service marketing mix in tourism and the application of adjusted marketing strategy through segmentation, targeting and positioning at one point, and to strengthen city branding specifically from the perspective of place branding strategy will support and strengthen the development of Bandung city branding as modest fashion city. A city identity with strong creative personality - one among characteristics of Bandung city, which makes it different from other cities in Indonesia.

RESEARCH IMPLICATION AND SUGGESTION FOR FUTURE RESEARCH

This research can be used as a consideration to strengthen Bandung as a Muslim (modest) fashion tourism destination. Strength points can be maintained. However, there is always room for improvement to make Bandung more fabulous as a top Muslim (modest) fashion destination. Therefore, this research implies that a Muslim (modest) fashion destination should have unique and specific characteristics and a robust marketing strategy to be successful as the destination.

This research used qualitative approach only. Therefore, this can be the limitation of the research. Future research should include quantitative measurements and approaches. It is suggested to focus on the Muslim fashion producer and Muslim consumer sides (behavioral study).

Author Contribution:

The authors confirm contribution to the paper as follow: 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 manuscript.

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