

CHAPTER I

INTRODUCTION

The choice of this title is based on the researcher's curiosity about the Muslim Fashion industry that is currently developing in Indonesia and the International Market. Moreover, the Indonesian government is targeting Indonesia to become the world's Muslim fashion center in 2030; thus, it makes the researcher interested in researching how the Indonesian government's strategy is to make it happen. Also, because this topic is still new to the world, and not everyone is aware of it, the researcher believes that this research will provide an eye-opener for the reader and open a new perspective.

A. Background

Indonesia is one of the countries with a majority Muslim population. Therefore, the hijab is one of the essential things those Muslim women should wear. Based on historical records, the hijab in Indonesia was first used by an aristocratic Muslim woman from Makassar, South Sulawesi, in the 17th century. Javanese women then imitated how to wear the hijab in the early 1900s after establishing the Muslim women's organization Aisyiyah, one of the most prominent Islamic organizations that had considerable influence in society's educational, economic, social, and health activities. During the New Order Era, the government had banned the wearing of the hijab in schools. In the Soeharto era, the government strictly controlled religious issues in public areas. The government considers that the hijab is a political symbol originating from Egypt

and Iran, whose political situation is not the same as Indonesia's cultural situation. At that time, the government was worried that the hijab would become a political identity that would disrupt the government's stability. Later, the hijab becomes the latest trend among Muslim women. This is also supported by the two most prominent Islamic organizations in Indonesia, namely Muhammadiyah and Nahdlatul Ulama, which have stated that the hijab is ideal for Muslim women (Qibtiyah, 2019).

Since then, the hijab has increased in Indonesia. This development is marked by the large number of Indonesian Muslim women who already use the hijab in their daily life even today; many Muslim women in Indonesia are making their livelihoods by producing hijab because the hijab industry is increasing. The increasing trend of hijab as an iconic Muslim fashion worldwide has been discussed in several literature pieces by focusing on the motivation for producing and wearing the hijab and the socio impacts. This perspective justifies that the hijab trend represents social media's power that echoes the search for a new identity of Muslim women who reconstruct their beauty and purity. On the other hand, the hijab is not currently included in the fashion industry's broader scope; it is now part of Indonesia's fashion industry. A new trend has become the quest for beauty in piety among Muslim women, promising pragmatist income-generating opportunities and a more significant market, especially for small, medium enterprises. More interestingly, the demand for hijab comes from lower-income families and the elite government, and highly educated urban Muslim women. The manifestation of the government's support is shown

in a series of fashion shows and public dialogues illuminating such a dramatic increase in hijab's practices and production (Elvianti & Putri, 2019).

The hijab fashion industry in Indonesia is currently very developed. One of the factors that support the development of hijab fashion in Indonesia is Indonesia's high Muslim population. Many hijab users are also dabbling to produce hijab and muslim product in Indonesia. Also, the advancement of the world of technology and information supports the rise of the hijab fashion industry in Indonesia. Social media also help disseminate information about hijab fashion for Muslim women. Social media is currently essential in developing the Muslim style because it is a platform that its users use to promote the new type of hijab, help the emergence of the hijab community. In addition, there are many exciting hijab tutorials to follow. This factor then becomes the primary aspect in the industrialization of hijab fashion in Indonesia (Femina, 2013).

The more women are wearing the hijab, the great desire of women to actualize themselves and change their hijab style to become more fashionable. It makes Muslim fashion increasingly popular in Indonesia so that nowadays, the hijab is worn by various circles, not only students in Islamic institutions. Currently, the hijab is no longer used by elderly mothers, but rather, the hijab has reached all groups, teenagers, young executives, young mothers, to wear. This phenomenon happened in early 2011 when the hijab trend in Indonesia started to be followed by many groups. In Indonesia, the hijab is no longer a religious attribute but a promising

business commodity because it has many enthusiasts (Standard, 2015).

The development of Muslim fashion in Indonesia in the last few years has increased tremendously. People's interest in Muslim fashion is rising day by day, along with the increasing interest of Muslim clothing designers in designing modern Muslim clothing. As a result, the development of the Muslim style in Indonesia is starting to be recognized by the world; of course, this provides the broadest possible opportunity for Indonesia to place it as one of the centers for Muslim fashion in the world. Furthermore, we can see the development of Muslim fashion in Indonesia in everyday life, where wearing hijab among Muslim women increases. (Adiwarman Karim, 2002)

As time goes by and the ease of entry of culture from outside, Muslim clothing development continues to evolve. This development also encourages various Muslim fashion styles from time to time globally, including in Indonesia. The story of Muslim Fashion is supported by globalization (Ritzer, 2011), making this industry grow very fast, resulting in various new trends and styles. Most people in Indonesia think that globalization is a positive change that leads to more effective progress for the Indonesian people. Still, others are anxious that globalization will lead to changes that harm Indonesia's economic, political, and cultural development. This phenomenon illustrates how sophisticated technology now looks. In the end, changes caused by globalization and culture (cultural globalization) occur everywhere in all corners of the world; globalization's impact is very influential on cultural values (Ritzer, 2011).

The involvement of international designers is also opening the door for the western fashion industry as a mainstream to target new markets that they have never entered throughout the 60-year history of the modern advertising world, especially the Muslim world (Lewis, 2016). As a country with the largest Muslim population globally, Indonesia is the right market. Thus, Indonesia deserves to be the center of the world's Muslim fashion. However, this is not absolute because Muslim clothing is only used as a locomotive to form other fashion products' economic ecosystem. As a form of support for the fashion industry in Indonesia, mainly Muslim fashion, the government has carried out a development program to create product value by improving product quality and design. The number of Muslim fashion exhibitions in Indonesia is also a good opportunity to attract international market interest in the fashion industry (Lewis, 2016).

Furthermore, Indonesia has abundant creative resources and cultural heritage. If Indonesia can raise its cultural uniqueness and characteristics, Indonesia can be a source of inspiration for fashion development globally, mainly Muslim fashion. With all its ethnic and cultural wealth, Indonesia can make a distinctive feature of Indonesian products that can make Indonesia a center for Muslim fashion. Because as we know, original Indonesian fabrics have succeeded in dominating the foreign market, such as batik and *songket*. This is what we must maintain so that in the future, the direction of Muslim fashion and the world's hijab is not just a discourse but is realized (Huda, 2016). However, by making Indonesia the main target of Muslim fashion by foreign countries, it does not mean that Muslim

fashion products originating from Indonesia are readily accepted in the international market. Even though Indonesia has many Muslim fashion designers who are competent and constantly innovate to keep up with the times; moreover, Indonesia can become one of the global Muslim fashion centers because it is one of the countries with the largest Muslim population globally. Still, there are so many obstacles that occur to make Indonesian Muslim fashion can enter the international market. The obstacles come from internal factors because there is still a lack of cohesion between the government and supporting factors for the Muslim fashion industry, such as designers, availability of raw materials, and distributors providing raw materials.

Moreover, Indonesia still does not have a special standard for international sizes, color, and design. Moreover, there are still many people who have a terrible stigma against Muslim fashion where their opinion about Muslim fashion must be following Islamic law contained in the Al-Quran. Women who do not use syar'i clothing as if there is an assumption that they have left their religion. This is an insult to religion and the honor of women on the one hand who only questions a piece of cloth in religious matters. At the same time, the tolerant religion of Islam has more severe problems than just taking care of women's clothing. Meanwhile, the rapid development of Muslim fashion is considered not following existing Islamic law. Thus, it still needs adjustments so that Muslim clothing from Indonesia can enter the international market.

Based on the background, the author is interested in researching the title “The Strategy of Indonesian Government Towards Muslim Fashion Business Groups in Indonesia to Enter the International Market.” In this research, the author limits the problem to be more focused and achieve research targets; therefore, the researcher defines the issues to be studied, namely the Indonesian Government’s challenges and obstacles towards Muslim fashion business groups in Indonesia and the strategy to enter the international market.

B. Research Question

Based on the elaboration of the phenomena in the previous section, therefore this paper will come up with the question, “*what are the strategies of Indonesian government towards muslim fashion business groups in Indonesia to enter the international market?*”

C. Theoretical Framework

To answer the research question, this research will use New Public Diplomacy Theory. The theory discussed in this chapter are those which support the understanding of the problem formulated in introduction.

The New Public Diplomacy

This research uses the new public diplomacy theory to answer the research question. A new public diplomacy is a new form of public diplomacy, which is no longer talking about one-way interactions between the state and the state’s foreign public or propaganda practices to improve its country’s image (Melissen, 2005). The new public diplomacy is different from public diplomacy, which is solely aimed at spreading the country’s positive aspects to a foreign public. Jan Melissen in The new public

diplomacy: *Between Theory and Practice* states that the new public diplomacy goes beyond the dissemination of information to the foreign public towards engagement with the foreign public (Melissen, 2005). In this case, the new public diplomacy is a form of interaction that is more interactive and deeper than public diplomacy.

The notion of modern public diplomacy, like past public diplomacy, is linked to three concepts: propaganda, nation-branding, and international cultural connections. The idea of foreign cultural relations, on the other hand, is the most suited to the scope of modern public diplomacy. This is because international cultural relations and modern public diplomacy are broad in the area and aligned to create connections with foreign publics rather than simply disseminating information or messages. As a result, this new public diplomacy and foreign cultural relations usually refer to a long-term process instead of its predecessor, which relates mainly to delivering information or messages, campaign promotion, or direct interaction between the government and the foreign public short term. The new public diplomacy is a process to build relations with foreign communities and facilitate networks between non-governmental parties in the country and non-government parties abroad (Melissen, 2005).

New public diplomacy arises of technological advancements and the passage of time, which aided in the transformation of diplomacy techniques. This shift also shifts the role of the public as players in diplomatic practice, allowing them to engage as active rather than passive participants in a country's foreign policy

agenda. Globalization has also become an essential platform in changing public diplomacy because it causes the development of technology and information, which affects individual and group actors' ability to become directly involved in public diplomacy practices, resulting in a network model in the new public diplomacy. In this case, this network model is centered on a non-hierarchical and interdependent relationship to connect various actors who have the same interests (Hocking, 2005).

Public diplomacy is a tool used by a country to promote the country's interests through understanding, informing and influencing the public abroad. Another journal written by (Hennida, 2009) entitled Public Diplomacy and Soft Power explains that public diplomacy is an instrument of soft power. Quoting from the Journal (Nye, 2008) Public diplomacy is a tool used by a country to promote the country's interests by understanding, informing, and influencing the public abroad. Quoting from the Journal by Nye entitled Public Diplomacy and Soft Power, he stated that soft power is a way to influence other parties to get what they want. The method used is not using violence but by using persuasion or using persuasion attractiveness. The ability of soft power can be seen in how much soft power can affect other countries. The ability to develop soft power is through state assets that cannot be counted, such as culture, political values, intuition, policies, and moral authority. Therefore, a country's soft power lies in the government's cultural resources, deals, and policies. Public diplomacy that creates spaces for public interaction to improve relations with a country encourages people to come

to a country for vacations, study, and encourage them to consume goods belonging to a country.

This theory is a tool to answer the research question of this research. By using new diplomacy theory, helping Indonesian government in supporting Indonesian Muslim fashion business group to enter the international market. In this case, an example is sending a delegates from Indonesia, namely selected designers to participate in fashion exhibitions abroad, such as New York Fashion Week, Paris Fashion Week, Istanbul Fashion Week, et cetera.

D. Hypothesis

The strategies of the Indonesian government towards muslim fashion business groups in Indonesia to enter the international market are:

- 1) Supporting the creative works of Indonesian designers in entering international market by increasing exposure of Indonesian Muslim brands through New York Fashion Week;
- 2) Preparing agreement to facilitate trade between countries by the involvement of the Directorate of ASEAN Economic Cooperation through Free Trade Agreements with several partner countries such as China, India, Japan, Australia, etc.

This research argues that within the framework of the new public diplomacy that provides the process to build relations and network between multiple actors globally that helped Indonesia's Muslim Fashion business group to enter international market.

E. Research Methodology

a. Types of Research and Types of Data

This research is included as a qualitative research with descriptive qualitative research methods. According to (Sukmadinata, 2016), qualitative descriptive research aimed to describing an existing phenomena, both natural and human engineered, which pays more attention to the characteristics, quality, interrelationships between activities how the success of the Indonesian government's strategy to help the Muslim Fashion Business Group from Indonesia to enter the International Market.

b. Data Collection Techniques

According to (Yusuf, 2017), Interview is one technique that can be used to collect research data. In simple terms, it can be said that the interview is a process of interaction between the one who asking the questions (interviewer) and the source of information (interviewee). Obtaining primary data that is most effective by conducting interviews with predetermined informants or sources. In this research, I conduct the interview with one staff of Indonesian Design Development Center, Directorate General of National Export Development), ministry of trade Republic Indonesia. An effective interview usually will be carried out in a structured guide in the form of an interview guide which contains an arrangement of questions to be asked so that there is no repetition of questions that make the interviewee uncomfortable. However, it can also be done in an unstructured or there are spontaneous questions to support the required data.

F. Research Scope

To be more focused and achieve research goals, the researcher restricts the problem in this study; as a

result, the researcher limits the issues to be studied, namely the strategy of The Indonesian Government towards Muslim Fashion Business Groups' in Indonesia to Enter the International Market with year range around 2016 – 2021.

G. Writing Systematic

In compiling this research, the author grouped it into several chapters to make it easier to prepare discussions related to the primary research problems.

1. Chapter I: This chapter contains an introduction to research consisting of Background, Research Question, Theoretical Framework, Hypothesis, Research Methodology, Research Scope, and Writing Systematics.
2. Chapter II: This chapter contains an elaboration of the background of the problem, which will explain the current condition of international fashion muslim market, the current condition of muslim fashion industry from Indonesia in International Market, the strategy of Indonesian Government towards muslim fashion business groups' in Indonesia to enter the international market, and the obstacle that experienced by Indonesian muslim fashion industry to enter the international market based on the fact.
3. Chapter III: This chapter contains a summary or conclusion from the research results.