

The Communication Pattern of Government in Socializing the Creative City Campaign as City Branding

Nada Arina Romli^{1*}, M. Fikri Akbar²

Universitas Negeri Jakarta, Jakarta, Indonesia^{1,2}

nadaarina@unj.ac.id^{1*}, m.fikri@unj.ac.id²



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Abstract

Purpose: This study aims to determine the communication patterns used by the Cimahi city government and related agencies to promote the “Creative City” program.

Research Methodology: The study employs a qualitative research method using a case study approach, allowing an in-depth exploration of the subject matter within its real-life context.

Results: The communication patterns carried out by the Cimahi city government and various parties involved in the Creative City campaign are divided into interpersonal and group communication patterns through business forums, organizational communication patterns, mass communication patterns with conventional media and mass communication patterns with new media.

Conclusions: In an effort to create a mutual agreement or social institution in a society, socialization is needed from the organizers in this case the Cimahi City Government which is categorized into two, namely SMEs as the main target and the wider community with interpersonal communication patterns: Business Meeting Forum, Group Discussion Forum, and exhibitions. The organizational communication pattern is the government to the group then the chairman, secretary or information distributor provides information to members using social media such as Facebook, BBM, WhatsApp, and posters.

Limitations: This study did not measure the impact of the program on the target audience.

Contributions: The benefit of this research is to provide a reference for government institutions to create effective city branding program socialization in disseminating information and gaining high publicity.

Keywords: *Branding, Campaign, Cimahi, City, Creative*

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1. Introduction

Cimahi City tried to implement the development transformation program “Creative City and Cyber Cimahi” in 2007 by establishing CCA (Cimahi Creative Association) as a catalyst for the growth of creative industries, especially in the manufacturing, culinary, and craft sectors as well as telematics-based creative industries, such as ICT development, animation, and film, which are concentrated in the Baros area. Staff member of the Cimahi City Development Planning Agency (*Badan Perencanaan Pembangunan Daerah*), the “Creative City and Cyber Cimahi” initiative has become less successful over time for several reasons.

First, the city's development ideas originated solely from the government (downward communication) and were not first discussed with the community, resulting in disagreements between the government and residents regarding the implementation of each activity in support of this program. Second, the CCA, which serves as the driving force behind this program, is too large and oversees many creative

industry sectors, thus failing to focus on the development of the creative industry sectors under its purview. Third, Cimahi's economy is dominated by the manufacturing sector, with a declining growth trend. One example is the textile industry, which is shrinking due to the influence of the global free trade era (AFTA, NAFTA, CAFTA), which has led to the influx of imported products into the Cimahi local market. Based on this data, agricultural land is decreasing. According to the Mayor of Cimahi, by 2011, at least 56 Textile and Textile Products (TPT) companies had closed and shifted their activities to the metal and culinary sectors. Currently there are more than 200 TPT businesses in the sector. This has encouraged the emergence of more informal businesses, followed by the growth of SMEs. The number of SMEs in Cimahi City as of May 2011 was 4,550 of these SMEs are not members of the CCA, thus facing difficulties in gaining access to improve their industrial skills and capacity.

To transform Cimahi City, previously known as Creative City and Cyber City, into a Creative City that implements a public relations-based Local Economic Development program developed since 2011, the Cimahi City Government launched a transformation campaign. The establishment of Creative City Cimahi is supported by Presidential Instruction No. 6 of 2009, which focuses on the development of the creative economy. This policy aims to support economic development in Indonesia from 2009 to 2015 by fostering an environment where individuals can cultivate their creative potential, generate economic value through their work, and improve the well-being of the Indonesian people.

The establishment of Creative City Cimahi was also made possible thanks to the 2011 Regional Innovation Award from the Agency for the Assessment and Application of Technology (BPPT) won by the Cimahi City Government, which recognized the city's dedication to fostering innovation among its residents. Through the Local Economic Development initiative, Creative City Cimahi is a city initiative that aims to integrate location-based and sectoral approaches. By examining the types and locations of companies known as industrial clusters, this method advances the economy. The requirement that industrial clusters must have a geographic concentration of companies in a particular location or region. In 2011, the Economics Division of Universitas Indonesia's School or Division related to Development Research and Policy, conducted a Local Economic Development study. Generally, by examining the types of products, four industrial clusters were identified. These include the textile and textile product (fashion) industry cluster, the food and beverage industry cluster, the craft industry cluster, and the telematics industry cluster, which encompasses telematics and animation products.

These four industrial clusters represent sub-sectors of the creative industry, as defined by the Ministry of Trade and Industry, specifically the 2008 National Creative Industry Roadmap. Therefore, the development of the creative industry in Cimahi will be based on an industrial cluster approach. Based on this, various activities were formulated to implement and support the City Branding campaign for Cimahi as a Creative City in an integrated, focused, and local, provincial, national, and international manner. The activities were organized through a campaign that began with Musrenbang (Development Planning Forum) and Focus Group Discussions (FGDs) to develop a strategic plan for the Creative City through the *Program Ekonomi Lokal* (PEL) program between the government and MSMEs.

This began with the establishment of a PEL partnership forum, data collection of MSMEs in the Cimahi region, and the determination of industrial clusters. Subsequently, a FK-PEL Forum meeting resulted in two initiatives: the establishment of a PEL product outlet, which was inaugurated on October 7th, and the establishment of a PEL cooperative to facilitate access to savings and loans for business development. These include entrepreneurship training for business owners within communities, monthly meetings to foster closer relationships with fellow business owners, streamlined business licensing, empowerment of indigenous groups and remote communities through local wisdom, as implemented in the Cireunde traditional village, business incubator programs based on local community and household-based potential, and local cultural festivals, all of which promote and facilitate the development of the informal sector based on local potential.

The Cimahi Creative City campaign is also a government initiative reflecting its confidence as an autonomous city capable of developing its human resource potential for both Indonesian and

international communities. To encourage motivation and improve the performance of the Cimahi community in sustainable development, the program targets all residents of Cimahi who own MSMEs or are interested in developing informal sector businesses. Cimahi has a small area of 4,036.45 hectares and does not possess extensive natural resources. To capitalize on Cimahi's abundant human resources, the city has launched the Cimahi Creative City campaign. This initiative aims to support Micro, Small, and Medium Enterprises (MSMEs) in the textile, food and beverage, crafts, and telematics sectors through training and education.

The Cimahi Creative City campaign aims to develop and promote the attractiveness and potential of MSMEs in Cimahi to a wider audience, not only the Cimahi community but also to the Indonesian and global community. This is reflected in the PEL program objectives: encouraging the development of community businesses and home industries based on local content and reducing income inequality (social and economic); improving the global competitiveness of Cimahi City's PEL stakeholders; facilitating the flow or exchange of information and communication between businesses and other stakeholders; fostering local culture; developing spaces for public or stakeholder participation in community-based PEL and home industries; building Cimahi's local economic entity and enhancing the value chain for local products in the global market.

Case study research focuses on distinct individual cases. A key element of case study research is the uniqueness of the case. This effort stands out because it was spearheaded by the government, not the community. A two-way communication trend is evident because the government actively engages with the community. Second, the uniqueness of this campaign, according to Agustiana Gusti, Secretary General of the Cimahi Creative Association (CCA), is that since the CCA's founding, she has stated that “we have a driving force, something we excel in: telematics, specifically animation, film, ICT, and design.” Third, this campaign not only targets the Cimahi community but also targets the government itself. The goal is to create a symmetrical and synergistic two-way communication pattern to advance Cimahi as a model for Creative City in West Java and Indonesia. Therefore, based on the above background, the author concludes by choosing the title “Communication Patterns of the Cimahi City Government in Socializing the “Creative City” Program as Cimahi City Branding.”

2. Literature Review

Popularized by George Herbert Mead, the joint branding effort of Cimahi and Braunschweig as centers of culture and education is studied through the lens of George Herbert Mead's Symbolic Interactionism theory. Symbols play an integral role in all forms of communication, but especially in written and spoken forms, where each message is both textual and symbolic. The communicator and the communicated are connected through these symbolic and textual components. This campaign is no different. Through its sister cities, Cimahi and Braunschweig, the Cimahi City Branding Campaign uses textual and visual symbols to reinforce information about Cimahi as a City of Culture and Education.

Communication, or the exchange of meaningful symbols, is a uniquely human activity. The fundamental premise of symbolic interactionism is that people acquire knowledge through direct experience. Symbols are constantly used to represent one's perceptions. The exchange of symbols within social groups is the primary mechanism by which individuals acquire meaning through learning and interpersonal interaction. However, according to symbolic interactionism, every social organization and structure is ultimately a product of human interaction. Furthermore, actions are not only determined by one's history but are also carried out intentionally.

In his seminal book, Mead laid the foundation for any discussion of symbolic interactionism by outlining three essential ideas. In symbolic interactionism, these three ideas interact with each other. Humans understand and mediate our culture through social contact (self/self with others) and human intelligence. Interaction, and not others, is the source of meaning. The “mind” and the “self” both develop in relation to each other and society as a whole. The foundation of research within the symbolic interactionist paradigm is the reciprocal effects of society, individual experience, and interaction ([Elvinaro Ardianto, 2007, p. 136](#)). This study also utilizes three conceptual frameworks: communication

patterns, city branding, and the Creative City. De Vito categorizes types of communication based on the elements present in the communication act.

1. Communicating within oneself, or intrapersonally. The goals are reasoning, thinking, analyzing, and reflecting.
2. Interpersonal communication refers to the two-way flow of information between people. The goals are to get to know each other, influence, engage, and provide assistance.
3. Interaction between small groups of people, usually consisting of three or four individuals. The ultimate goal is to share information, develop ideas, solve problems, and help each other.
4. Communication within formal organizations is known as organizational communication. The ultimate goals are productivity, morale, knowledge, and persuasion.
5. Publicly accessible communication: messages sent from readers to those who listen. Overall, we aim to enlighten, convince, and entertain.
6. Communication between individuals with diverse cultural backgrounds is often known as intercultural communication. The goals are to get to know each other, influence, engage, and provide assistance.
7. Mass communication: Refers to the dissemination of information to large groups of people using various forms of visual, auditory, and interactive media. The goals are to captivate, persuade (affirm, modify, activate), educate, enhance, fascinate, and foster solidarity ([Devito, 2017, pp. 24-25](#)).

According to [Djamarah \(2004\)](#), communication patterns are established norms about how two or more people interact when conveying and receiving information in a way that allows for proper understanding. The structure of relationships between individuals within an organization can influence their roles. Individual communication patterns and the flow of messages within the information network also determine these interactions. There are six different modes of expression:

1. Opinion Leaders hold informal leadership positions within a company.
2. Gatekeepers are individuals who manage the dissemination of information within a company.
3. Cosmopolites are individuals who build relationships between the company and its surrounding environment.
4. Bridges are members of a group of organizations that act as a bridge between other groups.
5. Liaisons have a similar role to bridges, but the individual is not part of a group that has relationships with other organizations.
6. Isolates are members of a group whose members have expelled them, but they still maintain contact with other members ([Muhammad, 2002, p. 103](#)).

Interpersonal, group, and mass communication patterns are all utilized by the Cimahi City Government in their role as organizers of the Cimahi City Campaign as a Creative City. City branding is similar to product branding in that it aims to make a product stand out from the crowd. To be known, according to the idea of place branding, a location must have a distinct character. Customers must think this identity is better than the competition, and they must also eat it in a way that fits the place's intended function ([Kasapi & Cela, 2017](#)).

City branding has been known since the 19th century, when marketing practices were frequently used in urban areas. This is done by cities with the aim of attracting investors, tourists, and residents to invest, thereby increasing city revenue for further development. ([Tresna, Chan, & Herawaty, 2019](#)). City Branding: Developing a city identity to facilitate city owners in introducing the city to their target market, such as investors, visitors, talent, events, using positioning phrases, slogans, icons, exhibitions, and other media. Several definitions of city branding or place branding have been put forward by experts:

1. Simon Anholt

“Place branding is the management of place image through strategic innovation and coordinated economic, commercial, social, cultural, and government policy. Competitive Identity (CI) is the term to describe the synthesis of brand management with public diplomacy and with trade, investments, tourism and export promotion.”

2. Blain et al

“The marketing activities (1) that support the creation of a name, symbol, logo, word mark or other graphic that both identifies and differentiate a destination; (2) that convey the promise of a memorable travel experience that is uniquely associated with the destination; and (3) that served to consolidate and reinforce the recollection of pleasurable memories of the destination experience, all with the intent purpose of creating an image that influences consumer’ decision to visit the destination in question, as opposed to an alternative one.”

3. Keith Dinnie

“The unique multidimensional blend of elements that provide the nation with culturally grounded differentiation and relevance for all of its target audiences.”

4. Panthea Foroudi, Suraksha Gupta, Philip Kitchen, M. Foroudi Mohammad, and Bang Nguyen

The concept of place branding includes political perception, social media and news, place awareness, place associations, and tourism experiences

A city's brand image is more than just a slogan or advertising campaign; it represents the mental image formed in the minds of potential consumers and business partners whenever they encounter a brand name, logo, product, service, event, or other related symbol or plan. The concept of city branding is a strategy explored to introduce a region to the global public. The key to branding is changing the mindset and perception of a city, making it a desirable destination for tourists ([Nasution & Parhusip, 2024](#)). Strategies are not only developed from the perspective of the place itself, but also from the perspective of the target audience ([Zenker & Braun, 2017](#)). An appreciation for the interdependence of people and their physical surroundings is the bedrock of the place branding idea. This comprehension is associated with how individuals see things and how a community's shared views shape the identity of that location. The significance of the brand in people's life is determined by these shared impressions, which in turn impact attitudes, values, meaning, and creation ([Satria & Fadillah, 2021](#)).

Every player in a city government, commerce, investors, interest groups, and community members must work together to build a city's reputation and identity. A city, like a brand, needs to fulfill its purpose. Benefiting is essentially functional. A city's primary function is to attract people seeking jobs, businesses, housing, public transportation, tourist attractions, and recreational activities. Much research has examined the positive aspects of brand image. While studies of brand image have primarily focused on tangible goods, studies of brand image in services and the study environment (such as countries, cities, or tourist destinations) are relatively recent developments. This field of study has not significantly deviated from previous findings on the benefits of branding.

Both cities and companies can benefit from building a positive reputation with customers. A brand differentiates itself from competing products and creates emotional benefits for customers. It facilitates customer decision-making by reducing information retrieval and minimizing risk, while also protecting an organization's marketing efforts and providing long-term strategic advantages. A brand enables a connection of responsibility to the manufacturer, supports innovation, and can serve as a 'keystone' in the business. A strong corporate brand connects personnel and business partners, fostering stronger relationships and securing long-term investments. Additionally, brands increase the efficiency of marketing operations, strengthen processes that create greater financial value, and consolidate the goodwill derived from business activities. Brands also guarantee quality, offer protection if something goes wrong, and contribute to increased turnover.

City branding as intended in this study is the Cimahi city government's attempt to construct the meaning of Creative City through various Creative City campaign programs and socialize it by creating brand awareness and brand equity. Through various collaborative communication patterns, the city branding program is made public and fosters social relations between the community and the government. One way a city may establish its reputation is by highlighting its distinctive features. The effectiveness of

city branding or identity building depends on how quickly people recall the brand whenever they hear the name of a certain city.

Based on the analysis that has been conducted, branding cities in Indonesia such as Pekalongan City as the Batik City, Yogyakarta City as the Cultural Capital, Ponorogo City as the Reog City, Malang City, Bandung City as the Bandung Champion Tag Line, Magelang City as the City of a Thousand Flowers, and others ([Erdiana & Yurisma, 2022](#); [Megantari, 2019](#); [Pratama, Alvianna, Sugeha, Anggraini, & Hidayatullah, 2021](#); [Romli & Romli, 2020](#); [Susanti, 2018](#); [Zahrah, 2023](#)). This branding can be said to be successful, considering that people remember the uniqueness of each city. Just as the city of Cimahi has its own uniqueness compared to other cities, the Cimahi City government decided to design city branding by exploring the potential of local wealth of MSME groups and other creative communities in the city of Cimahi.

The government should pursue a visual and promotional plan in addition to analysing the potential and benefits of each city. The development of a city-centric logo and slogan is one example of a visual approach. The next step is to use this image in a variety of promotional materials, including posters, apparel, and more. Some promotional tactics include yearly festivals, city abeling, landmarks, zebra crossings, and constantly incorporating visual branding into all promotions and activities. The idea of a Creative City was put forward by [C Landry \(2012\)](#) book, "The Creative City" as a response to the urban problems and crises experienced by several cities around the world as a result of economic globalization. The goal of the Creative City idea is to make cities better places to live and work by fostering environments that inspire people. A definition of a Creative City according to Charles Landry "Lovable, Liveable, Joyful, Dynamism, Edginess, Vitality, Cozy, Accesible, Walkable, Tranquility, Peace, Refuge, Discovery, Entrepreneurship, Memorable, Iconic, Powerful, & Cosmopolita" (qualities of creative places).

Towards a creative city related to a creative environment includes actions to overcome obstacles with creativity, creating creative individuals, applying catalysts to physical and non-physical spaces, balancing cosmopolitan and local concepts, community participation, infrastructure, and bureaucratic management. ([Nugraha, 2016](#)). The parameters of a Creative City include three aspects, namely the creative environment, creative economy, and creative actors ([Nugraha, 2016](#); [Prayudi, Ardhanariswari, & Probosari, 2020](#)). The presentation indicates that forming a Creative City involves a supportive environment, creative actors or parties, active community participation, a creative economic system, and intervention within the government bureaucracy. These parties are directly involved and are working together towards a creative city ([Sucahyo & Fitria, 2023](#)).

[Ubjaan \(2017\)](#) stated that city branding has a significant influence on a city's image because it contributes to shaping the image of tourists. The research also found that city branding has a significant influence on perceived value and revisit intentions in a city. [Mujihestia, Hussein, and Troena \(2018\)](#) shows that city image has a positive influence on tourists' intention to revisit, with the indicators of city image used being city images, city uniqueness, and city authenticity ([Aleonita & Andjarwati 2020](#)). To become a Creative City, [C Landry \(2012\)](#) recommend several things a city can implement in its efforts to create a creative environment and atmosphere, including:

1. Transforming Obstacles into Creativity

Challenges present opportunities for growth. When faced with a problem, one can use it as a springboard for innovative solutions by thinking outside the box and applying critical thinking skills. Thus, challenges are not just challenges; they are also catalysts for innovation.

2. Creating More Creative Individuals

Individuals with a creative spirit are crucial to the Creative City concept because they are the ones who ultimately shape the city and its surroundings. The level of development of a region is directly proportional to the number of imaginative people living there. This is because the management of such regions is known for its innovative approach, particularly its ability to seize opportunities and maximize potential. If we want people to be more analytical and creative, we need to conduct some experiments.

3. Using catalysts in the form of creative spaces, both physical and non-physical.

Here, “creative spaces” refers to both physical areas that encourage the creative process and psychological areas that facilitate the actions necessary to realize creative concepts. Such spaces can facilitate creative activity and bring people together by providing a platform for individuals to talk to one another and share ideas and aspirations. Unlike public spaces, which are inherently public, organizational activities can take place in virtual environments that serve to foster communication and collaboration.

4. **Balancing cosmopolitanism and urban localism**
As cities advance, it's easy to lose sight of the fact that our traditional values are being replaced by more contemporary ones. While these new values aren't necessarily wrong, they are still a departure from previous ones. Therefore, it's crucial for cities to find a balance between becoming too global and losing touch with their cultural roots. A city's unique personality and identity will be destroyed if local culture is too eroded. Therefore, to encourage contextual cosmopolitanism, it's necessary to launch global projects that highlight the city's uniqueness while strengthening local culture.
5. **Community participation that goes beyond mere slogans**
By becoming more involved, community members can help create an urban environment in which they feel a greater sense of ownership. When people actively participate and see the direct impact of their work, it becomes much easier to gain public support and outreach. Doing so fosters civic pride and makes residents realize that their city's prosperity depends on how well its inhabitants are “managed.” As urban planning has shown, a city is not simply a collection of buildings or streets; it is a collection of people and their relationships, both within themselves and with their environment. However, it is also true that the layout of these physical components directly influences people's behavior and actions. That's why community involvement is crucial in this regard, beyond mere slogans. Cities that thrive on creativity and whose ideas draw from culture and philosophy are prime examples of this.
6. **Provision of Good Services and Infrastructure**
Good infrastructure and services are essential to support urban planning. City activities, whether in the arts or otherwise, will continue uninterrupted because of this.
7. **Practical and effective bureaucratic management**
Citizens' ability to showcase or preserve their creative works may be hampered by overly complex bureaucracy. Both the government and producers benefit from a well-functioning bureaucracy because it fosters order and unity.

Therefore, urban planning must serve as an inspiration for creative people and organizations if we are to build a Creative City. To encourage their involvement, it is necessary to provide urban spaces that offer adaptive, high-quality areas and venues for a variety of activities. To determine whether a city has the potential to become a Creative City, we can use parameters as a tool. According to [C. Landry \(2006, pp. 390-400\)](#), a Creative City can be characterized by three main features: nurturing and developing the Creative Economy, supporting the Creative Class (which includes creative groups or individuals), and planning and developing a creative environment that fosters innovation and cultural growth.

The economic, social, and environmental components of a city are interconnected, making all three factors crucial. Broadly speaking, a Creative City is one that fosters a creative population or can creatively solve strategic challenges. Local and global opportunities present themselves to them, and they are able to creatively develop their potential to capitalize on them. Focus on how a city can generate creative ideas and build a creative economy. Creativity is not only driven by ideals, but can also be driven by less-than-ideal and extreme circumstances. Deficiencies and weaknesses actually drive people to be more creative. For example, in Singapore, even to obtain drinking water, they must purchase it from neighboring countries. However, limited natural resources actually encourage them to think and find solutions to their shortcomings, resulting in the creation of creative ideas.

In 2011, a campaign was launched to brand Cimahi as a Creative City in an effort to boost regional development and develop the potential of Cimahi's MSMEs through Local Economic Development. Cimahi, which has limited natural resources with only 4,036.45 hectares, possesses abundant human resources, which can be used as capital in developing a branding campaign for Cimahi, transforming it from what was previously known as Cimahi Creative and Cyber City to a Creative City through an

MSME Development program based on Cimahi's local potential, utilizing an industrial clustering system in accordance with the 2008 Creative Industry Roadmap prepared by the Ministry of Trade and Industry.

The branding campaign of Cimahi city as Creative City is implemented in a series of activities that are realized in a comprehensive, focused, and local campaign of Cimahi city, regional province, national and international through the Local Economic Development program which begins with Musrenbang and Focus Group Discussion (FGD) in the preparation of the Creative City strategic plan through the PEL program between the government and MSMEs actors which begins with the formation of a partnership forum-PEL, data collection of MSMEs in the Cimahi area and determination of industrial clusters.

Then the FK-PEL Forum meeting was held which produced two ideas, namely the establishment of a PEL outlet product which was inaugurated on October 7 and the formation of a PEL cooperative to facilitate access to savings and loans in developing businesses. Then, entrepreneurship training for business actors who are members of communities, monthly meetings in order to familiarize and establish relationships among business actors, ease of business licensing, empowerment of indigenous groups and remote communities - KAT (local wisdom) as carried out in the traditional village of Cireundeu, implementing a business incubator program based on local community and household-based potential, as well as holding a local cultural festival as an effort to promote and provide space for the development of informal sectors which is based on local potential.

“Tourist gaze” theory will be explored. This theory of mass tourism is fueled by rising air travel budgets. At the same time, the same thing is happening in new industries, based on information technology and run by tourism and travel agencies. The general public tends to think that advertising and marketing may improve a city's reputation and make an impression in the long run, but what really happens is that cities employ change communication as a marketing strategy. Effective branding requires not just strong marketing communications but also visible proof in the city to back it up. In the article “The Future of City Tourism,” the authors state that commonly used branding strategies are typically multiple. Cities often emphasize the unique characteristics of a place, such as distinctive buildings and local activities, while also incorporating other elements like stories, slogans, and logos to strengthen their brand identity.

Without a doubt, city branding can help establish a positive reputation among tourists. So, how exactly does this process of creating an impression work? In reality, how can a city make itself stand out? For instance, what makes some cities like Rome, Paris, or Venice so appealing to travellers from all over the world? The phenomenon of why certain cities is more popular with visitors than others, even if they may have comparable historical significance, will be analysed through the lens of Urry's theory of the tourist gaze.

A theory about the motivations behind leisure travel and specific destination selection was put forth by British sociologist John Urry in his 1990 book, *The Tourist Gaze*. Travelling in quest of visual experiences that individuals do not often witness at home or at work is central to the authors' definition of tourism. Tourists typically go to experience the unique characteristics of a location, such a city's many attractions or a world-renowned church, up close and personal. Visitors to New York City, for instance, can't help but stop by iconic landmarks like the Statue of Liberty, Wall Street, and Little Italy. The notion of the tourist gaze describes how visitors, as opposed to locals, look for distinct things when visiting a destination.

Nevertheless, destinations at random, visitors' perspectives vary in relation to the extent to which they influence local communities. Forbes claims that the New York and Frankfurt skylines are the most popular destinations for Chinese tourists. Small mediaeval villages in Italy are more appealing to American tourists. This study uses the tourist gaze theory to help explain the communication patterns of Cimahi's city branding program to become a creative city. All outreach efforts conducted by the Cimahi City Government attempt to create new experiences through integrated marketing communications. The Cimahi Creative City program delivers a tourist experience with a new creative

city concept, with numerous MSMEs and animation communities. It's not just a tourist city, but a shopping city, as well as a digital creative city.

3. Methodology

Qualitative research is conducted by individuals or researchers who have an innate interest in collecting data in their natural habitat using procedures commonly used in the field. With this description, it's easy to see how qualitative research emphasizes the natural environment, natural procedures, and the participation of individuals who are naturally curious ([Moleong, 2018, p. 5](#)). Therefore, qualitative research involves immersion in the normal routines of research subjects. Qualitative research sometimes requires researchers to physically visit locations to collect information. Because no measurements are taken, the resulting data is qualitative rather than quantitative. Consequently, no single definitive fact can be drawn from qualitative research ([Nasution & Parhusip, 2024, pp. 2-6](#)).

Qualitative research is how people, communities, or organizations interpret and understand social or humanitarian issues. Questions and techniques, data collection from participants, inductive analysis, and interpretation are all essential parts of qualitative research. The final report of the study follows a customizable format. This type of study requires an inductive research approach, an emphasis on personal significance, and the ability to decipher human complexity (adapted from [Cresswell and Clark \(2007\)](#) in [John W. Creswell \(2014, pp. 4-5\)](#)).

The researcher is the tool in qualitative research. Rather than being the object of study, the sample is considered a subject equal to the researcher. Therefore, to conduct qualitative research, it is crucial for the researcher to immerse themselves in the research environment and form a bond with the respondents. The emic perspective, which gives weight to the opinions of those being studied, is highly valued in qualitative research. Although the researcher's perspective, also known as the etic perspective, is present, this perspective is not given significant weight.

With the aim of studying the program and its participants in the Cimahi City Branding as Creative campaign through their interactions and language, this study employed a qualitative research methodology. The goal of the campaign was to determine what these meetings meant for Cimahi's image as a cultural and educational center. Participant and observer accounts, both written and oral, provided the descriptive data used in this study. In other words, the data is based on both the researcher's analysis (etic) and the respondents' perspectives (etic). This research uses a constructivist paradigm. A research paradigm is an umbrella or specific orientation that guides researchers in conducting this research. Constructivist thinking is a way of referring to constructivism, a philosophy of knowledge that states that humans create their own knowledge (as referred to by [Suparno \(1997, p. 18\)](#)).

This study uses a case study methodology. Case study research techniques were employed in this investigation. In his work, [J. W. Creswell \(1998\)](#) stated that “A case study is an exploration of a “bounded system” or a case (multiple cases) over time through detailed, in-depth data collection involving multiple sources of information rich in context.”

This study attempts to explore a case over a specific period of time through various sources of information, including primary data using observation and interviews, and secondary data through literature review. When selecting samples from a population, non-probability sampling ensures that not every element or member has an equal chance of being chosen. Two common sampling strategies used in qualitative research are snowball sampling and purposive sampling ([Sugiyono, 2011, p. 218](#)). The technique used in this study was purposive sampling. According to [Sugiyono \(2011, p. 300\)](#), purposive sampling is a data collection technique based on specific considerations. In this case, the researcher selected five informants: civil servants in the Cimahi City Government's urban planning division, members of the PEL community, and community members.

This research will use several types of data collection techniques, starting from semi-structured in-depth interviews, observation, and literature studies. The data analysis technique used is inductive, which is a

descriptive report structure. Bodgan and Taylor recommends the following general steps: (1) data reduction, (2) data display, (3) drawing conclusions and verification.

This study will employ triangulation with sources to ensure that respondent data is authentic. Paraphrasing Patton, “triangulation with sources” in qualitative research entails comparing and contrasting data collected at different times and using diverse methodologies to ensure their credibility. In this study, the key informant who will serve as the source of triangulation is Ms. Nur Amalia, Head of the Indagpar Sub-Division of the Cimahi City Government's Regional Development Planning Agency (*Badan Perencanaan Pembangunan Daerah*), who is the planner and implementer of the Cimahi Creative City campaign.

4. Results and Discussions

Based on data collection conducted with eight informants regarding the communication patterns of the Cimahi City Government and related agencies to promote the Cimahi City Branding campaign, the results can be summarized into two categories: the communication patterns of the Cimahi City Government and related agencies to promote the Cimahi City Branding campaign among SMEs, the primary target audience, and the communication patterns of the Cimahi City Government and related agencies to promote the Cimahi City Branding campaign among the general public, both in Cimahi and outside Cimahi.

The Cimahi City Government promotes its City Branding campaign to SMEs, the primary target audience, through several communication patterns. These include face-to-face interactions via business forums, group discussions, and exhibitions; government communication with community leaders and members using social media platforms such as Facebook, BBM, and WhatsApp; and the use of outdoor media like posters.

For the general public, the communication strategy employs multiple media channels, including mass media through journalist coverage, local TV broadcasts, and PEL member talk shows; outdoor media such as posters; exhibitions and campaigns promoting local Cimahi products; internet-based platforms including social media and websites; and print media like profile books.

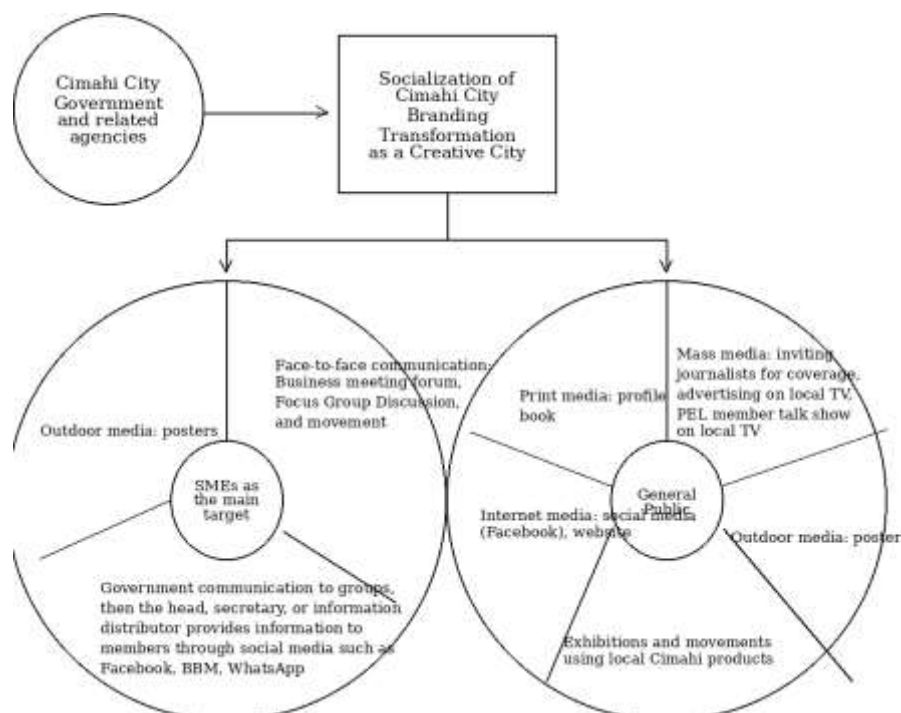


Figure 1. The Communication Pattern of the Cimahi City Government in Socializing the “Creative City” Program as a City Branding of Cimahi City

The socialization of Cimahi City's branding as a Creative City falls under the communication stage. This stage explains information regarding the steps to be taken to effectively create impressions that can influence key stakeholders and those deemed potentially supportive. The Cimahi City Government informs the target audience of the campaign about what has been done and what will be done. Formulating city image communication is one way to build a brand. Crucial to city management and marketing are points of interaction. These points represent the perception of the city, formed by each individual who experiences the city. This is what constitutes the city's image. Any and all aspects of a city its architecture, its inhabitants, and its events speak volumes about the city's reputation. Because of this, the city is shaped. The brand is built around this. Brand formation involves formulating city image communication through socialization using specific communication patterns tailored to the target audience. Conceptually, the process of city brand formation can be explained using the following place branding model on Figure 2.

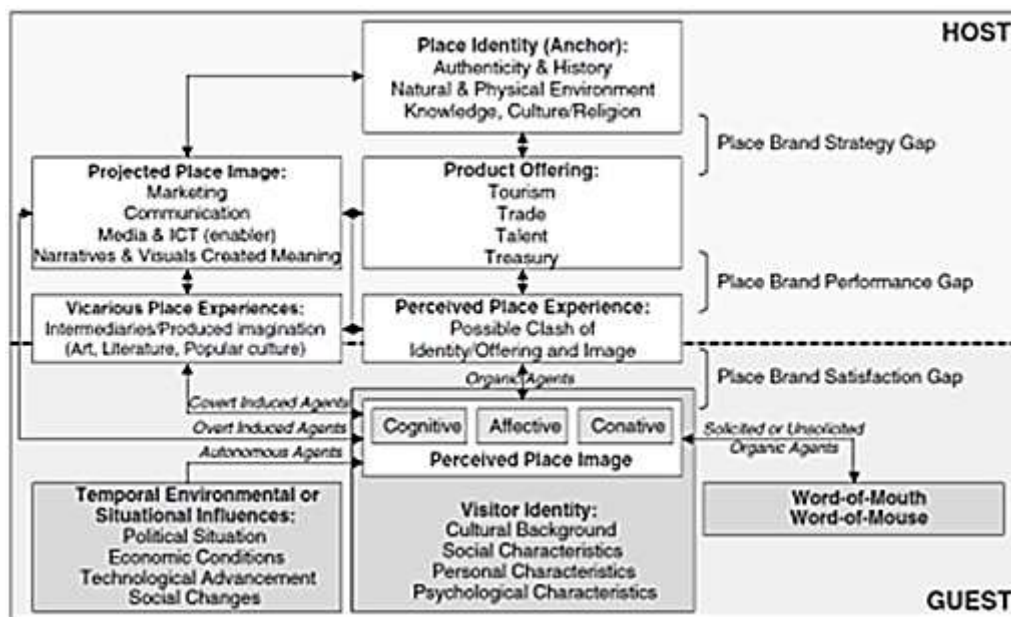


Figure 2. The process of city brand formation

Figure 2 explains the formation of this brand, attempting to deconstruct branding for places and image formation to identify elements that have a dynamic influence on how a place brand is formulated in the minds of consumers. This can be explained based on the numbers. Number 1 is an elaboration of the place identity described in the background discussion of Cimahi City's Branding as a Creative City. The place identity that will be highlighted is the local economic potential of Cimahi City, seen from MSMEs that have creative products. Number 2 explains the knowledge or experience that will be shared with visitors about Cimahi City. Number 3 explains the city's products that will be offered based on the activities or work programs implemented by the organizers, of course, trade and talent (business actors). Finally, number 4, which will be examined in this discussion, explains the communication pattern to socialize Cimahi City's Branding as a Creative City, using an integrated marketing communication approach using various media and forms of communication.

A communication pattern is a system or method of action, referring to the actions of one or more people who send and receive messages that are distorted by noise, occur within a specific context, have a specific impact, and provide opportunities for feedback. (Devito, 2017, p. 23). There are two main objectives in the communication strategy implemented by the Cimahi City Government and related institutions to promote the city's image as a Creative City. The first objective is to reach Small and Medium Enterprises (SMEs), and the second objective is to reach the wider public through integrated marketing communication, namely marketing goods or services using various media channels, namely advertising, television channels, business shows, promotions, publications, events, and public relations. (Harris, 1993, pp. 35-36). Andrea Insch stated:

“Brand communication is no longer sending messages to a passive audience. The message cannot be controlled. Consideration must be given to how the selected audience can be reached and invited to participate in a dialogue about the city and its offerings.” “In addition to traditional media channels, there is an increasing use of interactive social media for brand building” (Dinnie, 2010, p. 13). This information dissemination effort utilizes internet-based media such as the official Cimahi government website, in addition to social media like Facebook, BBM, and WhatsApp, due to the increasingly diverse media consumption habits of the target audience. Andrea clarified that the goal is to engage the target demographic and inspire people to participate in city revitalization. Furthermore, this communication pattern utilizes various communication channels, such as those specifically for individuals, groups, or organizations. To promote Cimahi City as a Creative City, the following is an analysis of the communication patterns used by the Cimahi City Government and related entities:

4.1 Socialization Patterns using Mass Communication

Mass communication refers to the dissemination of information to large groups of people using various forms of visual and audio media. Entertainment, persuasion (confirmation, change, activation), information provision, status reinforcement, hypnosis, and unity creation are some of the objectives. One method for reaching Small and Medium-Sized Enterprises (SMEs) is through below-the-line advertising. This form of marketing often involves payment for advertising and is free of commissions. Outdoor media, including posters, are commonly used. However, above-the-line advertising, which charges a placement fee, similar to TV commercials (Mackay & Wilmshurst, 2012, p. 129), and media relations, such as inviting journalists to cover events, are also used to reach a wider audience than below-the-line advertising.

Managing public relations efforts, including the production of FK-PEL member discussion programs and the creation of company profiles for use in print media. A company profile is a formal presentation of information about an organization in written form. Some information, because companies have the flexibility to decide what information they want to share with the public (Elvinaro Ardianto, 2011, p. 157). Combining text and visuals into a company profile helps build reputation. Because it requires introspection to understand, Cimahi City's motto, value system, or philosophy are expressed in literature. Cimahi City's policies, strategies, programs, and activities, as well as the Cimahi City Branding Campaign as a Creative City, can be better understood by the public through the company profile, which has another advantage over other media in this regard.

4.2 Communication Patterns Using Interpersonal Communication

The term “interpersonal communication” refers to the exchange of communication between individuals or small groups of people, where both parties can receive and respond to messages in different ways and have the opportunity to react quickly. By organizing Business Meeting Forums and Focus Group Discussions (FGDs), we successfully brought together Cimahi businesspeople to discuss entrepreneurship and the Cimahi City Branding Campaign as a Creative City, which helped disseminate information to Small and Medium Enterprises (SMEs). Businesspeople and community members were able to connect through a number of performances open to the public.

4.3 Communication Patterns with Organizational Communication

When people within an organization, both formally and informally, exchange messages with each other, this is called organizational communication. Formal and informal communication modes coexist within organizations. Messages authorized by the organization are considered formal and focused on the organization. Memos, policies, announcements, press conferences, and official letters are all part of this type of documentation, detailing company procedures, productivity, and various activities that need to be carried out within the organization. Communicating in a manner that is acceptable to the community is part of informal communication. Rather than focusing on the group as a whole, informal communication is directed at each individual.

Government interactions with businesses in Cimahi are considered lateral communication because the government is seen as an ally, not a subordinate, to SME organizations working to develop the local

economy. Meetings are a common way for the government and businesses to get to know each other, while formal meetings, such as Focus Group Discussions (FGDs), are held when the government invites business groups to discuss policies, work programs, or local economic development initiatives through the group's chairperson or secretary. It's also clear that interpersonal communication is part of corporate communication. If invited business group representatives use social media platforms like Facebook, BBM, and WhatsApp to interact with their members, and those members, in turn, share this information with other group members, then the event will be a success. By using platforms like Facebook, organization members engage in public communication. Promoting Cimahi as a Creative City isn't just something done by members of the SME community. Furthermore, the government uses its website and the "Love Local Products" initiative to engage in lateral organizational communication with the general public. The Cimahi City Branding Campaign as a Creative City unites citizens, businesses, communities, and government in a horizontal structure without hierarchy or subordinates.

5. Conclusions

5.1 Conclusion

The primary legal materials include Decision Number 44/Pid.Sus-Tpk/2025/PN.Tjk, which serves as a significant case law in the enforcement of anti-corruption measures. This decision is pivotal in assessing how anti-corruption laws are applied in specific cases. Law Number 31 of 1999 concerning the Eradication of Corruption Crimes provides the foundational legal framework for combating corruption in Indonesia. Law Number 20 of 2001 amends this law, further strengthening the legal mechanisms for the eradication of corruption. Law Number 30 of 2002 concerning the Corruption Eradication Commission establishes the Corruption Eradication Commission, granting it the authority and responsibility to lead anti-corruption efforts across the country. To enhance the effectiveness of these measures, Law Number 19 of 2019 was enacted to amend previous laws, reinforcing the institutional framework for fighting corruption. Finally, Law Number 46 of 2009 concerning the Corruption Court creates specialized courts to deal with corruption cases, ensuring a more focused and effective judicial response to corruption-related offenses.

5.2 Research Limitations

A limitation of this study is that it has not yet provided a concrete and measurable assessment of the impact of the Cimahi city branding program as a creative city on partner communities, local creative industry actors, and the broader urban population. The study does not examine in detail how the branding program affects community welfare, economic opportunities, public participation, creative industry development, residents' sense of belonging, or public perception of Cimahi's identity as a creative city. In addition, this study does not use quantitative indicators or impact evaluation methods to measure changes before and after the implementation of the branding program. Therefore, the findings are limited to a comprehensive exploration of the branding process, the strategies used to position Cimahi as a creative city, and the roles of the stakeholders involved in supporting and implementing the program.

5.3 Suggestions and Directions for Future Research

For future research, it is recommended to use a quantitative research methodology to measure the impact of the Cimahi city branding program as a creative city more objectively and systematically. Future studies may develop measurable indicators to assess the success of the branding program, such as public awareness, community participation, residents' perception of Cimahi's creative city identity, growth of creative industry actors, economic contribution of creative sectors, stakeholder collaboration, tourism attractiveness, and improvement in the city's image. In addition, future research can use surveys, statistical analysis, or impact evaluation methods to examine how far the city branding program influences partner communities, creative industry development, local residents, and the overall competitiveness of Cimahi. This approach would provide stronger empirical evidence regarding the effectiveness and sustainability of Cimahi's city branding strategy as a creative city.

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Author Contributions

NAR contributed to the conceptualization of the study, research design, data collection, data analysis, interpretation of findings, and manuscript drafting. MFA contributed to the development of the study design, supervision of the research process, validation of the findings, manuscript revision, and final approval of the manuscript. Both authors have read and approved the final version of the manuscript.

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