

Music Culture Integration Strategy and City Tagline Innovation as A Push Factor for Ambon to Become a World Music City

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ABSTRACT

Positioning Ambon as a music city is not without reason; the people of Ambon already have socio-cultural values from music. Music, as one of the sub-sectors of the creative economy, is a source of economic development that can be enjoyed by all groups and is quite eye-catching. On the other hand, city tagline innovation is a tourism revitalization tool that aims to re-image a city. This study aimed to examine the strategy of local music culture and the city tagline innovation policy as a driving factor for Ambon to become the World Music City. This research used explanatory research with qualitative and quantitative approaches. Validity and reliability tests were conducted before the research instruments were used to collect data. The number of respondents was 74 people. Data analysis uses Generalized Structured Component Analysis. The results of the descriptive analysis show the music culture variable with an average score of 4.01, city tagline innovation of 4.15 and Ambon music city of 4.01. The results of hypothesis testing (H_1) show that exogenous variables significantly affect endogenous variables with a direct coefficient of 0.342 and a critical ratio value of 2.49*. The hypothesis test (H_2) shows that exogenous variables significantly affect endogenous variables with a direct coefficient of 0.336 and a critical ratio of 4.09. It is recommended that the city government continue to develop supporting facilities such as educational institutions, performance halls, recording studios, development of traditional musical instruments and regular music events.

Keywords: Music culture integration, tagline innovation

INTRODUCTION

Cities are the world's most favored type of tourism destination, which is why many cities are trying to bring about profound urban transformation. As part of this effort, cities are trying to change their old image to become more sustainable, such as environmentally friendly, low-carbon, inclusive, and smart cities (Schraven et al., 2021; Liang et al., 2022). The social life and

cultural diversity that grows and develops in a city can be used as a pillar of the city's development. This statement aligns with Ma et al. (2021) findings, which state that cities today can be used as objects with selling points based on local socio-cultural attractions. On the other hand, current economic development focuses on more than just the production of industrial goods or services whose source is material raw materials. However, there is a change where new ideas and ideas developed from the arts, music, cuisine, culture, tourism and even a city or country become raw materials for production at the level of the creative economy (Husin et al., 2021). It can also collaborate with several sectors that synergize as production materials. The emergence of the creative economy results from the rapid development of information technology. The creative economy is based on ideas and knowledge as the main raw material. The creative economy is an inseparable part of the creative industry, which includes creative tourism. Li & Kovacs (2021) state that creative tourism has the potential to attract especially local skills, expertise and traditions from various regions. Creative tourism combines various cultural features such as historical, art, contemporary, and popular cultures.

One of the creative economy's sub-sectors is music, a creative industry that can be enjoyed by all groups and is quite eye-catching. Music has long been one of the industries that continues to bring innovation and rapid development. The people of Ambon City and Maluku already have socio-cultural values from music. The music ecosystem grows in almost all aspects of life; even to realize peace, music is used as one of the unifying media (Geurts & Cepa, 2023). Musical works that present local cultural values and social strength in the cultural identity of the Ambon and Maluku communities, in general, can be a major resource in various development fields. Music is a primary agenda in traditional ceremonies, weddings, welcoming guests, and worship activities. Traditional musical instruments such as Tahuri, Floit, *Ukulele*, *Totobuang*, Rumba, Tifa, and Hawaiian have developed throughout the Maluku islands for generations. These musical instruments are a means of *folk music identity* as well as social values that are interpreted as basic capital to be used as an agenda for change in the creative economy in Ambon City.

Torabi Farsani et al. (2017) stated that music can be a development resource. Even the findings of Trompeta et al. 2022) show that music is a major stimulus in the regulation of tourism services. About the relationship between music and a city, Baird & Scott (2018) stated that music is an important component in developing a city's creative *and* cultural economy (CCE). Music colors urban life in shops, supermarkets, restaurants, hotels, public transportation, and even the humming of street singers. The experts' opinions align with the music ecosystem that has long grown and developed in the Ambon City community and is the basic capital of a creative city. The concept of a creative city in music begins with building a public *image* through a city slogan or *tagline*. Taglines are part of the concept of creativity in branding strategies. Taglines are short sentences that clearly describe what is offered to the audience. Currently, taglines are a very effective communication tool, so the Ambon city government needs to convey the characteristics of the "city of music" to the public. It is in line with Kusumawati (2017) statement that domestic tourists pay more attention to taglines as a tool to know a city. On the other hand, tourism development requires a city to have a tagline that aims to reflect the city's identity, both in the form of natural potential, social values, culture, and community expectations. Indonesia and even cities in several other countries have changed the concept of their city tagline as an innovative policy to change people's views. This change was made due to physical development and changes in city planning, so it became the basis for tagline

innovation policies. Changing or adding a city tagline is a popular public instrument today. Andrea Lucarelli, (2018) states that the policy of changing or adding a tagline is a new image for the audience, and the target is to bring in investors, tourists, new residents and even other resources. Some other experts argue that the tagline change policy is included in city rebranding activities, meaning an effort to completely change or renew an existing brand for the better without ignoring the original objectives (Collange, 2015; Visanich & Sant, 2017).

Along with the concept of change, the Ambon city government made a policy of integrating local music culture with an innovative city tagline expected to form a new image for every visitor. Previously, Ambon's tagline was "Ambon Manise," which reflected the friendly and brotherly character of the people. This tagline still exists and has become a *brand image* for the public. Meanwhile, related to the development of music culture as one of the pillars of Ambon City community development, the result of tagline innovation has been legitimized as "*Ambon City of Music*". This tagline was first launched in 2011 with the program's vision to make Ambon a world music city. Of course, the steps in the tagline change policy and efforts to realize the vision were carried out through a long process, namely mapping surveys, competitive analysis, and blueprints to implement changes. The policy has been carried out and adjusted to the local culture, namely the music culture, which is the pillar of Ambon city tourism. The meaning of '*Ambon city of music*' is not limited to the words of the slogan. However, the essence of the tagline lies in the ability of destination management to explore the city's identity and potential to strengthen the city's character and provide a clear direction for community expectations.

Ambon City was designated as a UNESCO World Music City on October 31, 2019, to coincide with World City Day. According to the director of the *Ambon Music Office* (AMO), UNESCO recognition shows that the people of Ambon and Maluku generally have the DNA to be called a city of music (<https://akurat.Co>). This designation provides space as one of the tourism phenomena that has the potential to become a *music tourism* destination as a new tourism alternative. However, there has yet to be a scientific study on the potential of music tourism in Indonesia (Wibisono & Wijono, 2016). Music tourism can be prevalent because it is similar to culinary and sports tourism, where visitors start from planning their arrival to an area to enjoying music. Several studies with contradictory results state that current tourism development policies require in-depth strategies; this is because many tourist destinations are boring and even have similarities between one destination and another, causing a lack of interest in visiting (Diedrich & García-Buades, 2009; Galí et al., 2017; Robinson et al., 2019). Thus, *special interest* tourism provides a great opportunity for each region with distinctive characteristics related to local natural and cultural conditions to continue developing.

Along with transforming cities into creative cities, which tend to produce higher levels of innovation and economic growth, almost all cities worldwide are trying to adopt the creative city label to realize these benefits. Creative cities can be interpreted as cities where citizens prioritize elements of creativity and innovation in addressing various social, economic and environmental problems (Alsayel, de Jong, et al., 2022). The creation of cultural products and the creativity and excellence of skilled workers drive the emergence of a new knowledge or creative economy. Černevičiūtė & Strazdas (2023) further stated that creative industries are built and nurtured in a city, giving rise to the new concept of a creative city.

As reported by UNESCO's official website, there are 18 creative city indicators that must be met by cities submitting applications to UNESCO, including: (1) the foundations of the creative field in the history of the city, (2) economic, cultural contributions to economic development and employment in the city, (3) exhibitions, conferences, conventions, and other national and or international events organized by the city during the last five years, (4) festivals and other large-scale events organized by the city in the last five years in the creative field that are of interest to local, national, and or international audiences, (5) creativity education courses and programs in both formal and informal education systems, (6) higher education, vocational schools, music schools specializing in creative fields, (7) research centers in creative fields of interest, (8) recognized creation spaces and centers of interest to professionals, (9) availability of training facilities, (10) a maximum of three programs or projects developed by the city in the last five years in the creative field aimed at vulnerable or disadvantaged social groups, (11) a maximum of three projects developed in the last five years in the creative field in question that have strengthened cooperative relationships between the city, private sector, creators, civil society, and/or academia, (12) the active role of professionals and civil society organizations in the city in the creative field of concern, (13) the main policies undertaken by the city in the last five years to improve the status of creators and support creative work, (14) the main policies undertaken by the city in the last five years to support the development of local cultural industries in the creative field, (15) international cooperation initiatives in the creative field, (16) support undertaken by the city in the last five years by establishing synergies between the creative field of concern and at least one other creative field facilitated by the network (*cross-cutting* or cross-sectoral projects), (17) international cooperation developed in the last five years involving at least two of the seven creative fields facilitated by the network (*cross-cutting* or cross-sectoral projects) and (18) availability of infrastructure and events, such as exhibitions, conferences, organized by the city in the last five years with the aim of promoting the creative fields covered by the network. Thus, all cities that meet these indicators will join the UNESCO *Creative Cities Network* (UNESCO, 2004).

Ambon was included in the world creative cities network (*Creative Cities Network*) and 66 other cities at that time, so the world's creative cities had 246 members. Ambon City is included in the world music city criteria along with 14 other cities. The designation as a world music city is not the end of the journey of competition, but holding the status of a music city has heavy responsibilities that must be fulfilled in order to maintain the title. It is the main problem to be studied in this research, including the provision of supporting infrastructure such as; human resources, music education institutions, performing arts buildings, national and international standard music events, recording studios, and traditional and modern music groups, are the main requirements that must be met. In addition, an effective communication tool is needed to build a public image related to the policy change. The city tagline innovation is the initial policy to change people's views and understanding (*change mindset*) about city destinations.

Based on this background, this research aimed to examine the integration strategy or unification of local music culture and the city tagline innovation policy as a *push factor* for Ambon to become a World Music City. This research is closely related to the focus areas and themes, especially one of the recent priority research topics related to Tourism and the Creative Economy.

LITERATURE REVIEW

Creative City

Cities have enormous *attractiveness* for residents. Even a city with a big name will attract many people from various parts of the world to visit, stay, study, work, do business and enjoy the attractions available in the city. From an economic point of view, the attraction of cities generally arises because there are relatively many jobs with higher wage levels. Meanwhile, from a social perspective, city life appears to be more advanced and enjoyable because of facilities, people's lifestyles and more social and cultural dynamics, so life is much more enjoyable (Ramírez-Guerrero et al., 2021). However, based on statistical data, the other side of some cities in Indonesia has an economic scale that tends to decline, especially during the covid 19 pandemic. The city could only depend partially on trade in goods and industrial products. Likewise, competition in the tourism market is getting tougher, so it becomes the biggest challenge for stakeholders in a city. In these conditions, Gilboa et al. (2015) stated that the city government should be smart to prevent it with various policy strategies, one of which is a *repositioning strategy* with a *city rebranding* approach. Several cities in the world have carried out this strategy to re-image the city, which begins with the innovation of changing the city's tagline or slogan following the city's characteristics. Sou et al., (2016) stated that the rebranding strategy will provide changes and refreshments, namely a new impression, new expectations, and opportunities for investors to invest in the city. The idea of creative cities has emerged as a 'new urban' model that emphasizes 'cultural cities' where arts and culture are harnessed to create new industries and jobs while addressing the problems of urban communities (Alsayel, de Jong, et al., 2022). Similarly, Yum (2020b) defines creative cities as cities where citizens use innovation to address social problems such as dissatisfaction with the environment, increasing global influence, concern about prospects, social fragmentation, mobility inequality, and a diminishing sense of place and identity crisis. Sasaki (2010) states that a creative city is a city that produces unique art and cultural trends while promoting innovation by utilizing the creativity of artists, creators and also community involvement. He claims that residents' creativity will determine the city's future policy and the process of urban transformation. Florida in Alsayel et al., (2022) emphasized that investors who want to invest in creative cities should follow the talent and creativity that grows in the local community rather than vice versa. The conclusions of both Yum and Florida postulate that cities should compete to attract and retain creative people. Creatives here are workers who use their creativity to add value to goods and services. These researchers also suggest that cities with a prominent creative class will likely be economic winners (Yum, 2020).

The context of creative city development in Indonesia is based on the government's direction that the development of 'creative cities' is a strategy to achieve a creative economy that is the backbone of the national economy. The creative economy is built on the strength of the creative industries in each region (<http://www.ekon.go.id>). Previous. The creative industry is an industry that comes from the utilization of creativity and individual talent in creating jobs by producing creative power, which is intellectual property. Creative industries are seen as increasingly important in supporting the global economy and the welfare of society. Khlystova et al. (2022) stated that since 2017, UNESCO noted that the creative industry generates around US\$ 2,250 billion annually globally and is projected to contribute more than 10% of the Gross Domestic Product (GDP) in the coming years. "With an export growth rate of more than 7% over 13 years, and globally the trade in creative goods is a growing and resilient sector. From 2002-2015, the global market's value for creative goods doubled from \$208 billion in 2002 to

\$509 billion in 2015. The UNCTAD note (2018, p.9) states that the World Bank in 2020, noted that the UK and US significantly increased the value and share of exports of creative industry goods with an average year-on-year growth rate of 1.02% for the US and 29.28% for the UK. The data illustrates that creative industry products are economically resilient now and in the future.

Music Culture in Ambon

Music is not just entertainment but has cultural functions and roots. Music can be a reminder that a region or even a nation is full of culture (Baird & Scott, 2018). Music in a region cannot be seen from a technical point of view alone but as the phenomenon behind the life of the people. The music culture in each region can be observed through a historical approach, just like in other fields of art. Tamaela, (2015) stated that in the city of Ambon and Maluku in general, music has become a self-identity that has existed for a long time. Traditional and non-traditional music has become a primary agenda in various activities such as traditional ceremonies, wedding ceremonies, welcoming guests, and even worship activities. In addition to the musical culture that has been built for generations, historically, the presence of Europeans such as; Portuguese, Spanish, Dutch and British, and the arrival of Arab, Chinese, and Persian traders, including from the archipelago such as; Javanese, Madurese, Bugis, helped shape the socio-cultural structure, especially enriching the existence of musical culture in Ambon and Maluku in general. Lohenapessy in Lestari, (2019) stated that since long ago, the ancestors always used the song 'Kapata' in Ambon to communicate a very important thing. Kapata is a folk song whose narrative is informative in the form of an event, history, romance, or relationship between humans and humans and the Creator. In villages, people have used traditional musical instruments such as tolling-tolling, tifa, or tahuri to call people or deliver the news. Traditional musical instruments such as Tahuri (a wind instrument made of bia skin), Tifa, Rumba, Floit or Bamboo Flute with tone size, *Ukulele*, *Totobuang*, Hawaian have been developed for generations. On the other hand, introducing traditional musical instruments for the younger generation and music festivals conducted by the Ambon city government regularly is part of the *revitalization of musical culture* and a means of promotion to the whole world. All traditional and modern music communities in Ambon City have been gathered in one Art Community, namely the *Ambon Music Office (AMO)*, which assists the city government in preparing and delivering Ambon towards the World Music City.



Figure 1: Trumpet Choir in Ambon City



Figure 2: Children's Ukulele Music Group in Ambon City (Source: Instagram ambon. cityofmusic)

City Tagline Innovation

Visanich & Sant (2017) stated that changing the city tagline is part of the innovation process and a tourism revitalization tool that aims to rebrand the city through innovative changes in various existing elements. This statement is in line with the findings of Galí et al. (2017) that taglines are an important tool in tourism development, as well as changing people's understanding (*change mindsets*) about a destination. Taglines can also make a destination widely known (*high awareness*), create *special interest tours*, and even attract many new investors. Along with the findings of these experts, Ambon's journey towards becoming a world music city began with an innovation in the 'city tagline.' The city government and all stakeholders launched the Ambon city brand for the first time in 2011 with the theme "Ambon *City of Music*" and a logo in the form of a traditional musical instrument 'tahari' with the expression of a singer along with the words 'Ambon *city of music*.'

The declaration of this tagline was carried out in an international event, the "*Ambon Jass Music Festival*," in the same year. The declaration has encouraged various activities such as; (1) music festivals both traditional and modern by presenting local, national and foreign musicians regularly, (2) music conferences, *sharing*, and *workshops* and discussions built by both the city government and the Indonesian Creative Economy Agency (Bekraf RI) by involving music experts, (3) seminars organized by several local universities involving creative economy actors in the field of music, (4) cooperation between the city government and the Indonesian Ministry of Foreign Affairs, to promote the music industry as well as the arts and culture of the city of Ambon to the international community, and (5) promotional events through the "*Update from the Region: Ambon The City of Music*" including through the official *website of the* Ambon city government, and of course various print and electronic media. These activities aim at mapping, competitive analysis, and making a blueprint for implementing activities.

METHODOLOGY

This study used *explanatory research* with qualitative and quantitative approaches. The analysis results will be divided into two main parts; *First*, we describe the indicators of a creative city that UNESCO requires by reviewing literature and field data. *Second*, we will analyze the influence of music culture integration and tagline innovation on Ambon's policy as a music city. Data collection was conducted through (1) direct observation in the field since pre-

research, (2) documents, (3) *interview guide*, and (4) documentation. The research stages were as follows: (a) Observing the strategy and implementation of Ambon *City of Music city branding* through national and local media coverage, and BEKRAF *website*, Ambon *City of Music website*, and BPS *website*. (b) Observing related parties, including documents for evaluating the *city branding* program, the Ambon *City of Music*, in 2011-2019. (c) Reducing data, namely separating irrelevant data and simplifying it into categories for easy analysis. (d) Making conclusions. The sampling technique is a *purposive* sample of several groups that directly relate to the policy of Ambon as the City of Music. This group comprised 8 people, while tourists were taken incidentally from January 21 to February 25, 2023, as many as 66 people. Thus, the total number of respondents was 74 people. Validity and reliability testing was conducted before the research instrument was used to collect data. The data analyzed consists of the use of 'Descriptive statistics' with the help of frequency tables which aim to describe the frequency of respondents' answers. Meanwhile, 'Inferential statistics' aims to analyze the influence between variables and is analyzed using Generalized Structured Component Analysis (GSCA) and other tools, are SPSS for window version 20.

DISCUSSION

Description of Creative City Indicators that Become UNESCO Requirements

This section has been outlined in the introduction and summarized into 7 items that must be fulfilled as a condition for Ambon City to join the UNESCO *Creative Cities Network* (UCCN).

The History of Musical Creativity in Ambon City:

The development of musical creativity in Ambon City is in line with cultural developments that have occurred in the past and present. Larissa et al. (1999) state that since long ago, the Ambon people, in particular, and Maluku, in general, have had a habit of expressing their feelings towards a reality, namely through singing while telling stories with the accompaniment of traditional musical instruments. The habit of singing and music is called *Kapata* to express the feelings of the community towards an event, whether war, traditional ceremonies, welcoming guests, inauguration of kings and even expressions of feelings to lovers and the Almighty Creator. Thus, *Kapata* is oral literature in the form of folk songs still alive and used in various traditional rituals, and social and cultural activities. The mention of the term *kapata* varies in several regions in Maluku. For example, on the Kei Islands, it is called *siksikar ngelngel*; Aru Island is called *for*, Buru Island is called *kabata* and *ianfuka*; and on Seram Island, it is called *pasawari*. Enklaar, (1993) mentions that music has always played an important role in the lives of the Moluccan people. At the same time, Lestari, (2019) states that music in Maluku has become a creative approach to seeking peace during conflict.

Music's Contribution to Ambon's Economy and Culture:

Music is part of a creative approach that plays a role in supporting the community's economy. Hoeven & Hitters, (2023) argue that economic power can also come from the music ecology. This economic power can be created and institutionalized with the subjects being creators, singers, musical accompanists, supporters and music management. Music is a medium of expression and self-actualization and a source of income. Some people who make a living as music artists in Ambon City have made music their sole source of income. Music courses are also rising, and music communities have been formed. *Live music* restaurants and even music studios have been built. Likewise, efforts to earn royalties through releasing songs on various music streaming applications have been carried out due to current technological advances. On

the other hand, music tourism is being developed, focusing on 10 leading destinations in 5 sub-districts in Ambon city. Meanwhile, home industries related to producing traditional musical instruments such as *Ukulele*, Tifa, tahuri, and bamboo flute have become a regular income for several economic actors in Ambon city.

Organization of Local, National and International Music Events:

Organizing music events in Ambon City has become a regular program by the local government; this aims to introduce local music to the public nationally and internationally, *and second*, develop local music among the younger generation. Meanwhile, the annual national music festival in this area aims to encourage traditional music and musical instruments to become a world cultural heritage. The Minister of Tourism and Creative Economy emphasized that the agenda of music performances held regularly will resonate with the international world and subsequently be included in the *Representative List of the Intangible Culture Heritage of Humanity* by UNESCO. (<https://www.tribun-maluku.com>).

Music Education Institution:

Musical works representing the cultural values and social power in the cultural identity of Ambon society can contribute significantly to the development of a creative city of music. Music is currently developed in Ambon City through both formal and non-formal institutions. Music is developed from training courses to the university level. Several music communities and even universities, such as the State Institute of Christianity (IAKN) Ambon, which has a "Church Music" study program both at the undergraduate and postgraduate levels, have produced the best graduates ready to work. Meanwhile, the State Islamic Institute (IAIN) Ambon has an Ethnomusicology study center. Pattimura University provides video recordings ready to build music education. Meanwhile, non-formal music education through traditional music communities has been established in Ambon City. Music schools in Ambon teach modern and traditional music with educational facilities with a good acoustic system to support musical activities.

Local Government Policy Toward the Music Industry:

After UNESCO designated Ambon as a creative city in the field of music, the city government is increasingly improving by developing a local content curriculum for basic education levels, namely elementary and junior high schools. *Focus Group Discussion* activities related to the preparation of the music curriculum have been carried out by the Ambon City Education Office. The policy results include; tifa and bamboo flute are taught in grades 1 - 3. *Ukulele* and *Totobuang* are taught in grades 5 - 6, while *Totobuang* and *Hawaiian* are taught in grades 7 - 9. In order to showcase students' musical talents and abilities, music performances for elementary and junior high school students are held regularly in Ambon City. The performance of musical groups called 'harmony corner of the city', often held at the corner of Ambon Merdeka Square, has become a regular agenda of the city government.

Music Groups:

The people of Ambon City and Maluku, generally are a musical society from the past until now. Music has become the breath or soul that has animated the entire movement of community activities (Louhenapessy in Lestari, (2019). Many traditional music communities have formed in Ambon City, such as *Ukulele*, bamboo flute, *Totobuang* and tahuri music groups. In addition, modern music has also developed due to various music courses and formal education from

elementary school to college level. These music groups not only perform in music events but also participate in various activities such as traditional ceremonies, official government activities and religious rituals.

International Cooperation:

Cooperation is a system of relationships based on international life divided into various fields such as economy, security, socio-culture, politics, and environment. From the perspective of diplomacy, the Ambon city government's cooperation in 'sister cities' with several countries can help maintain Indonesia's good relations with these countries, namely, Australia, Cuba, France and the Netherlands. In particular, France and Cuba have in common creative cities in the field of music, namely the cities of Metz in France and Havana in Cuba. These cities have changed the mindset of people who think of music as a hobby to music as hope. Music has been packaged creatively so that it has a broad impact on the community's economic development. Currently, the Ambon city government is starting to build cooperation with 47 other music cities worldwide.

Analysis of Research Variables

Description of Research Variables:

The results of this analysis are based on the average variable score with indicators as in the Table 1.

Table 1: Distribution of Respondents' Perceptions

Variables	Indicators	Average Score	Variable Score
Music Culture	▪ Traditional music passed down from generation to generation	3,75	4,01
	▪ Music and traditional ceremonies	4,42	
	▪ Music and religious rituals	3,86	
City Tagline Innovation	▪ Memorable tagline	4,59	4,15
	▪ Easy-to-understand tagline	4,17	
	▪ Distinctive tagline characteristics	3,66	
	▪ Tagline message effect	4,18	
Ambon City of Music	▪ City Government Declaration	3,89	4,01
	▪ UNESCO Decree	4,13	

Source: Primary data processed, 2023.

Music Culture Variable

Table 1 shows the average score of respondents' answers to the variable 'Music Culture' with each indicator of 4.01 (high). The indicator 'music as a hereditary tradition' reached an average score of 3.75, which means that musical activities for the people of Ambon City have been built since the past. Music is ingrained in the lives of the people of Ambon and Maluku in general and presents not only socio-cultural value but also economic value. The people of Ambon and Maluku generally have a habit of expressing their feelings towards reality through singing while telling stories with the accompaniment of traditional musical instruments. In this regard, the art of music in the past has been recognized as influential in determining a local and national cultural identity. The indicator 'music and traditional ceremonies' reached a score of 4.42, indicating that music has become a reflection of the cultural and social values of the Ambon community so that music is always scheduled in traditional ceremonies. The indicator 'music

and religious rituals' scored 3.86, meaning that communication with the Creator through music has been going on since immemorial. In Ambon city, people can convey praise and worship to God through music in certain beliefs.

City Tagline Innovation Variable

Table 1 shows that the average score of respondents' answers to the variable 'City Tagline Innovation' with each indicator is 4.15 (high). The indicator 'tagline is easy to remember' with the highest average score of 4.59, which means that the short sentence "Ambon City of Music" has a place in the minds of every visitor in the city of Ambon. This tagline will form a collective memory of visitors to continue to remember that the creative city in the field of music is Ambon. The indicator 'tagline is easy to understand' has an average score of 4.17. This figure means that tourists have understood the purpose of the tagline that leads Ambon to the world music city. Some tourists even reveal that musical creativity in Ambon is in line with cultural developments that have occurred in the past. However, the indicator 'distinctive tagline characteristics' scored less than the previous two indicators, namely 3.66. Some respondents recognized that taglines in each city are different, as they aim to explain the characteristics of each city. Meanwhile, the 'tagline message effect' indicator shows an average score of 4.18, which means that the effect of the tagline message is very strong. The hope is for later stories from tourists to other parties to plan a trip to Ambon City.

Ambon Music City Variable

The variable score in Table 1 shows 4.01 (high), where the indicator 'city government declaration' with a score of 3.89. This figure shows that the city government and all stakeholders have agreed to declare Ambon as a city of Music. It was done long before the creative city requirements were proposed to UNESCO, including preparing various supporting factors. Meanwhile, the indicator 'UNESCO determination' shows an average score of 4.13, which means that all the requirements proposed by the Ambon city government have fulfilled Ambon as a creative city in the field of music.

Analysis of the Influence of Research Variables

Analysis of the influence between research variables using GSCA where the hypothesis testing criteria state that if the critical ratio (CR) is marked with a star (*) or $CR \geq t\text{-table}$ ($t = 2.00$, $\alpha = 0.05$), then the hypothesis is stated to have a significant effect of exogenous variables on endogenous variables. The test results are presented in Table 2.

Table 2: Hypothesis Test Results

Research Hypothesis	Exogenous	Endogenous	Direct Coefficient	SE	CR	Conclusion
H ₁	Music Culture	Ambon City of Music	0,342	0,137	2,49*	Accepted
H ₂	City Tagline Innovation	Ambon City of Music	0,336	0,182	4,09*	Accepted

➤ *H₁: Music Culture has a significant effect on the Ambon Kota Musik policy.*

Table 2 shows a direct coefficient value of 0.342 and a CR value of 2.49*. It means that the CR value $> t\text{-table}$ ($t = 2.00$, $\alpha = 0.05$). It can be interpreted that the variable 'Music Culture' significantly affects the Ambon as Music City Policy at the 95% confidence level. Therefore, the

hypothesis is empirically proven and accepted in this study. The value of the direct coefficient is positive, namely 0.342 (34.2%), meaning that if there is a change in the Music Culture variable, there will be a change of 34.2% in the Ambon as a Music City Policy variable. Musical works that actualize local cultural values and social strengths in the identity of the Ambon community can be a major resource in various development fields. In previous research, Alsayel et al. (2022) asserted that many cities utilize the value of arts and culture to create new industries that generate a creative economy in the city. In line with that, the music built for a long time became the forerunner of the city government declaring Ambon a city of music.

➤ *H₂: City Tagline innovation significantly affects the Ambon City of Music policy.*

Table 2 shows a direct coefficient value of 0.336 and a CR value of 4.09*. It means that the CR value > t-table (t = 2.00, alpha = 0.05). It can be interpreted that the City Tagline Innovation variable significantly affects the Ambon as Music City Policy at the 95% confidence level. Therefore, the hypothesis is proven empirically and accepted in this study. The direct coefficient value is positive, namely 0.336 (33.6%), meaning that if there is a change in the City Tagline Innovation variable, there will be a 33.6% change in the Ambon as a Music City Policy variable. In line with this, previous research states that city tagline innovation's effect on city visitors' attitudes is one of the bases for determining future repeat behavior (Galí et al., 2017). Against this, the city government took a policy of declaring Ambon as the City of Music as a pillar of development formed by the socio-cultural values of the Ambon people. This policy is implemented in a tagline innovation study, "Ambon City of Music."

CONCLUSIONS

Ambon people already have socio-cultural values from music for generations, so it is used as a pillar of creative city development. In addition, the city tagline innovation is a tourism revitalization tool that aims to re-image the city through innovative changes in various existing elements. The results of the descriptive analysis show that the variables 'music culture, city tagline innovation and Ambon city of music' have high scores. Hypothesis testing results show that both exogenous variables significantly affect endogenous variables. The policy of declaring Ambon the city of music by the city government is very appropriate to lead Ambon to become a world music city by UNESCO. With the title of Ambon, the city of music, the potential for developing music tourism as a new tourism alternative will develop in Indonesia. It is recommended that the city government continue to develop main and supporting facilities such as providing human resources, educational institutions, performance halls, recording studios, development of traditional musical instruments and regular music events.

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