THE IMPACTS OF THE BINS CULTURE EVENT ON PROMOTING THRIFT AND VINTAGE CLOTHING AS CONTEMPORARY LIFESTYLE

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ABSTRAK

Pamungkas, Rizky Arief Budi. 20321253. The Impacts of The Bins Culture Event on Promoting Thrift and Vintage Clothing as a Contemporary Lifestyle. Program Studi Ilmu Komunikasi , Fakultas Ilmu Sosial dan Budaya, Universitas Islam Indonesia. 2026.

Penelitian ini berjudul "The Impact of the Bins Culture Event on Promoting Thrift and Vintage Clothing as a Contemporary Lifestyle." Penelitian ini membahas tentang bagaimana acara The Bins Culture berperan dalam mempromosikan pakaian *vintage* dan *thrift* serta membentuk persepsi masyarakat terhadap budaya vintage di Indonesia. Acara ini menjadi wadah bagi anak muda untuk mengenal kembali nilai estetika dan keberlanjutan dari pakaian bekas yang memiliki nilai sejarah dan gaya tersendiri. Metode penelitian yang digunakan adalah pendekatan kualitatif deskriptif, dengan teknik pengumpulan data melalui wawancara mendalam terhadap pengunjung dan penyelenggara acara, serta observasi langsung di lapangan. Hasil penelitian menunjukkan bahwa The Bins Culture memiliki pengaruh yang signifikan dalam meningkatkan kesadaran dan membangun persepsi positif terhadap fashion vintage dan thrift. Melalui kegiatan seperti lelang, musik live, serta promosi melalui media sosial, acara ini mampu mengubah pandangan masyarakat dari sekadar membeli barang bekas menjadi bentuk gaya hidup kreatif dan berkelanjutan. Namun demikian, penelitian ini juga menemukan beberapa tantangan seperti persepsi harga, stigma sosial terhadap pakaian bekas, serta minimnya dukungan institusional dari industri fashion dan pemerintah. Meski begitu, The Bins Culture memiliki potensi besar untuk berkembang menjadi gerakan budaya dan fashion berkelanjutan yang dapat mempengaruhi kesadaran konsumen dan memperkuat posisi industri kreatif di Indonesia.

Kata Kunci *:* budaya tempat sampah, mode vintage, mode barang bekas, konsumsi berkelanjutan, pakaian bekas.

ABSTRACT

Pamungkas, Rizky Arief Budi. 20321253. The Impacts of The Bins Culture Event on Promoting Thrift and Vintage Clothing as a Contemporary Lifestyle. Department of Communication, Faculty of Social and Cultural Sciences, Universitas Islam Indonesia. 2026.

This research, titled "The Impact of the Bins Culture Event on Promoting Thrift and Vintage Clothing as a Contemporary Lifestyle" examines how The Bins Culture event contributes to promoting vintage and thrift clothing while shaping public perception of vintage culture in Indonesia. The event serves as a creative space for young people to rediscover the aesthetic and sustainable value of secondhand clothing that carries historical and stylistic significance. The study employs a qualitative-descriptive approach, using in-depth interviews with visitors and organizers as well as direct observation during the event. The findings reveal that The Bins Culture significantly raises awareness and builds positive perceptions toward vintage and thrift fashion. Through its activities— such as auctions, live music, and social media promotion—the event successfully transforms the idea of buying secondhand clothes into a creative and sustainable lifestyle. Nevertheless, several challenges remain, including consumer perceptions of pricing, social stigma toward secondhand clothing, and the lack of institutional support from both the fashion industry and the government. Despite these challenges, The Bins Culture shows strong potential to evolve into a cultural and sustainable fashion movement that influences consumer consciousness and strengthens Indonesia's creative industry landscape.

Keywords: *the bins culture, vintage fashion, thrift fashion, sustainable consumption, secondhand clothing.*

CHAPTER I

INTRODUCTION

1.1 Study Background

The first idea emerged in 2019, coinciding with the growing popularity of vintage and thrifting in Indonesia. This concept centered on how The Bins Culture community promotes vintage and thrift clothing through an organic approach. Meanwhile, this concept centered on how The Bins Culture community promotes vintage and thrift clothing through and the total textile waste which is increasing in the waste disposal area (Todeschini et al., 2017). Fast fashion has normalized disposable clothing, i.e. low-cost, trend-driven garments that encourage excessive consumption. Fast fashion brands replicate runway trends and rapidly introduce them to the market at low price.

In response, fast fashion retailers have introduced recycling programs and launched collections featuring fibers marketed as environmentally friendly properties. Zara and H&M are two examples of fashion companies that have swiftly developed sustainable product lines aligned with new millennial values. Consumers increasingly participate in markets for used and vintage goods, selecting products that align with their social and environmental values (Todeschini et al., 2017).

Compared to previous generations, millennials demonstrate greater openness to new innovations, have a high passion for the environment and higher engagement in sociopolitical issues (Lee, 2014). They are also very disciplined and careful about their purchasing decisions, particularly regarding environmental and social implications (Hwang and Griffiths, 2017). They are aware that sustainability remains a critical problem in the fashion industry sector. Previous research indicates that while members of this generation express willingness to pay more for sustainable products, their limited incomes often constrain their ability to act on these values.

Fashion companies are trying to change their business models by integrating circular or sustainable initiatives (Todeschini et al., 2017), yet they lack clear understanding of how consumers evaluate the sustainability of garments relative to lower-cost alternatives (Kong & Ko, 2017). Thus, this study focuses on exploring millennial perceptions of fast fashion and secondhand clothing by applying the Q methodology. More research of this kind is needed in order to examine needs and interpret how consumers in the United States perceive sustainable fashion. Yang et al. (2017) also emphasized their focus on research that requires more topics related to comparisons and differences between several retailer categories..

Recently, fashion in Indonesia has become a profitable industry, as evidenced by the proliferation of new brands. Driven by the creativity and innovation of stakeholders in the creative economy, contemporary Indonesian fashion increasingly meets international standards, offering a variety of ideas, designs, materials, to the uniqueness (local wisdom) that the product itself carries. In addition, Indonesia hosts numerous prominent fashion and lifestyle events, such as Jakarta Fashion HUB, Urban Sneaker Society, Indonesia Modest Fashion Week, JakCloth Festival, and The Bins Culture.

According to Belch (2012), event marketing is a promotional strategy in which a company sponsors or participates in themed activities to enhance brand visibility, foster consumer engagement, and market products or services through immersive experiences rooted in social, cultural, or community-based contexts.

This study examines The Bins Culture event to investigate how vintage fashion and thrifting practices influence attendees. Specifically, it explores how event-based promotion—a marketing technique that has gained prominence across multiple periods—facilitates experiential engagement and transforms not only participants' perspectives but also their consumption behaviors. Nevertheless, many events fail to cultivate customer loyalty beyond immediate entertainment value, despite the widespread adoption of event marketing as.

In the international context, the researcher refers to three relevant studies that provide supporting insights for this research regarding how events promote brands and influence brand-related outcomes. The first study is by Lia Zarantonello and Bernd H. Schmitt, titled "The Impact of Event Marketing on Brand Equity" (2012). The research demonstrates that events have a significant impact on brand equity, both directly and indirectly, through event-related brand experience and brand image. It also highlights the importance of brand attitude, which is shaped by how effectively the event is managed and delivered to its customers and visitors. Moreover, the study indicates that well-executed events can foster long-term customer relationships and attract many potential future consumers for the brand. The second relevant study, by Khusnul Khotimah, titled "Event Marketing and Experiential Marketing Towards the formation of Net Marketing Contribution Margin" (2016). Khotimah's study argues that event marketing yields positive outcomes when integrated into broader marketing strategies. Notably, the airline industry frequently employs event marketing due to its close ties to tourism and travel. The research concludes that event-based promotion is a versatile tool applicable across diverse industry sectors. connected to the tourism industry and travelling industry from this research the researcher found that marketing and for this instance through event promoting, the event promoting is applicable to all lets say it any

genre so we can use event marketing to promote all genres of the industries.

Another relevant study is by Malgorzata Karpinska-Krakowiak, titled "Marketing Events in a Digital Era: A Comparative Analysis of New and Traditional Events in Terms of Branding Effectiveness" (2015). This research discusses how, even in the digital era where most promotional activities can be conducted online, event marketing remains a highly effective medium for brand communication and interaction. The study emphasizes that events allow for two-way communication, enabling brands to receive direct feedback from visitors and customers. This immediate interaction not only strengthens engagement but also enhances the brand image, as audiences can experience firsthand how the brand communicates, interacts, and delivers its values to consumers.

1.2 Research Question

Based on the background outlined above, the following research question is formulated:

a. What are the impacts of The Bins Culture event on thrifting practices, vintage fashion culture, and contemporary sustainable lifestyle

1.3 Research Purpose

a. To evaluate the impact of The Bins Culture on consumer interest in vintage and thrift clothing
b. To analyze the role of The Bins Culture in shaping fashion trends toward sustainable and vintage apparel.
c. To investigate consumer perceptions of vintage clothing shaped through participation in The Bins Culture.
d. To Examine the Marketing Strategies Employed by The Bins Culture Events to Promote Vintage and Thrift Clothing.

1.4 Research Benefits

This research is specifically intended for the event maker and for the customer to take the values and for the future of the event of the bins culture and for the promotion of vintage items. so the research of "The Impact of the Bins Culture Event on Promoting Thrift and Vintage Clothing as a Contemporary Lifestyle," stakeholders can derive theoretical and practical knowledge from its findings. The findings of this research are expected to yield both academic and practical benefits, as outlined below.

1.4.1 Academic Benefits

a. To contribute to communication and event management theories by offering a model for fostering customer loyalty through experiential marketing, thereby serving as a reference for future scholars exploring sustainable fashion events.
b. To provide conceptual and strategic insights into event design and promotional planning, offering a replicable framework for enhancing the impact and maturity of similar cultural-sustainability initiatives.

1.4.2 Practical Benefits

a. For attendees of The Bins Culture, this research offers valuable insights into the historical and cultural significance of vintage fashion, deepening their understanding of sustainability and encouraging informed consumption beyond casual participation.
b. For researchers, this study provides a lens into how event-based experiences can reshape consumer perceptions of secondhand goods, particularly by transforming attitudes toward vintage clothing. It also illuminates effective promotional strategies that cultivate long-term attendee engagement and brand loyalty.
c. For the organizers of The Bins Culture, this research offers evidence-based recommendations to enhance future iterations of the event—strengthening its educational role, improving visitor comfort in engaging with vintage items, and refining promotional tactics to maximize cultural and commercial impact.

1.5 Literature Review

1.5.1 Previous Research

A related prior study, titled "The Impact of Event Marketing in Building Brand Awareness," examines how event-based marketing techniques can be leveraged by MSMEs to enhance brand visibility. The research identifies innovation as a key dimension of such events, suggesting that creative and exploratory activities, such as interactive consumer questionnaires, can effectively attract audiences and should be systematically implemented and optimized. factors can be combined to create a more creative and innovative activity with a wide variety of explorations that are useful for visitors, such as obtaining marketing technique questionnaires that can attract consumers

Another relevant study is by Martensen (2017) titled "Application of a Model for the Effectiveness of Event Marketing." The research notes that traditional

communication models often fail to adequately capture the impact of events, particularly because consumer responses are heavily influenced by emotion rather than purely rational decision-making, making media effects difficult to quantify or interpret within conventional frameworks. Therefore the study proposes an effectiveness model linking event outcomes to key drivers, namely event emotions, brand-related emotions, and perceived brand–event congruence—which collectively influence brand attitude and purchase intention through mechanisms such as, event involvement and alignment between the program and the brand. This model provides suggestions related to two routes in building purchase intentions and offering empirical support for how core brand messaging and collaborative event activities operate differently across these various routes.

A third study, titled "Defining Event Marketing as Engagement-Driven Marketing Communication," is written by Setiawan, et al., (2022). The study analyzes six event categories, including concerts, sports, festivals, special events, meetings, as well as trade shows, and examines how consumer market brands such as Sony and Adidas use their events in promoting products to audiences. By integrating branded activities and visual identifiers into event programming, these companies aim to shape audience behavioral intentions, particularly purchase decisions, while fostering brand loyalty. The research contributes a conceptual model for understanding how event-driven engagement translates into measurable consumer outcomes.

Collectively, these three studies demonstrate that event marketing significantly influences brand and product perception, with event type often aligned to brand identity—for instance, sports brands typically sponsor athletic events. This alignment reinforces message coherence and audience resonance. Building on this established relationship between events and brand outcomes, the present study is positioned to yield meaningful insights into the role of cultural events in promoting sustainable fashion practices. Theoretical Framework

Previous studies are needed to support the topics to be discussed in this study and serve as a reference for research. This section discusses key theoretical perspectives that help explain the rising popularity of vintage fashion and the role of curated events in promoting secondhand apparel as a conscious lifestyle choice.

1. Event Marketing & Event Sponsorship

According to Belch (2012), event marketing is a promotional strategy in which a company participates in or sponsors themed activities to enhance brand visibility, foster consumer engagement, and market products or services through immersive experiences rooted in social, cultural, or community-based contexts.

Duncan (as cited in Sartono & Rosita, 2013) defines event marketing as a promotional action designed to attract and involve a brand target audience." Effective marketing events are designed to create memorable, impactful experiences that resonate with attendees and foster long-term brand recall among both current and potential customers.

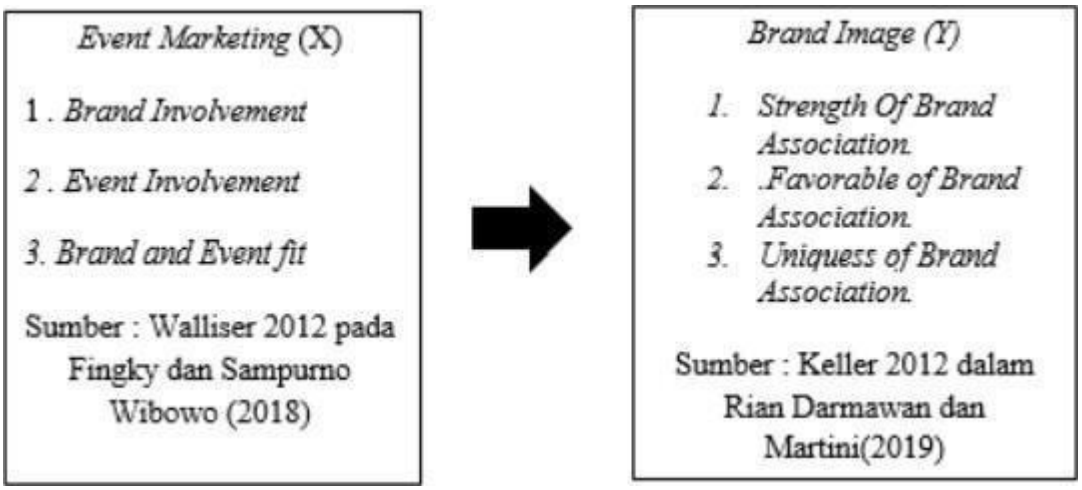
Hoyle (as cited in Sartono & Rosita, 2013, p. 4) argues that successful events rely fundamentally on marketing through the '3 E's' framework: Entertainment, Excitement, and Engagement. The essence of event marketing activities facilitates direct, real-time communication with the intended audience, allowing brands to engage their target market effectively. An event marketing initiative is deemed successful when it implements a creative, original, and engaging concept that executes smoothly, aligns with the initial strategic plan, and effectively attracts the intended audience.

Sponsorship constitutes a distinct marketing activity, commonly integrated into public events or cultural projects. Unlike traditional advertising, it conveys brand messages by associating the sponsor with valued external entities. The optimal approach is to correlate the brand to customer-facing activities. As Erdogan and Kitchen (2005) explain, "By forging this connection, sponsorship makes use of balance theory which states that when a belief may be unbalanced and unstable about two objects, the human mind unconsciously tries to link the lowly valued object (product) with the highly valued object (event). As a result of this process, sponsorship creates, in the minds of consumers, a link between the company or brand and an event or organisation that targets consumers' value highly.". "Additionally, sponsorship offers opportunities for direct, face-to-face communication between the sponsoring company to its targets (Sneath, Finney, Close, 2006).

2. Event Marketing

Event marketing refers to the use of events as a strategic tool to communicate a

brand's identity, promote products or services, and build meaningful relationships with target audiences. According to Belch (2012), event marketing positions a company or brand within an activity or occasion that aligns with its image and objectives, allowing direct interaction and engagement with consumers. In today's digital era, Laudon and Traver (2018) explain that the rise of the Internet, the World Wide Web, and mobile applications has enhanced the ability of businesses to connect and interact digitally. The integration of online platforms allows event marketing to extend beyond physical venues, combining offline experiences with digital promotion to reach broader audiences and strengthen engagement.



Figures 1.1 (Brand Image Theory (Keller, 2012)

An event, as defined by Noor (2017), is an activity organized to commemorate significant occasions in human life, either individually or collectively, and often rooted in customs, culture, traditions, or religion. Events are designed with specific purposes and involve the community in a shared environment within a defined timeframe. In the context of marketing, events serve as platforms for both entertainment and communication—creating experiences that can emotionally connect audiences with brands.

The relationship between event marketing and brand image is deeply interconnected. According to Kotler and Keller (2016) in The American Marketing Association, a brand is a name, term, symbol, or design—or a combination of these—that identifies and differentiates the goods or services of one seller from those of competitors. Brand image, on the other hand, is defined by the same authors as the consumer's perception of a brand, reflected in the associations and impressions that

come to mind.

Through event marketing, brands are able to communicate their values, identity, and lifestyle directly to the audience. A well-executed event provides experiential touchpoints that shape positive consumer perceptions and reinforce the brand image. In this way, event marketing acts as both a communication channel and an emotional experience, influencing how audiences perceive, value, and connect with a brand over time.

3. Vintage Culture and the Notion of Lifestyle

According to Todeschini et al. (2017), the rise of vintage fashion and thrift consumption is not only an economic or environmental movement but also a cultural and lifestyle expression that reflects individuality, creativity, and sustainability. Vintage fashion allows consumers to express personal identity through items that have historical and emotional value, emphasizing authenticity and uniqueness rather than mass production.

In the context of communication and consumer culture, Johansson, Nasir, and Sanders (2017) explain that the consumption of vintage goods often signifies a cultural statement—a rejection of fast fashion and an embrace of nostalgia and self-expression. Vintage consumers see their fashion choices as part of a broader lifestyle that values storytelling, memory, and heritage embedded within each piece of clothing.

Furthermore, Hwang and Griffiths (2017) emphasize that vintage and thrift shopping behavior is increasingly influenced by social identity and lifestyle alignment. Participating in thrift or vintage culture allows individuals to join a community that values sustainability, creativity, and authenticity. This lifestyle choice contributes to the formation of a symbolic identity, where clothing becomes a medium for communicating values and belonging.

In the case of The Bins Culture, vintage is not merely a product category but a social movement and lifestyle representation. The event serves as a space where communities share similar aesthetic and cultural values—connecting sustainability, nostalgia, and self-expression through fashion. This aligns with the concept of lifestyle marketing, where brands and events promote not just products but a way of living that resonates with consumers' identities and aspirations.

1.6 Method

1.6.1 Research Paradigm

This research was conducted using a **descriptive paradigm**. According to Lincoln and Guba (1985), the descriptive paradigm is part of a naturalistic approach that emphasizes understanding social reality in its natural context. This paradigm concentrates on phenomena experienced by individuals in real situations and pays close attention to the complexity and uniqueness of those situations. Researchers in this paradigm do not seek broad generalizations but aim for an in-depth understanding of specific situations. This approach is typically employed in qualitative research, where data are collected through in-depth interviews, direct observation, or document studies and then analyzed to identify emerging themes or patterns. The primary goal is to provide a complete and detailed depiction of the phenomenon being studied, considering the context and perspectives of the participants.

1.6.2 Type of Method

This study used a qualitative approach with a descriptive model. As Creswell (2013) notes, "Qualitative research is a loosely defined category of research designs or models, all of which elicit verbal, visual, tactile, olfactory, and gustatory data in the form of descriptive narratives like field notes, recordings, or other transcriptions from audio and videotapes and other written records and Figures or films."

Data were collected through in-depth interviews with key informants and supplemented by document analysis. This descriptive qualitative approach emphasizes the documentation and interpretation of phenomena as they occur in natural settings (Setyadji, 2017)

1.6.3 Time and Location

This research was conducted from July to October 2024, in Yogyakarta

1.6.4 Data Collection Technique

The main data collection method used in this research is the interview, supported by document analysis. In this study, the researcher conducted direct interviews with three informants who were visitors of The Bins Culture event. The informants in this study were selected using a purposive sampling technique. This technique was chosen because the study required participants who met specific criteria and were considered relevant to the research topic. The selected visitor informants were

individuals aged 20–25 years who had attended The Bins Culture event and were able to provide insights based on their direct experience as event visitors. Based on these criteria, two visitor informants were selected and agreed to participate in the study as interviewees.

In addition to the two visitor informants, one key informant was also selected purposively. This informant was the event organizer of The Bins Culture event, whose role was considered important because they could provide deeper information regarding the planning, execution, and underlying objectives of the event. The inclusion of this key informant was intended to complement the perspectives of the visitors and provide a more comprehensive understanding of the event from both the audience and organizer perspectives..

The interviews aimed to explore their perceptions, experiences, and opinions regarding vintage fashion and the impact of The Bins Culture in promoting it. Each interview was guided by a set of prepared questions and carried out face-to-face to ensure depth and authenticity of responses. All interview results were recorded and later transcribed verbatim into written form using a structured table to categorize answers. This process facilitated rigorous and systematic data analysis.

In addition to interviews, this research also utilized document analysis to strengthen and validate the findings. This technique involved collecting and reviewing various documents related to vintage fashion, event promotion, and sustainable culture. The documents were divided into primary and secondary sources. Primary documents included materials directly produced by individuals or organizations involved in The Bins Culture, such as promotional content, social media posts, and event documentation. Secondary documents consisted of academic references, articles, and previous studies discussing similar topics. The combination of these two techniques—interviews and document analysis—provided a comprehensive understanding of the event's impact and helped build stronger connections between theoretical and empirical findings.

1.6.5 Data Analysis Unit

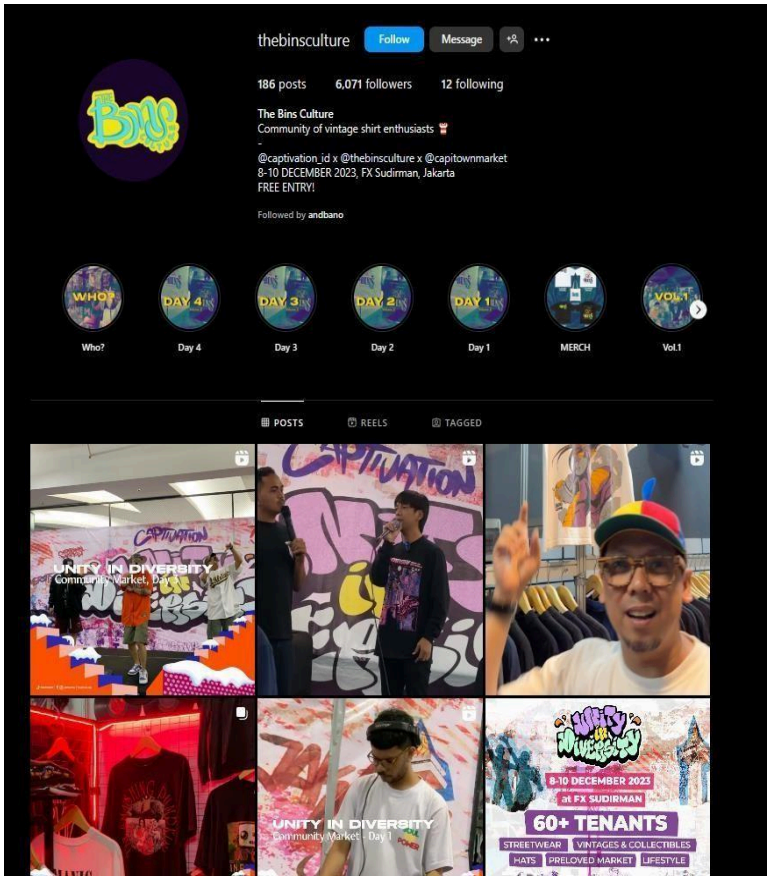
This study employs qualitative descriptive methodology to comprehensively analyze participants' experience and perception, focusing on understanding the

phenomenon within a complex social context. Creswell (2013) argues sthat this method is particularly suitable for exploring phenomena emerging from participants' interactions with their environment, employing observation, analysis, and documentation as the primary data collection methods. This research also pertains to the constructivist paradigm, in which knowledge is regarded as the outcome of an individual's subjective construction based on their experiences and social interactions (Lincoln & Guba, 1985). Consequently, this investigation does not merely describe the phenomenon occurring but also aims to understand how participants construct meaning and interpret reality through various profound and contextual perspective.

CHAPTER 2
OVERVIEW OBJECT OF STUDY

1.1 Research Object Profile

1.1.1 The Bins Culture



Figures 2.1 The Bins Culture Instagram Profile

The Bins Culture is a recurring event in Jakarta, Indonesia, that focuses on selling vintage and secondhand clothing, attracting fashion enthusiasts and those passionate about sustainability. With five successful events to date, it has become a popular platform for discovering unique, pre-loved, and nostalgic pieces spanning various styles and eras. The event promotes sustainability by encouraging the reuse and recycling of clothing, aligning with global efforts to combat the environmental impact of fast fashion. In addition to its vintage marketplace, The Bins Culture fosters a vibrant community atmosphere, often featuring music, food, and workshops, making it a lively and immersive experience for attendees. Each event continues to grow, drawing a diverse audience of both local and international buyers and sellers who share a love for creative, sustainable fashion.

The Bins Culture is an initiative aimed at promoting and celebrating vintage items and thrift shopping in Indonesia. The event was inspired by the growing interest in vintage

culture, particularly in the United States, where the awareness of textile waste and its environmental impact is high. The organizers aim to create a communal platform where vintage enthusiasts can gather, exchange knowledge, and celebrate retro aesthetics, while also promoting sustainable fashion practices.The event targets a wide range of audiences, including hobbyists of vintage clothing, music enthusiasts, and anyone interested in unique, second-hand items. The organizers aim to make vintage culture accessible to all, regardless of age or background.



Figures 2.2 The Bins Culture First Event

The Bins Culture events are held at Senayan Park (SPARK) Mall in Jakarta, providing a dedicated space for vintage clothing enthusiasts. The first event took place from November 18-21, 2021. The third edition was held from June 2–5, 2022, and the fourth occurred from December 8–10, 2023—each reflecting growing public interest in sustainable fashion. The latest installment of The Bins Culture is scheduled for November 18-22, 2024, continuing the tradition of offering unique fashion pieces while promoting the reuse of pre-loved clothing.

1.1.2 Vintage Clothing and Thrift Clothing

The history of vintage clothing is deeply intertwined with the evolution of fashion and cultural movements.The word "vintage" comes from the French word "vendange," which means "age," and was originally used to refer to fine wines. By the mid-20th century, the term began to be applied to apparel from earlier decades, particularly styles from the 1920s. As people started collecting and lusting after these historic items, vintage

clothing started to become more and more popular by the 1940s. But vintage clothing did not become a major trend until the 1960s, when it reflected the social and cultural transformation of the time. Vintage fashion witnessed a boom in the 1960s and 1970s as people rebelled against consumerist lifestyle and prioritized well-made, long-lasting apparel above fads.





Figures 2.3 Example Of Vintage Clothing

Vintage fashion began to solidify in the 1980s and 1990s, thanks to the popularity of designers like Vivienne Westwood and Jean Paul Gaultier. Concurrently, thrifting expanded beyond economic necessity to become a stylistic preference. Vintage clothing now promotes sustainability and originality and is more than simply a fad. The utilization of traditional cuts, retro stylings, and a hint of nostalgia in contemporary designs is a clear indicator of vintage fashion's enduring influence.

Purchasing used clothing, or thrifting, has spread throughout the world, with certain nations having developed distinctive thrift cultures. Thrift stores have become more and more popular in Indonesia, especially with younger shoppers who are drawn to the sustainability and individuality of antique goods. Owing to their historical relevance and distinctive look, vintage clothing and accessories are on display at events such as The Bins Culture in Jakarta, which draws enthusiasts.

There are several ways in which vintage apparel influences current fashion trends. Because of its fine materials, expert craftsmanship, and meticulous attention to detail, vintage clothing has an enduring allure. These characteristics set old clothing apart from throwaway contemporary clothing. From the flapper gowns of the 1920s to the grunge looks of the 1990s, every era has left its mark on vintage fashion. Vintage fashion remains influential in contemporary design, as historical garments continue to inspire contemporary designers.

In addition, the quest for uniqueness and sustainability constitutes the primary driver

behind vintage fashion's resurgence. Customers can lessen their environmental impact and show off their individual style with historically relevant products by opting for vintage over fast fashion. The fusion of modern and old designs, which produces a distinctive and timeless aesthetic, is one way that retro fashion is influencing fashion worldwide. The impact is felt everywhere, from celebrities wearing vintage items on the red carpet to High-end designers incorporating historical motifs into their collections.

In conclusion, the history of vintage clothes is steeped in social and cultural trends, having developed from a reaction to World War I shortages of textiles to a prominent fad in the 1960s and beyond. Vintage fashion intersects with secondhand consumption through shared commitments to sustainability and expressive style, and its global reach continues to shape contemporary trends, including those in Indonesia. This worldwide movement is demonstrated by the Bins Culture event in Jakarta, which promotes sustainable fashion practices while honoring the distinct appeal and historical value of old goods.



Figures 2.4 The Bins Culture Event Activity

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1.2 Profile of The Informants

The informants in this research consist of three individuals who have direct involvement and experience with The Bins Culture event, either as visitors or active participants in the vintage fashion community. These informants were selected based on their relevance to the research topic and their engagement with the event. The diversity of their backgrounds provides a broader understanding of how The Bins Culture influences public perception of vintage and thrift fashion.

The first informant, Tito, is a 24-year-old male who works in the marketing division of BCA KPR. He attended The Bins Culture event twice and expressed a growing interest in learning more

about the vintage scene. His repeated attendance reflects his curiosity about the culture and his appreciation for the event's atmosphere.

The second informant, Aden, is a 24-year-old male who works at Wondr by BNI. He attended The Bins Culture event for the first time and was immediately attracted by its unique concept and community. During his visit, he purchased his first vintage item, marking his initial experience with vintage fashion and showing how the event can introduce newcomers to the culture. The third informant, Diego, is a 26-year-old male employed at an architectural firm. He is one of the vendors and event organizer of The Bins Culture event, as well as an active member of the vintage community. Having been involved in the vintage scene since 2019, Diego contributes both as a participant and an organizer, providing insights from within the movement itself. His perspective offers valuable insights into the event's development and its role in promoting vintage culture in Indonesia.

Overall, the three informants represent different levels of familiarity and engagement with The Bins Culture, from first-time visitors to community members, ensuring the research to capture varied experiences and perceptions related to vintage fashion and event-based cultural promotion.

CHAPTER III
FINDINGS

1.1 Findings

The research findings answer the problem formulation that has been previously stated in this study. More importantly, the findings highlight the impacts generated by The Bins Culture event, both in terms of symbolic transformation (meaning, identity, perception) and material outcomes (behavioral change, consumption patterns, and economic activity). The problem formulation and findings are combined to identify mutual correlations that align with the main purpose of the research, as well as to guide the researcher in collecting and interpreting the data. The researcher primarily used in-depth interviews with individuals connected to The Bins Culture and the vintage market community to obtain insights about how the event influences public perception and participation in vintage fashion. The results of these interview reveal that The Bins Culture serves not only as a promotional platform but also as a cultural space where visitors experience vintage fashion as part of a creative and sustainable lifestyle. The event encourages people to see vintage and thrift items as more than secondhand products, this reflects a symbolic impact, where vintage fashion is reconstructed from being perceived as "used goods" into a representation of identity, nostalgia, and sustainability values. The event reshapes meaning, positioning vintage as a lifestyle choice rather than a secondary alternative. transforming them into symbols of individuality, nostalgia, and environmental consciousness. This finding aligns with the Vintage Culture and Lifestyle Theory (Todeschini et al., 2017; Johansson et al., 2017; Hwang & Griffiths, 2017), which explains that fashion consumption today increasingly reflects identity and lifestyle choices rather than mere functional needs.

In addition, the data collected from the interview also demonstrate how The Bins Culture effectively applies the principles of Event Marketing and Brand Image Theory (Belch, 2012; Keller, 2012; Kotler & Keller, 2016). Through its creative event concept, community engagement, and digital presence, the event generates brand experiences that strengthen both audience connection and the perception of vintage fashion as valuable and meaningful. The next subheadings will analyze these findings further using the theoretical frameworks discussed in Chapter II, focusing on how event marketing, lifestyle culture, and brand image interact to influence people's awareness and attitudes toward vintage and thrift clothing.

The findings of this research can be categorized into two main types of impact: symbolic impacts and material impacts, which together explain how The Bins Culture event influences both perception and behavior within the vintage fashion ecosystem. Symbolic impacts refer to changes in meaning, identity construction, and cultural perception of vintage fashion.Material impacts, on the other hand, refer to observable changes such as purchasing behavior, continued engagement with sellers, and economic outcomes generated through the event.This distinction is important because it shows that The Bins Culture does not only influence how people think, but also how they act.

1.1.1 The Introduction of Vintage Market Through event Promotion

first what is really categorized as vintage ? "Vintage items are curated and presented in a way that highlights their quality and uniqueness. It's not just about secondhand clothes, it's about appreciating the value and craftsmanship of older items" (Diego as the event organizer and seller). "Barang-barang vintage dipilih dan disajikan dengan cara yang menonjolkan kualitas dan keunikannya. Ini bukan hanya tentang pakaian bekas, tapi tentang menghargai nilai dan keterampilan barang-barang yang lebih tua."(Diego as the event organizer and seller)



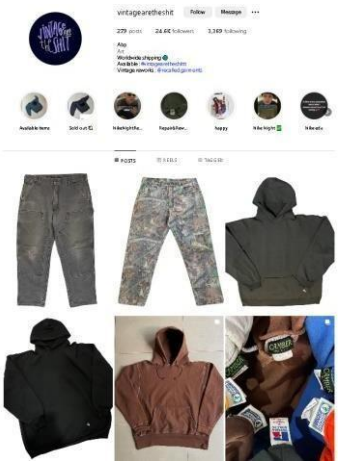
Figures 3.1 Explanation from article

(https://cultureunbound.ep.liu.se/article/view/2149?utm_source)

"The term ‘vintage’ has come to describe clothing and objects from past decades that possess aesthetic or historical value. Unlike antiques, which are typically defined as over

one hundred years old, vintage items are considered products of the twentieth century, valued for their authenticity, craftsmanship, and the nostalgia they evoke.” (Fischer, 2015, p. 48).

"istilah vintage digunakan untuk menggambarkan pakaian dan benda-benda dari dekade-dekade sebelumnya yang memiliki nilai estetika atau nilai historis. Berbeda dengan barang antik yang umumnya didefinisikan berusia lebih dari seratus tahun, barang-barang vintage dianggap sebagai produk abad ke-20 yang dihargai karena keaslian, keterampilan pembuatannya, serta rasa nostalgia yang ditimbulkannya.”



(Fischer, 2015, hlm. 48).

Figures 3.2 example one of the seller of the event (source Instagram)

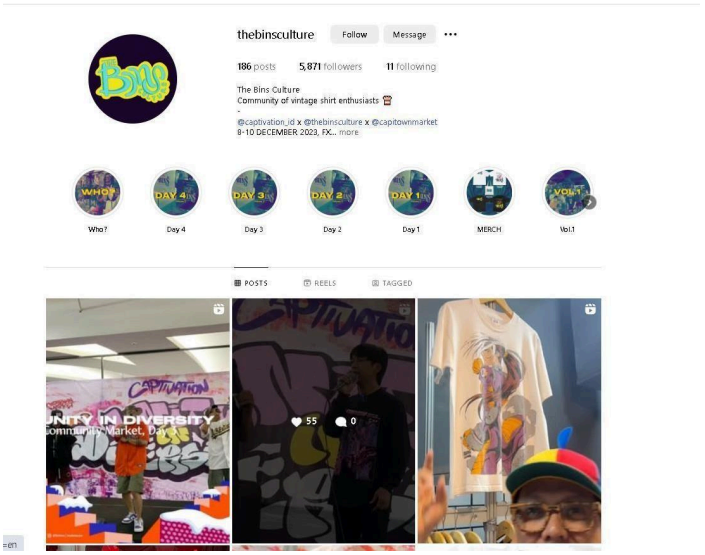
Vintage promotion through events is a form of experiential marketing where sellers and organizers use offline, curated experiences such as pop-up markets, festivals, or themed exhibitions to promote secondhand or retro fashion items. These events aim not only to sell products but also to educate the public, build community, and shape cultural trends around sustainability and individuality in fashion.

> "I was mostly interested in the vintage items... the event showed me how stylish secondhand clothing can be." (Tito, May 11, 2025).

> *"Saya lebih tertarik dengan barang-barang vintage... acara ini menunjukkan kepada saya betapa bergayanya pakaian bekas." (Tito, 11 Mei 2025)*

This quote shows how word-of-mouth and personal invitations play a role in

promoting the event, making it more accessible and attractive to potential attendees. This kind of informal promotion is often one of the most effective ways to attract people to an event, especially in a context where people may be unfamiliar with a concept or event type. because one of the primary goals of The Bins Culture event is to foster a community centered around vintage fashion. This involves creating a space where vintage lovers, collectors, and sellers can come together to share their passion, knowledge, and appreciation for vintage



.

Figures 3.3 instragram page for The Bins Culture
(Source : Instagram)

"The event is a chance for people who don't know much about vintage fashion to learn about it and see the value in secondhand clothing." (Diego,May 12 2025).

"Acara ini memberi kesempatan bagi orang-orang yang tidak tahu banyak tentang fashion vintage untuk mempelajarinya dan melihat nilai dari pakaian bekas."(Diego,May 12 2025)

Diego emphasizes that the event plays an important role in educating newcomers and encouraging them to appreciate secondhand clothing. This perfectly aligns with the goal of introducing vintage to people who may have never considered it before, highlighting its value beyond being just "used."The event serves as a hub for people who have a deep appreciation for vintage items—whether they are fashion enthusiasts, history buffs, or

individuals who find sentimental value in owning older items. By bringing together individuals with shared interests, The Bins Culture event provides a sense of belonging to those who are passionate about vintage clothing and memorabilia.

At such events, collectors and vintage lovers can exchange stories about rare finds, the history behind specific items, and their personal journeys into vintage culture. This helps create a supportive community where individuals feel valued for their knowledge and their love of vintage. Another key goal of The Bins Culture event is to introduce vintage fashion to people who may have never heard of or worn vintage items before. This is done through a combination of education, exposure, and experience. "The event helped me realize that vintage items could be so much more than just secondhand clothes. It's about the history and quality behind the items." (Aden, 11 Mei 2025)

> *"Acara ini membantu saya menyadari bahwa barang-barang vintage bisa jauh lebih dari sekedar pakaian bekas. Ini tentang sejarah dan kualitas di balik barang-barang tersebut." (Aden, 11 Mei 2025)*

Aden's insight highlights the educational role the event plays in building a community of individuals who value the history and craftsmanship of vintage items. This aligns with the goal of fostering a supportive environment for both vintage collectors and enthusiasts who share a deeper appreciation for the stories behind the items they buy and sell. The event's promotional efforts aim to show attendees that vintage clothing is not simply "old" or "worn-out," but rather is full of history, craftsmanship, and unique aesthetic appeal. Many people may be unfamiliar with the value and beauty of vintage items, but the event provides them with the opportunity to learn about Vintage clothing, holds stories and represents the styles, trends, and cultural movements of past decades. For many people, vintage fashion is not just about the item itself, but the context and history it carries with it. Events like The Bins Culture allow individuals to understand and appreciate this historical context, which adds more value to the clothing.

In an era where sustainability is becoming increasingly important, the event also educates newcomers about how embracing vintage fashion can contribute to sustainable living. By reusing, upcycling, and buying secondhand, consumers can reduce waste and limit the demand for fast fashion, which often has a high environmental cost. For those unfamiliar with vintage items, simply seeing and experiencing them in a well-curated setting

can be a game-changer. The Bins Culture event brings vintage fashion to life by carefully selecting and presenting high-quality, stylish items that are attractive even to those who have never considered vintage fashion before. The visual appeal of these items, along with their connection to different cultural eras, helps spark curiosity among new audiences.

> “The event showed me how stylish secondhand clothing can be." (Tito, May 11, 2025)
>
> *"Acara ini menunjukkan kepada saya betapa bergayanya pakaian bekas.""Acara ini menunjukkan kepada saya betapa bergayanya pakaian bekas." (Tito, May 11, 2025)*

This statement also reflects a material impact, as it leads to a behavioral shift where individuals become more open to purchasing secondhand items after attending the event.

> "The event helped me realize that vintage items could be so much more than just secondhand clothes. It’s about the history and quality behind the items." (Aden, May 11, 2025)
>
> *"Acara ini membantu saya menyadari bahwa barang-barang vintage bisa jauh lebih dari sekedar pakaian bekas. Ini tentang sejarah dan kualitas di balik barang-barang tersebut." (Aden, May 11, 2025)*

Aden’s statement adds depth to the visual appeal of vintage items by emphasizing that they’re not just about being secondhand but about their history and quality. This aligns with how The Bins Culture event presents vintage items in a curated manner, making them more valuable and interesting to a new audience. These quotes strongly support the idea that The Bins Culture event plays a pivotal role in introducing vintage fashion to new audiences, especially by presenting carefully curated, high-quality, and stylish items. The event’s approach makes vintage items not just accessible but attractive even to those who might not have previously been interested in them.

The Bins Culture is more than just an event that facilitates buying and selling vintage items. It serves as a living example of how vintage fashion can be introduced and elevated through engaging public events. The event goes beyond simple transactions; it is a multidimensional campaign that educates visitors and helps reshape perceptions about vintage clothing, particularly in breaking down the negative stigma often associated with

secondhand items. In a world where fast fashion is the dominant force in the retail market, vintage fashion has often been misunderstood or viewed as outdated, unfashionable, or low-quality. However, The Bins Culture challenges these preconceived notions by presenting vintage items in a carefully curated, engaging setting that emphasizes their value, uniqueness, and timeless appeal.



3.4 Event base promotion example

(source:https://www.kompas.tv/advertorial/232777/festival-kaos-vintage-terbesar-di-jakarta-the-bins-culture-hadir-menyapa-anak-muda)

> "The event is not just about shopping; it's about building relationships with people who are passionate about vintage fashion and sustainability." (Diego,May 12)
>
> *"Acara ini bukan hanya tentang berbelanja; ini tentang membangun hubungan dengan orang-orang yang memiliki passion terhadap fashion vintage dan keberlanjutan." (Diego,May 12)*

Directly connects with the idea of The Bins Culture as an immersive experience, emphasizing that the event is not merely transactional, but about creating connections and community. The interactive activities and engaging format support this, fostering an environment

for like-minded people to come together. Secondhand clothing is often stigmatized by some as being old, worn, or even unsanitary. However, The Bins Culture actively works to debunk these stereotypes by presenting vintage fashion as not only stylish but also fashion-forward and high-quality. The event redefines the way people think about secondhand clothing and elevates it to something desirable and worthy of appreciation.

The Bins Culture event isn't just a marketplace but an immersive experience where visitors can learn about the value of vintage clothing, sustainable fashion, and the environmental impact of fast fashion. The event goes to great lengths to educate the public by organizing activities such as workshops, live music, and interactive elements, all designed to deepen visitors' appreciation for vintage fashion and sustainability.

> "Vintage items are curated and presented in a way that highlights their quality and uniqueness. It's not just about secondhand clothes, it's about appreciating the value and craftsmanship of older items." (Diego,May 12)
>
> *"Barang-barang vintage dipilih dan disajikan dengan cara yang menonjolkan kualitas dan keunikannya. Ini bukan hanya tentang pakaian bekas, tapi tentang menghargai nilai dan keterampilan barang-barang yang lebih tua." (Diego,May 12)*

illustrates how The Bins Culture elevates vintage items through careful curation, providing visitors with a deeper understanding of the craftsmanship and quality behind vintage pieces. This is crucial in changing perceptions and fostering an appreciation for vintage fashion, particularly among those unfamiliar with it. The event acts as an educational platform where people can learn firsthand that vintage clothing isn't just "old clothes"—it's a curated collection that holds intrinsic value. One of the most powerful aspects of The Bins Culture is that it serves as a marketing tool in itself. Through its engaging, interactive format, the event is not just selling items but is also promoting sustainability and the appreciation of vintage in a way that traditional advertising cannot match. The event makes vintage fashion more accessible and relatable, and introduces a wide audience to the beauty and sustainability of vintage clothing.

> "I heard about The Bins Culture event from Rizky ABP, who is a friend of mine. He was in Jakarta at that time and invited me to join."

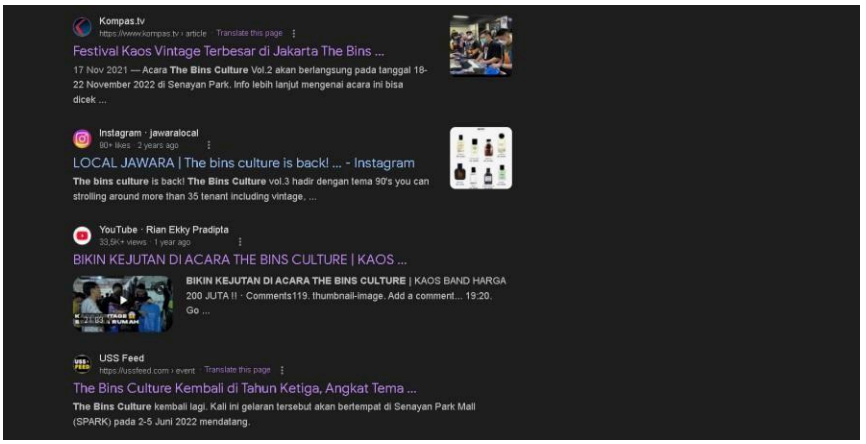
(Tito,May 11)

> *"Saya mendengar tentang acara The Bins Culture dari Rizky ABP, yang adalah teman saya. Dia sedang di Jakarta saat itu dan mengundang saya untuk bergabung." (Tito,May 11)*

The personal word-of-mouth promotion mentioned by Tito shows how the event's appeal spreads through trusted recommendations. This grassroots form of promotion is a powerful way to engage new audiences, who may be reluctant to attend based on traditional advertising alone. With personal connections and recommendations, the event feels more accessible, friendly, and welcoming to newcomers who may have never considered vintage before. The personal word-of-mouth promotion mentioned by Tito shows how the event's appeal spreads through trusted recommendations. This grassroots form of promotion is a powerful way to engage new audiences, who may be reluctant to attend based on traditional advertising alone. With personal connections and recommendations, the event feels more accessible, friendly, and welcoming to newcomers who may have never considered vintage before. "The event is helping to make sustainable fashion more mainstream. It's contributing to the movement by promoting eco-friendly fashion choices." (Aden,May 11)

> *"Acara ini membantu membuat fashion berkelanjutan lebih diterima secara luas. Itu berkontribusi pada gerakan dengan mempromosikan pilihan fashion ramah lingkungan." (Aden,May 11)*

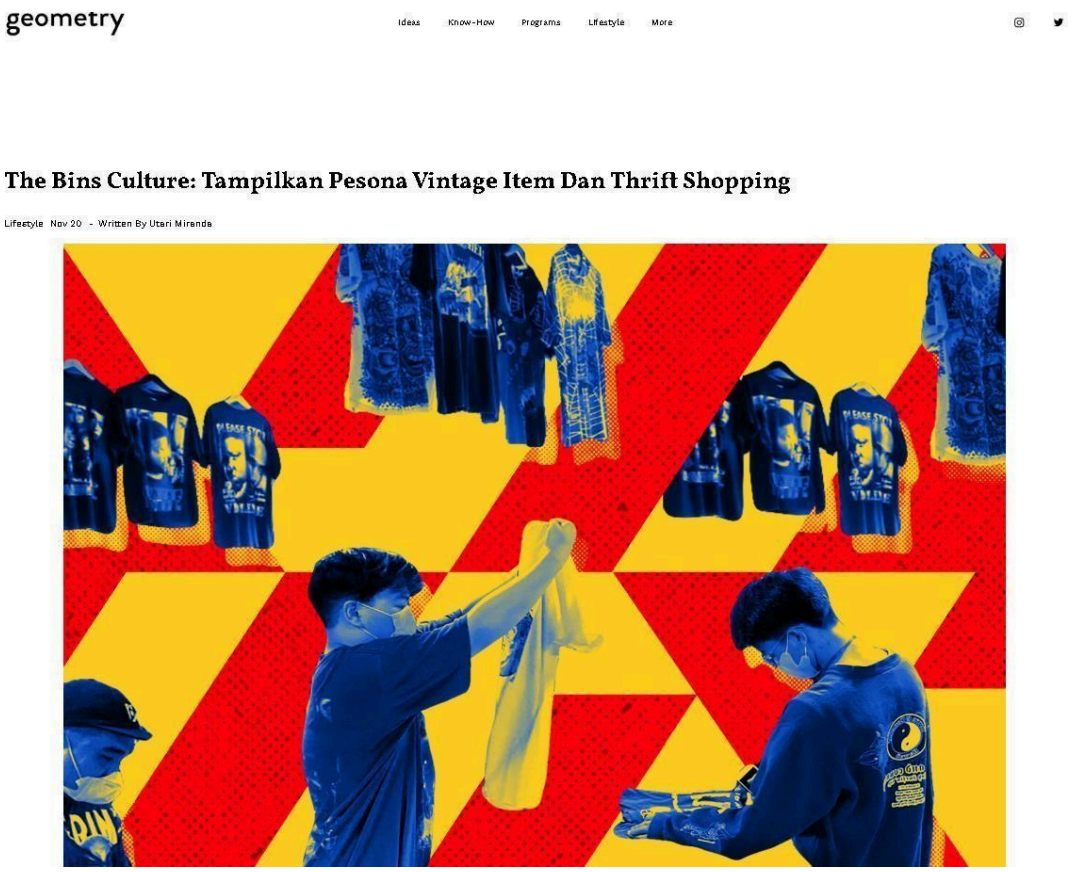
This reinforces how The Bins Culture serves as an important tool in spreading the message about sustainable fashion and eco-friendly practices. By showcasing vintage fashion as not only stylish but also sustainable, the event plays a key role in promoting eco-conscious choices and shifting public attitudes towards more sustainable, conscious consumerism. The Bins Culture event exemplifies how event-based promotion can be an effective tool for introducing and elevating vintage fashion. By using an immersive approach that combines education, interactive activities, and carefully curated items, it redefines the perception of secondhand clothing, turning it into something highly desirable and valuable. Through its event-based promotion, The Bins Culture does not only sell products; it creates a movement around sustainability and vintage fashion, making it mainstream and accessible to a wide audience.



3.5 example of how easy to search the event (source : Google)

In the articles from Kompas TV and Geometry, The Bins Culture event is presented as a key vintage shopping festival. The promotion emphasizes the event's ability to attract a youthful audience, particularly those interested in vintage fashion and sustainable shopping. The article from Kompas TV states, *"The Bins Culture hadir menyapa anak muda"* (The Bins Culture event greets the youth). This indicates that the event targets younger demographics, likely millennials and Gen Z, who are more engaged with sustainable fashion and retro styles. The event's presence in mainstream media outlets helps expand its reach and establishes it as an authoritative platform for vintage culture in Indonesia. The youthful target audience is emphasized in the promotional materials, making the event feel trendy and current. This helps promote the event as not just a shopping experience but a cultural movement that aligns with the values and interests of younger generations.

In addition to vintage booths, The Bins Culture also features trading pits, games corners, and offline raffles (as seen in the promotional materials). These elements create a fun and engaging environment, making it more than just a typical market. The event becomes an experience, which is a powerful tool for attracting people who may not usually be inclined toward vintage shopping.



3.6 Example Article

(https://www.geometry.id/stories/the-bins-culture-tampilkan-pesona-vintage-items-dan-thrift-shopping)

`The article titled “The Bins Culture: Tampilan Pesona Vintage Item Dan Thrift Shopping” (The Bins Culture: Showcasing the Charm of Vintage Items and Thrift Shopping) highlights how the event emphasizes fashion and lifestyle. This aligns with the idea that The Bins Culture is not just about selling vintage pieces, but about creating a cultural event that appeals to people’s lifestyle preferences, from fashion to eco-conscious shopping. The event provides interactive activities that engage attendees in a more hands-on way, making it entertaining as well as educational. This helps promote vintage culture as not only a shopping activity but a lifestyle choice. The Instagram campaigns are mentioned in the interviews, where Rizky ABP explains the use of Instagram advertisements and events to promote The Bins Culture. Social media platforms, especially Instagram, are essential tools in targeting younger audiences who are active online and often seek out events that align with their interests.

> "I use Instagram campaigns like Advertising and the Bins Culture event, if the purpose of the event is to introduce people to vintage." This highlights how Instagram and social media campaigns are used to reach a wide audience, both domestically and internationally, with a focus on the American market. (Rizky ABP,The Bins Culture Press Release, 2024)
>
> *"Saya menggunakan kampanye Instagram seperti Advertising dan acara Bins Culture, jika tujuan acara tersebut adalah untuk memperkenalkan orang-orang pada barang-barang antik." Hal ini menyoroti bagaimana kampanye Instagram dan media sosial digunakan untuk menjangkau khalayak yang luas, baik di dalam negeri maupun internasional, dengan fokus pada pasar Amerika. (Rizky ABP, Siaran Pers Bins Culture, 2024)*

The use of Instagram campaigns is crucial in reaching a global audience and building awareness of the event. The social media approach helps establish the event's online presence, encouraging attendees from different regions to learn more about vintage fashion and the sustainability movement promoted by the event. The promotional materials (e.g., Kompas TV and Geometry articles) often highlight The Bins Culture as a festival—not just a typical shopping event. The marketing positions it as part of a larger cultural shift, where vintage fashion is celebrated and embraced, especially by the youth,but not limited to the youth because vintage items is not relevant for the youth The Bins Culture Event want to make it more relevant because for the older generation these items is so relevant for them and nostalgic. The promotion plays into the narrative of cultural significance. By associating vintage shopping with the youth culture, the event is able to connect with an audience that values sustainability, individuality, and nostalgia, ultimately promoting vintage fashion as a conscious lifestyle choice.

The Bins Culture event successfully promotes itself through a combination of traditional media coverage, interactive activities, digital campaigns, and a strong focus on cultural relevance. By leveraging word-of-mouth, Instagram campaigns, and media outlets, the event reaches both local and international audiences, appealing primarily to the youth interested in vintage fashion and sustainable shopping. Through engaging activities and a carefully curated vintage experience, it positions itself as not just a shopping destination but as a cultural movement that promotes vintage fashion as a valuable, sustainable choice. The Bins Culture event reaches a wide audience by

combining word-of-mouth, social media promotion, media coverage, interactive experiences, and strategic partnerships. It successfully targets local and international audiences by making the event accessible and engaging. By focusing on building a community, reshaping perceptions, and creating an immersive, fun experience, The Bins Culture continues to expand its reach and promote vintage fashion to an increasingly diverse crowd.

> " Yes, I discovered some new brands, particularly some local sellers who specialize in vintage items. I continue to follow them and buy from them." (Tito,May 11)
>
> *"Ya, saya menemukan beberapa merek baru, terutama beberapa penjual lokal yang mengkhususkan diri dalam barang-barang vintage. Saya terus mengikuti mereka dan membeli dari mereka." (Tito,May 11)*

Tito's statement highlights the power of event promotion in introducing new brands and local sellers to a broader audience, particularly in the context of vintage fashion. Through events like The Bins Culture, individuals are not only exposed to a curated selection of vintage items but also gain access to new brands and local sellers who specialize in these unique products. Let's break down how this aligns with the introduction of the vintage market through event promotion The Bins Culture serves as an effective platform for both local and international vintage sellers to showcase their products to a large audience. For many attendees, the event is an opportunity to discover new brands that they might not have encountered otherwise. This is especially important for small businesses or local sellers who specialize in vintage fashion and are looking for a way to reach a larger customer base.

"I discovered some new brands, particularly some local sellers who specialize in vintage items."

This indicates that the event promotion provided a gateway for the individual to access local vintage sellers who may not have had significant exposure outside of niche circles. For these sellers, The Bins Culture event plays a crucial role in raising visibility and building their brand recognition. Events like The Bins Culture create a community of like-minded vintage enthusiasts, where local sellers and consumers can interact and build lasting relationships. By supporting local sellers, consumers not only find unique vintage items but also contribute to the growth of small businesses and entrepreneurial endeavors within their local communities.

"I continue to follow them and buy from them."

This reflects the ongoing support of local vintage sellers, indicating that The Bins Culture isn't just about one-time transactions but also about creating loyalty and nurturing long-term customer relationships. The ability to discover and continue following these sellers shows the lasting impact that such events can have in promoting local sellers in the vintage fashion market. The quote also emphasizes that the vintage market offers a personalized shopping experience. Unlike shopping in mainstream stores, where the items are typically mass-produced, events like The Bins Culture introduce unique and curated collections that appeal to individual tastes and interests. Attendees have the opportunity to discover brands that align with their style and values, making it a much more personalized shopping experience. Through the event, customers are able to engage directly with vintage sellers, creating an authentic connection between the brand and the consumer. This connection is often missing from large-scale retail experiences, where consumers are typically disconnected from the sellers and their brands. The direct interaction at The Bins Culture helps personalize the shopping experience and fosters brand loyalty.

By discovering new brands and continuing to buy from them, the individual reflects how the event promotes consumer engagement and brand growth. These local sellers are able to expand their customer base by capitalizing on the exposure they receive through event promotions, contributing to the growth of the vintage market. The event's promotion doesn't only target seasoned vintage collectors but also introduces new shoppers to the concept of vintage fashion. This is critical for expanding the market reach—attracting people who may have been unfamiliar with vintage items or hesitant to explore this area of fashion. By participating in events like The Bins Culture, they get to experience vintage fashion firsthand and understand the value of these unique, high-quality pieces. The introduction of the vintage market through event promotion is key in not only showcasing new brands and local sellers but also in building long-term consumer loyalty and expanding the reach of vintage fashion. As demonstrated in the quote, The Bins Culture serves as a powerful platform for local sellers, allowing them to introduce their curated collections to a wider audience. This exposure fosters lasting relationships between consumers and sellers, driving the growth of the vintage market and making it an integral part of the broader fashion culture. now one of the most important question, Has attending The Bins Culture encouraged you to shop more secondhand or thrift clothing in general, outside of the event?

> "Yes, it has. The event showed me how stylish secondhand clothing can be, and I now look for secondhand items more often."

(Tito,may11)

> *“Ya, itu sudah. Acara ini menunjukkan kepada saya betapa bergayanya pakaian bekas, dan sekarang saya lebih sering mencari barang bekas.” (Tito, May 11)*

Tito’s response reflects the key impact of The Bins Culture—the redefinition of secondhand clothing. Before attending the event, secondhand clothing may have been viewed as outdated or unfashionable. However, Tito now recognizes that vintage and secondhand items can be stylish, unique, and fashion-forward. The event helped Tito see how secondhand fashion can be just as fashionable as brand-new clothing, and it motivated him to search for and purchase secondhand items more frequently. This reflects a shift in the cultural perception of secondhand fashion, where it is no longer seen as an inferior option but as a legitimate and trendy choice. The Bins Culture helps change public perception by showcasing curated collections of high-quality, fashionable vintage items, making secondhand shopping more appealing to mainstream shoppers who may not have considered it before. This indicates a direct behavioral transformation, where the event not only influences perception but also changes consumption habits beyond the event itself, showing long-term impact.

> "Definitely. I’ve become more open to secondhand clothing since attending The Bins Culture. I feel more comfortable shopping for vintage items now." (Aden,May 11)

> *"Tentu saja. Saya menjadi lebih terbuka terhadap pakaian bekas sejak menghadiri The Bins Culture. Saya merasa lebih nyaman berbelanja barang vintage sekarang." (Aden,May 11)*

Aden’s statement highlights a psychological shift that often accompanies attending events like The Bins Culture. Before attending, people might feel hesitant or uncertain about buying secondhand clothing due to stigma or unfamiliarity with vintage fashion. However, Aden now feels comfortable shopping for vintage items, showing how the event encourages openness and helps reduce hesitations that many first-time thrift shoppers experience. This feeling of comfort can be attributed to the welcoming environment of the event, where vintage items are presented in an organized, curated, and fashion-forward way. It is not just a shopping experience but a social event, making the world of secondhand fashion feel more accessible and mainstream. By providing a comfortable space for consumers to explore vintage fashion, The Bins Culture helps normalize the

practice of thrift shopping, encouraging attendees to feel confident in embracing secondhand fashion.

The Bins Culture event stands as a transformative force in the vintage fashion market. By showcasing vintage fashion through event promotion, it not only makes secondhand clothing more accessible and fashionable but also fosters a sense of community among vintage enthusiasts and sellers. Through its combination of educational efforts, curated experiences, and personal connections, the event continues to shape cultural trends and promote sustainable fashion, making vintage fashion not just a niche but an integral part of mainstream fashion culture.

1. **Challenges in People's Perception and Sustainability of the Market**



3.7 example vintage item that are trashed

Vintage clothing is generally defined as clothing that originates from a previous era—usually between 20 to 100 years old—that carries historical, cultural, and stylistic value. According to the *Vintage Fashion Guild*, vintage pieces are not merely "used clothes," but items that reflect the design, material quality, and trends of a particular time period. They are often seen as collectible, unique, and irreplaceable. However, in the Indonesian context, the understanding of vintage fashion still faces a wide perception gap. Many still equate vintage with *barang bekas murahan, kotor, atau tidak higienis*. The idea of wearing secondhand clothing is sometimes viewed with skepticism or even shame, particularly among older generations or those unfamiliar with the global fashion discourse. This creates a significant challenge in building a broader market for vintage clothing and aligning it with the values of sustainability and self-expression.

A. Public Perception Challenges

The Bins Culture event has been instrumental in trying to shift this perception. Through curation, physical presentation, and engagement with visitors, the event positions vintage not just as used clothing but as a curated, meaningful, and stylish alternative to fast fashion. Still, as highlighted by both organizer and visitors, the public's acceptance is a work in progress.

> "Karena ini barang bekas, gak bisa semua orang nerima dengan baik." (Diego, May 12)
>
> *"Because this is secondhand, not everyone can accept it well." (Diego May 12)*

Diego's statement directly highlights a key challenge: the perception that secondhand items, particularly clothing, are less desirable or less valuable than new goods. This perception is a significant barrier for events like The Bins Culture, as it shows that while some people may be open to buying vintage or secondhand items, others still reject them based on the idea that they are worn-out or inferior. To address this, The Bins Culture event must focus on changing these perceptions by emphasizing the value, quality, and uniqueness of vintage items to encourage a broader audience to engage with secondhand shopping. Despite efforts from organizers like Mas Diego to create appealing, educational, and fun experiences around vintage culture, societal stigma still lingers. He observed that while some visitors become more informed, only a fraction truly adopts the vintage mindset

> *"Orang-orang jadi lebih proud pakai brand sendiri sedangkan kalau barang-barang bekas kayaknya kurang didukung sama negara sendiri." (Diego,May 12)*
>
> *"People are more proud to wear their own brand, while secondhand goods seem to have less support from our own country." (Diego,May 12)*

This quote underscores how national pride and brand loyalty often shape consumer behavior. People in certain regions, especially in places like Indonesia, may place more value on new, locally produced items than secondhand goods, which are sometimes seen as foreign or unpatriotic. This is a social and cultural barrier that The Bins Culture must overcome. It shows that, despite the growing global trend of supporting sustainable fashion and vintage items, secondhand fashion in some regions still faces resistance because of a perceived lack of national endorsement or

support. The Bins Culture can tackle this by positioning vintage fashion as not only stylish but also sustainable, and worthy of pride, emphasizing how buying secondhand contributes to a global sustainability movement and local craftsmanship.

> "My connotation is that it's quality items sold second-hand... but many people say that thrift comes from markets, secondhand items, smelly..." (Tito,May 11)
>
> *"Konotasi saya emang barang-barang berkualitas yang dijual second-hand... tapi memang banyak orang yang bilang thrift itu dari pasar, barang-barang second hand, bau..." (Tito,May 11)*

Tito's quote reflects another perception issue: that thrifted or secondhand items are low quality or come from unclean markets, which creates a negative association with vintage fashion. This stigma often causes people to avoid secondhand shopping, fearing that the items may be unsanitary or in poor condition. For The Bins Culture, this challenge is critical to address, as it can hinder the event's appeal to those who may be hesitant to embrace secondhand fashion due to these misconceptions. The event can educate attendees about the quality and cleanliness of the items being sold and show how these items are curated, well-preserved, and fashionable. One of the effort that The Bins Culture can use its curation process to emphasize that vintage items are not just secondhand goods but high-quality, unique, and timeless pieces that are carefully selected. By showcasing the craftsmanship, history, and sustainability of the items, it can change the perception that secondhand items are of inferior quality. The Bins Culture can foster a community around sustainable fashion and local craftsmanship, positioning vintage fashion as a cultural movement that should be embraced and celebrated. Encouraging people to support vintage fashion as a local and global movement can also help reduce the negative perception that secondhand items are unpatriotic or less valuable. By emphasizing how vintage fashion contributes to a more sustainable and conscious consumer culture, the event can help shift national attitudes.

B. Combating the "Smelly" Stereotype:

The event can reassure attendees about the cleanliness and quality of the items through visual representation and presentations that demonstrate how curated vintage items are well-maintained, dry cleaned, and ready to wear. Moreover, the use of high-end vintage boutiques and exclusive brands can help legitimize the idea that vintage doesn't mean dirty or low-class. The Bins Culture event plays a crucial role in shifting perceptions and addressing the challenges related to

secondhand clothing. By focusing on educating the public about the value, quality, and sustainability of vintage fashion, and addressing the stigma associated with secondhand items, the event is helping to break down barriers and reshape societal attitudes towards thrift shopping. As the event continues to grow, it can play a key role in normalizing and mainstreaming vintage fashion as a desirable and socially responsible choice.

> "...3 out of 10 people who looked at the event... only they are the ones who join our community after we organize the event." (Diego,May 12)
>
> *"...3 dari 10 orang awam yang ngeliat ke event... cuma mereka doang yang join komunitas kita setelah kita bikin event." (Diego,May 12)*

This highlights a gap between symbolic acceptance and material commitment, where awareness does not always convert into long-term participation. In this quote, Mas Diego reflects on the challenge of converting casual event attendees into long-term community members. Despite the fact that The Bins Culture event may attract a significant number of visitors, only a small percentage of those who simply attend the event end up becoming active participants or members of the community. Diego's statement is pointing out that while The Bins Culture event may attract many people who are simply curious or interested in the event itself, only a small fraction of them move beyond passive attendance.

Out of every 10 people who may show up or take interest in the event, only 3 of them choose to become part of the community by engaging in its ongoing activities or becoming regular attendees. This indicates a conversion challenge in the event promotion—while the event is successful at drawing people in, it struggles to turn them into loyal members who are actively invested in the community or the vintage movement the event promotes.

The conversion rate of 3 out of 10 also shows that the event faces difficulties in turning the initial spark of interest into long-term participation. While some attendees may come because they are attracted by the event's novelty or fun atmosphere, they might not feel compelled to stay engaged after the event ends. This suggests that The Bins Culture needs to find ways to engage attendees further, either through follow-up events, social media campaigns, or community-building initiatives that make attendees feel like part of something larger than just a one-time experience. Diego’s quote underlines the importance of turning event-goers into active participants in the community. To successfully build and sustain a vintage fashion community, the event needs to

nurture relationships and encourage ongoing involvement. Simply having an event is not enough to create lasting impact—it's about developing a sense of belonging and engagement that draws people back in.

This challenge is common in community-building events, where the excitement of the initial event may not always lead to sustained participation. Active engagement requires continuous follow-up, content, and activities that keep people interested and connected to the cause. The individuals who eventually join the community likely do so because they feel a personal connection to the event's message, the sustainability movement, or the vintage culture it represents. This indicates that The Bins Culture event is successful in building a meaningful connection with some visitors, transforming them from passive attendees to engaged members. The individuals who eventually join the community likely do so because they feel a personal connection to the event's message, the sustainability movement, or the vintage culture it represents. This indicates that The Bins Culture event is successful in building a meaningful connection with some visitors, transforming them from passive attendees to engaged members.

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One of the main challenges in promoting vintage fashion is that many people perceive secondhand clothing as inferior in terms of quality and authenticity. This perception is often driven by the stigma surrounding used items, which may be seen as worn out or subpar when compared to

new fashion. However, the positive feedback from Tito, Aden, and Diego shows that The Bins Culture has successfully addressed these concerns, reassuring consumers about the quality and authenticity of the items on offer.

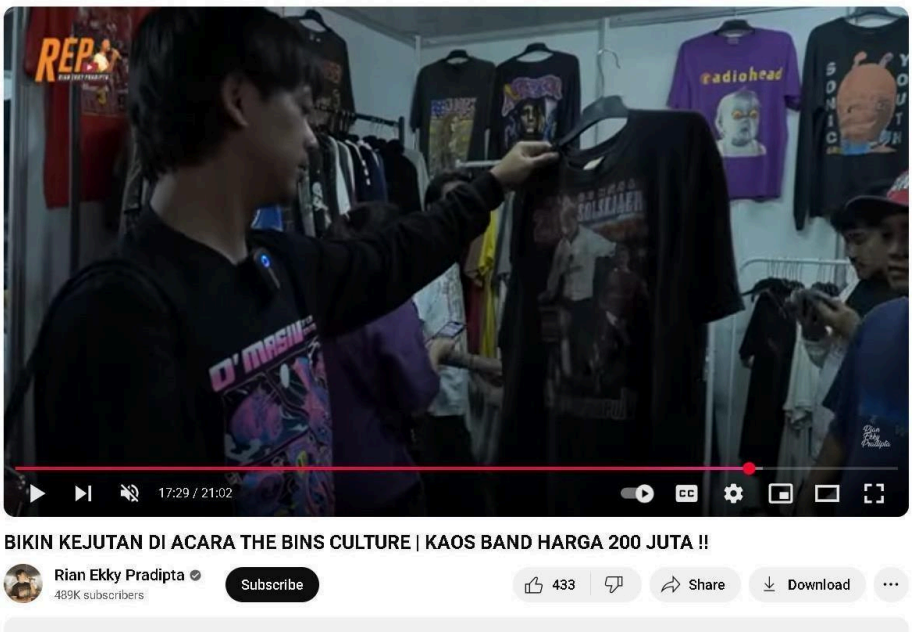
> "I feel confident about the quality and authenticity. The items are in great condition, and I can tell they've been carefully curated." (Tito,May 11)
>
> *"Saya merasa yakin tentang kualitas dan keaslian barang-barang tersebut. Barang-barangnya dalam kondisi yang sangat baik, dan saya bisa melihat bahwa mereka telah dipilih dengan cermat."(Tito,May 11)*

Tito's statement reveals that curation is a significant factor in changing perceptions of secondhand clothing. The Bins Culture ensures that only high-quality, authentic vintage items are available for purchase. Tito's confidence in the items' authenticity and condition suggests that the event has worked to build trust with consumers. This is crucial in overcoming the common skepticism that secondhand or vintage items might not be well-maintained or genuine. By providing carefully selected products, the event positions vintage fashion as a high-quality and legitimate alternative to fast fashion.

> "The quality is excellent. I haven't had any issues with authenticity, and I believe that the sellers take great care in selecting their products." (Aden,may 11)
>
> *"Kualitasnya sangat baik. Saya tidak pernah mengalami masalah dengan keaslian barang, dan saya percaya bahwa para penjual sangat berhati-hati dalam memilih produk mereka." (May 11)* Aden highlights the reliable selection process at The Bins Culture, where sellers are described as careful in choosing their products. This is a vital element in reassuring shoppers that they are not only buying secondhand items but are also investing in authentic, well-curated, and high-quality pieces. Aden's statement reveals that the event organizers and sellers play a critical role in ensuring authenticity, which in turn helps reduce hesitation among consumers. This addresses one of the most common concerns about vintage fashion: the fear of fake or poor-quality items.

Another challenge is the stigma that secondhand or vintage clothing is inherently low-quality. Consumers often associate secondhand goods with items that are worn out, damaged, or outdated. However, the responses from Tito, Aden, and Diego indicate that The Bins Culture has been successful in shifting these perceptions by focusing on the quality and craftsmanship of vintage items. The Bins Culture successfully addresses one of the major challenges in the vintage market—the perception of quality and authenticity. By carefully curating the vintage items and ensuring that only high-quality, authentic pieces are available, the event has changed perceptions and built consumer trust. These efforts not only make vintage fashion more accessible but also help promote it as a sustainable and fashion-forward choice, combating the negative stigma often associated with secondhand clothing. Through careful curation and emphasis on quality, The Bins Culture has played a key role in reshaping perceptions and driving the growth of sustainable fashion in Indonesia.

C. Struggles with Mass Appeal and Economic Barriers



3.8 example of the expensive items (source : youtube)

One of the ironic challenges facing the vintage fashion market is that while it promotes sustainability, it is often perceived as inaccessible due to high prices or exclusivity. Although vintage clothing is typically associated with secondhand items, the reality is that curated vintage events like The Bins Culture may feature higher prices, reflecting the rarity, quality, and historical significance of the items. This creates a psychological barrier for many consumers, particularly those who are new to vintage shopping or come from lower-income backgrounds, as they may expect to find affordable, secondhand options but are instead met with prices that align with the item's uniqueness and value

> "...the expensive prices are what we sell, but there are also t-shirts priced at 200,000 or 300,000... but still, only a few join [the community]." (Diego,May 12)
>
> *"...harga-harga mahal aja yang kita jual tapi ada kayak kaos-kaos 200 ribuan, 300 ribuan... tapi tetap sedikit juga yang masuk [komunitas]." (Diego,May 12)*

Diego highlights the pricing dilemma Pricing becomes a barrier that limits material impact, as individuals may appreciate the symbolic value of vintage fashion but hesitate to engage in actual purchasing behavior. that many vintage events face. While there are affordable options like t-shirts priced at around 200,000 to 300,000 IDR, the overall perception of vintage fashion can be tainted by the higher prices associated with rare, high-quality vintage pieces. These higher prices may reflect the brand heritage, condition, or exclusivity of the items, which are often more difficult to find in the mass market. This creates a barrier for first-time thrift shoppers or individuals who are not yet accustomed to the value of curated vintage fashion. The psychological barrier here is significant: people might perceive vintage clothing as out of their reach, associating it with luxury or exclusivity, even though its sustainability angle makes it more desirable from an eco-conscious perspective.

> "For me, it's relatively expensive, but it's understandable because it’s not just the secondhand connotation, but it really is quality stuff." (Tito,May 11)
>
> *"Menurut aku relatif mahal ya, tapi dapat dipahami karena emang itu gak cuma konotasi barang bekas saja, tapi itu emang barang berkualitas." (Tito,May 11)*

Tito’s quote reflects how vintage fashion’s higher prices can be justified by the quality and rarity of the items. However, the price is still seen as expensive relative to what people often expect from secondhand goods. Tito acknowledges that the value of these items goes beyond being just "secondhand"—they carry quality, heritage, and history. This aligns with the psychological barrier that consumers often face when they are new to vintage shopping: they may struggle to reconcile the price with the perception that secondhand items should be affordable. The quality and history of the items, however, make the price justifiable for those who appreciate the deeper value of vintage fashion. “The value is still based on... not just being secondhand, but as items that have historical value." (Aden,May 11)

> *"Value-nya tetap berdasarkan... nggak cuman sebagai barang bekas...*
> *tapi sebagai barang yang ada nilai sejarahnya." (Aden,May 11)*

Aden’s statement emphasizes the value of vintage items, which is not just in the fact that they are secondhand, but also in their historical significance and unique qualities. This quote highlights a crucial aspect of vintage fashion: it is about preserving history and celebrating craftsmanship. For many consumers, the price of a vintage item might seem high, but the value lies in the story and legacy behind each piece. Vintage fashion is more than just clothing; it’s a piece of history, and that history adds cultural and emotional value to the item. However, educating consumers about this added value is necessary to help them see past the initial price and understand the worth of vintage clothing. While vintage fashion promotes sustainability by encouraging the reuse and recycling of clothes, the price barrier can create a sense of exclusivity that is counterproductive to the goal of making sustainable fashion accessible. As Diego and Tito highlight, even if The Bins Culture event offers lower-priced items like t-shirts, it still faces the challenge that not all visitors will engage with the community or feel encouraged to buy vintage due to the higher-priced items that are often perceived as luxury items.

First-time shoppers may come to the event expecting to find bargain prices typical of secondhand markets, but the curated nature of The Bins Culture event means that many items are priced higher because they are rare, high-quality, and historically significant. This can lead to hesitation among first-time vintage shoppers who may not be used to paying a premium for secondhand goods. To overcome this pricing perception challenge, The Bins Culture could emphasize the sustainability aspect of vintage fashion in its promotions. By highlighting the environmental benefits of choosing vintage over fast fashion, the event could

reframe the higher prices as a long-term investment in sustainable fashion. Additionally, offering a broader range of affordable vintage options alongside the higher-end curated items would make the event feel more accessible to a wider audience, including first-time shoppers and lower-income consumers.

While The Bins Culture event promotes vintage fashion as a sustainable choice, the price perception presents a significant challenge for reaching a larger audience. As evidenced by the quotes from Diego, Tito, and Aden, the higher prices of curated vintage pieces are justified by the rarity, quality, and historical value of the items. However, this creates a psychological barrier for consumers, especially for first-time thrift shoppers or those who expect bargain prices from secondhand goods. To overcome this, The Bins Culture must educate consumers about the intrinsic value of vintage fashion and work on making the event feel more accessible by offering a range of price points that cater to both bargain hunters and those willing to invest in premium vintage pieces. Every individual has different interests, from music, art, to sports. Each individual also has their own memories of what they are interested in, maybe a moment of a favorite band concert or when the sports team they support lifted the victory trophy. There are several items that can arouse our nostalgia for those important moments. Like a band merchandise t-shirt from a concert 20 years ago, or a certain basketball team uniform 15 years ago. These items are then said to be vintage items and have started to be popular with many people in recent times.

Understanding the concept of vintage itself actually depends on the memory or interests of the individual. Some categorize vintage items if they are more than 15-20 years old. All items from the past can be considered vintage but there are some personal values in them. One item that is probably the easiest to accept or associate as a vintage item is a band t-shirt, because everyone is familiar with music and bands like Gun N 'Roses or Queen already have their own fans. Another item that is also happening in the vintage theme is sports shoes, such as Nike shoes in the 90s. Each individual must have their own curation point for an item.

In connection with the pandemic, in early 2020 people were asked to stay at home and coincidentally the trend of vintage items also started to rise due to the influence of social media. Several public figures also started using vintage items such as vinyl records to vintage-themed fashion items. From here, many people started to be interested in finding out more about vintage items which are also closely related to thrift shopping. The trend of

vintage item fans itself also started from thrifting. Thrifting itself can be interpreted as the process of looking for old items that still have value. If we are lucky we can get vintage items that have high value, again according to the interests of the individual.

"The interesting point about thrifting is that each time we hunt, we will never know what we will find, unlike shopping in a mall where the stock is already clear."(Geometry,2024)

"*Poin menarik dari Thrifting adalah tiap kali kita hunting, kita nggak akan pernah tahu apa yang kita dapat, berbeda dengan berbelanja di mall yang stoknya juga sudah jelas.*" (Geometry,2024) Thrifting offers a unique experience that traditional shopping cannot match. The unpredictability of finding vintage treasures in thrift stores or at vintage events adds an element of excitement and personal discovery. For many, this thrill of the hunt is part of the charm of vintage fashion. You are not just buying items; you are discovering stories and hidden gems that have a history—making them special and unique to the individual. This experience is one of the reasons why vintage fashion, particularly thrift shopping, has seen such a resurgence in popularity. For many individuals, vintage fashion is not just about style—it's about personal significance. Items like band t-shirts, sports jerseys, or even vintage sneakers are closely tied to personal memories from important moments in life. These items are a reflection of one's identity, and they hold a deeper emotional value than contemporary products. This is why many people are willing to pay more for vintage items, particularly those that have nostalgic value.

The emotional value of vintage items often outweighs their price. People are willing to invest in vintage fashion not just because of its aesthetic appeal, but because these items have a history and personal meaning attached to them. Whether it's a band shirt from a concert or a pair of 90s Nike sneakers, the emotional connection to these items adds significance, making them worth more than their price tag. Vintage fashion and thrifting are deeply tied to personal interests, nostalgia, and the thrill of discovery. The Bins Culture event and the growing trend of vintage shopping reflect the rising popularity of items that are more than just fashion statements. They are connected to memories and hold personal significance for those who seek them out. The appeal of vintage items lies in their ability to evoke nostalgia, cultural value, and uniqueness, making them more than just material goods—they are a connection to the past and a reflection of personal history. Thrifting, with its uncertainty and excitement, continues to attract people looking for both sustainability and a personalized shopping experience

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3.9 Personalized Vintage items (source : youtube)

This video, part of USS Feed's Collector's Collective, showcases personalized shopping and vintage collecting through the passion of Rian D'Masiv, a well-known figure in Indonesia, who collects vintage football jerseys. The act of collecting vintage jerseys, as shown in the image, is a personalized shopping experience driven by nostalgia and individual interests. Rian's passion for collecting vintage jerseys is not merely about purchasing items but about curating a collection based on his personal taste and connection to certain teams, moments in football history, or even specific brands. This is the essence of personalized shopping—it is customized to the collector's preferences.

In the scene from the video, Rian D'Masiv's collection has likely gained popularity because of his public persona. His influence as a public figure encourages people to explore and appreciate vintage jerseys, showcasing how social media and celebrity influence play a role in personalized shopping and trends. The rise of social media platforms like Instagram and YouTube has helped popularize vintage shopping among the public. As a public figure, Rian has likely used his platform to inspire others to explore similar collections, turning a personal interest into a shared cultural movement.

The quote in the video description, referring to "jerseys worth millions", suggests that this is not just casual shopping—it's an investment in unique and historically significant items. Vintage jerseys are seen as assets that appreciate over time, much like artifacts or collectibles in other industries. For Rian, his collection likely holds significant financial and cultural value, which is a key part of personalized shopping for collectors. This makes the

collection not just about personal enjoyment but also a long-term investment, adding another layer to the personalized aspect of his shopping experience. captures the essence of personalized shopping through vintage collecting. Rian's curated collection of vintage football jerseys highlights how shopping for vintage items is not just about buying items, but about curating a personal, meaningful collection that reflects individual interests, passions, and memories. The hunt for rare finds, combined with the emotional connection and investment value, exemplifies how vintage shopping is an inherently personalized experience that resonates deeply with collectors.

> " My experience was very positive. The event was much bigger than I expected. The products were of great quality, and the whole atmosphere was well-organized and fun" (Tito,May 11)
>
> *"Pengalaman saya sangat positif. Acara ini jauh lebih besar dari yang saya harapkan. Produk-produk yang ada sangat berkualitas, dan suasana keseluruhan sangat terorganisir dengan baik dan menyenangkan."(Tito,May 11)*

Tito's feedback reflects how The Bins Culture event successfully creates an immersive, high-quality experience that not only meets but exceeds expectations. By offering well-curated, high-quality products, maintaining a fun and organized atmosphere, and engaging a growing audience, the event stands out as a premier destination for those interested in vintage fashion. Tito's positive experience underscores the importance of event execution in making vintage fashion more accessible and desirable to a wider audience.

> "I think so. More people are starting to accept it as part of the fashion culture here in Indonesia. The event certainly plays a big role in that." (aden,may 11)
>
> *"Saya rasa begitu. Semakin banyak orang mulai menerima ini sebagai bagian dari budaya fashion di Indonesia. Acara ini tentu berperan besar dalam hal itu." (aden,may 11)*

Aden's statement highlights a significant shift in the perception of vintage fashion in Indonesia. In the past, vintage fashion or secondhand clothing might have been viewed as outdated, old-fashioned, or even inferior to brand-new, mass-produced items. However, as Aden points out,

more people are beginning to accept vintage fashion as a legitimate and important part of fashion culture in Indonesia. This shift is reflective of a broader cultural change where sustainability and individuality are becoming more important to consumers, particularly younger generations who are increasingly seeking unique, non-mainstream fashion choices. As traditional fast fashion continues to face criticism for its environmental impact, vintage fashion offers an eco-friendly alternative, making it more appealing and acceptable to those seeking both style and sustainability.

The rise of global fashion movements, which embrace sustainable and secondhand fashion, has helped influence Indonesia's fashion landscape. As global trends continue to penetrate local markets, Indonesians, particularly millennials and Gen Z, are more open to embracing vintage fashion as part of the modern fashion narrative. The Bins Culture event does more than just sell vintage items; it serves as a platform to educate the public about the value of vintage fashion and its connection to sustainability. By showcasing curated collections, organizing workshops, and engaging in social media promotions, the event actively works to redefine vintage fashion as a fashion-forward choice, not just a niche or subculture.

The event also creates an inclusive, fun environment where vintage lovers from all backgrounds feel comfortable exploring the world of secondhand fashion. The interactive activities, curated booths, and the presence of public figures help build a community around vintage fashion, making it more approachable for newcomers. By participating in such events, people are exposed to vintage fashion in a non-intimidating setting, which helps reduce the perceived exclusivity of the market. The growing acceptance of vintage fashion in Indonesia, as indicated by Aden, also aligns with a global trend toward sustainable fashion. Vintage items offer an opportunity to break away from the harmful effects of fast fashion, which is known for its unsustainable production and wasteful consumption patterns.

Aden's statement about the growing acceptance of vintage fashion in Indonesia reflects a larger cultural shift towards sustainability and individual expression. Through events like The Bins Culture, vintage fashion is becoming a mainstream cultural trend, breaking down the barriers of exclusivity and niche appeal. By educating the public, showcasing quality items, and creating a fun and inclusive experience, the event plays a pivotal role in transforming vintage fashion from a subculture into a vibrant and sustainable fashion movement in Indonesia.

D. Sustainability Messaging and Cultural Readiness

Sustainability is one of the strongest arguments for vintage fashion, but not all consumers

understand or prioritize it—especially when the broader national discourse on sustainable fashion is minimal. In countries like Japan or the US, there are government- or industry-backed movements that elevate the *reduce-reuse-recycle* concept into the fashion space. In Indonesia, such systemic support is lacking. The concept of sustainability plays a crucial role in vintage fashion but faces several challenges, particularly in markets where sustainable fashion is not yet mainstream or widely understood

> “Sedangkan kalau di Indonesia sendiri kita nggak punya gerakan-gerakan itu terhadap fashion.” (Diego,May 12)
>
> *"In Indonesia, we don’t have those kinds of movements in fashion." (Diego,May 12)*

Mas Diego points out a key challenge: in countries like Japan or the US, there are industry-led movements or government-backed initiatives that support sustainable fashion, promoting reduce-reuse-recycle principles within the fashion industry. In contrast, Indonesia lacks such formal backing and initiatives that elevate sustainable fashion as a mainstream concern. Without institutional support, it is difficult for sustainable practices to gain widespread acceptance or even be considered important by the broader population. This absence of a national dialogue or policy framework for sustainability in fashion makes it more difficult for grassroots movements like The Bins Culture to gain significant traction and reach beyond environmentally-conscious communities.

The lack of government or industry-backed support means that efforts to promote sustainable fashion are often seen as small-scale or niche. This contributes to the cultural perception that vintage or secondhand fashion is alternative rather than part of a larger, socially accepted sustainable movement. The Bins Culture is working to fill this gap, but it faces the challenge of promoting sustainability without the same kind of broad, institutional support seen in other countries. The lack of government or industry-backed support means that efforts to promote sustainable fashion are often seen as small-scale or niche. This contributes to the cultural perception that vintage or secondhand fashion is alternative rather than part of a larger, socially accepted sustainable movement. The Bins Culture is working to fill this gap, but it faces the challenge of promoting sustainability without the same kind of broad, institutional support seen in other countries.

> "Thrifting itself is about reuse... from the 3R concept... it’s really good

for reducing climate pollution..." (Aden,May 11)

"Thrifting itu sendiri kan kita reuse ya... dari konsep 3R itu... bagus banget sih untuk mengurangi adanya polusi iklim..." (Aden,May 11)

Mas Aden highlights how thrifting is inherently tied to the principles of reuse and sustainability. He emphasizes that thrift shopping and vintage fashion are aligned with the 3R concept (Reduce, Reuse, Recycle), which directly contributes to environmental conservation. This grassroots understanding of sustainability is an important foundation for The Bins Culture, which seeks to elevate secondhand fashion as an eco-conscious choice. While Aden recognizes the impact of thrifting on reducing climate pollution, the broader public may not yet fully connect these concepts to the idea of sustainable fashion. This is where events like The Bins Culture can play a pivotal role in educating the public about the environmental benefits of vintage and secondhand clothing, and how these purchases help in reducing waste and limiting the demand for fast fashion, which contributes to global environmental degradation.

"I see it... as a movement... to campaign against fast fashion." (Aden, May 11)

"Aku melihatnya... seperti gerakan... untuk mengkampanyekan mengurangi fast fashion." (Aden,May 11)

Aden recognizes that The Bins Culture is more than just a shopping event—it is an activist movement aimed at challenging fast fashion. This is a strategic approach to positioning vintage fashion not just as an alternative but as an active resistance to the damaging effects of fast fashion. The Bins Culture is helping to campaign for sustainable fashion by promoting secondhand and vintage clothing as viable, eco-friendly alternatives to the mass-production cycles of fast fashion brands. By framing the event as part of a larger movement against fast fashion, The Bins Culture taps into the growing awareness about the negative impact of fast fashion on the environment, workers' rights, and overconsumption. This messaging connects with the younger generation, who are often more environmentally conscious and eager to support movements that advocate for sustainability.

Despite the growing awareness of sustainability, some barriers remain, particularly the cultural stigma surrounding secondhand and vintage items in many cultures, including

Indonesia. Many consumers still associate thrift shopping with poverty or uncleanliness, which can hinder the mainstream adoption of vintage fashion. Many participants are still unfamiliar with the true value and history of vintage fashion. As Tito noted, the event helped him see how stylish secondhand clothing can be, transforming his perspective on vintage fashion. However, for those who have not yet experienced vintage fashion firsthand, there might still be doubts about the quality or value of these items.

Overcoming this stigma requires consistent education and storytelling to show that vintage fashion is not just old, but a culturally rich and sustainable option. By showcasing high-quality, curated collections at events like The Bins Culture, secondhand fashion can be repositioned as fashionable and sustainable, helping to shift these negative perceptions. Another challenge is the pricing perception of vintage fashion. As many vintage items can be rare or in high demand, they can also be expensive compared to fast fashion. This could alienate budget-conscious consumers who might view secondhand clothing as inexpensive but then feel priced out when the items at vintage events are seen as luxury goods.

As highlighted by Diego, while The Bins Culture offers higher-end vintage pieces, it is still crucial to ensure that secondhand clothing remains accessible to a wider audience. Offering a range of prices for different types of vintage items can help make vintage fashion available to more people, regardless of their budget. While there are challenges in promoting sustainable fashion and vintage items in Indonesia,These challenges indicate that while symbolic impact has begun to form, its translation into material impact is still limited, as not all individuals who are exposed to the event adopt vintage consumption behavior. The Bins Culture event has made significant strides in shaping cultural readiness for vintage fashion through grassroots efforts. By emphasizing quality, authenticity, and sustainability, the event fosters a shift in perception and encourages more people to embrace vintage fashion as a stylish, meaningful, and sustainable alternative to fast fashion. Overcoming the cultural stigma, limited understanding, and pricing perceptions will require ongoing education, partnerships, and public campaigns to position vintage fashion as an integral part of the future of fashion.

1. **Marketing Strategy and the Potential Vintage Market**

In the context of vintage fashion, marketing plays a pivotal role in transforming niche consumer interest into a wider movement. Vintage and thrift clothing, often misunderstood as outdated or secondhand, require strategic promotion and storytelling to be recognized for their

value, history, and sustainability. In Indonesia, events like The Bins Culture have become central to this mission by providing a physical platform for buyers and sellers to interact, educate, and build trust.

Event-based marketing is defined as a promotional strategy where brands and businesses engage consumers through direct participation in curated experiences such as pop-up events, festivals, or markets. According to Belch & Belch (2012), event marketing allows a brand to interact directly with its audience in a meaningful and immersive way. This is especially effective for vintage fashion, where the tactile nature of the product, along with the emotional stories attached to each piece, are essential to its appeal. The Bins Culture event serves as a case study in how offline events can stimulate the growth of a niche fashion market. Based on field research, the event generated a gross merchandise value (GMV) of approximately 1 million Rupiah across participating tenants. While this number may seem modest on a macroeconomic level, it reflects significant purchasing activity in a highly specific, curated market. More importantly, vendors reported gaining valuable exposure, customer loyalty, and long-term branding benefits.

A. The Role of Offline Events in Marketing Vintage Fashion

Marketing vintage and thrift fashion presents unique challenges due to its niche appeal, but also immense potential—especially when approached through strategically curated offline events. Unlike conventional e-commerce or fast fashion retail, vintage sellers must build trust, communicate item history, and emphasize authenticity and sustainability. All of these require more than just “selling”—they require storytelling, education, and emotional connection.

"People, when they see the items, can directly ask questions... we can explain... give information that people can't get online." (Diego,May 12)

"Orang tuh kalau lihat barang-barangnya bisa langsung nanya... kita bisa jelasin... kasih informasi-informasi yang orang awam nggak bisa dapet di online." (Diego,May 12)

This quote highlights a core strength of offline events: the ability to build trust and provide direct communication with customers. When shopping online, consumers often have limited interaction with the product and the seller. They may rely on images and descriptions, but there is a lack of personal connection and detailed context. By being able to directly interact with the

products and ask questions, customers feel more secure in their purchase decisions. For vintage fashion, where authenticity and condition are paramount, this face-to-face interaction gives consumers the confidence to buy items they might otherwise hesitate to purchase online. This personalized customer service is one of the key elements that sets offline events like The Bins Culture apart from traditional e-commerce. In the context of vintage fashion, where items are often one-of-a-kind, providing detailed, personalized information about a product's history, value, and authenticity helps differentiate it from fast fashion or generic secondhand clothing. The opportunity to explain the uniqueness and context of the vintage item makes it not just a piece of clothing but a storied, valuable asset, which significantly elevates its perceived worth.

Events like The Bins Culture use event marketing as a platform to fulfill these goals. According to Belch (2012), event marketing is a form of promotion that places a brand or product within an experience that generates awareness, engagement, and loyalty. For the vintage market, offline events are a perfect vehicle to communicate value, build community, and reach targeted demographics.

B. Real Economic Impact and Seller Credibility

From the research data collected during this study, it was found that the total GMV (Gross Merchandise Value) generated solely from the event reached approximately 1 million Rupiah across the participating tenants. This shows that even small-scale events can produce tangible economic outcomes—especially in niche sectors like vintage fashion. Beyond direct income, sellers reported gaining credibility, building brand recognition, and attracting new loyal customers.

> "We started adding things like games, other activities, live interviews... then there was offline auction sales... and it's been getting more successful as time goes by." (Diego,May 12)
>
> *"Mulai masukin kayak game, ada kegiatan-kegiatan lain, ada live interview-nya... terus ada jualan auction offline... ternyata semakin ke sini semakin sukses lah bisa dibilang." (Diego,May 12)*

Thisreflects how The Bins Culture evolved over time to become a more engaging and immersive experience. The inclusion of interactive activities such as games, live interviews, and offline auctions adds layers to the event that make it more than just a marketplace. These activities

encourage consumer engagement beyond mere shopping, making the experience fun, educational, and memorable. This approach is a prime example of how experiential marketing works—customers don't just buy products; they become part of the event itself, which creates a stronger emotional connection to the brand and the products. Vintage fashion often requires storytelling to communicate the value of the items, and The Bins Culture does this effectively by creating experiences where consumers can learn about the history of the items they are buying. Activities like live interviews or auction sales are great ways to make vintage fashion feel more authentic and valuable, helping to shift it from a mere product to a cultural experience. This fosters a community around the vintage market, where people are more likely to return and engage with the sellers in the future.

Offline exposure builds consumer trust much more effectively than anonymous online stores. Buyers can directly interact with the products, verify authenticity, and ask questions—creating confidence and boosting perceived value.

> "Orang tuh kalau lihat barang-barangnya bisa langsung nanya... kita bisa jelasin... kasih informasi-informasi yang orang awam nggak bisa dapet di online." – *Mas Diego*

C. Marketing Perks of Participating in Offline Events

> "Acara ini bukan hanya tentang berbelanja; ini tentang membangun hubungan dengan orang-orang yang memiliki passion terhadap fashion vintage dan keberlanjutan." (Diego,May 12)
>
> *"The event is not just about shopping; it's about building relationships with people who are passionate about vintage fashion and sustainability." (Diego,May 12)*

Diego's statement emphasizes that The Bins Culture is not just a transactional space but an opportunity for building relationships with customers who share a passion for vintage fashion and sustainability. This kind of relationship marketing is key to creating brand loyalty. When consumers feel that they are part of a community rather than just being customers, they are more likely to return and recommend the event to others. Building a community around the shared values of sustainability and individuality in fashion strengthens brand loyalty and encourages word-of-mouth marketing, which is one of the most effective ways to expand a

market, especially in niche sectors like vintage fashion. For vintage fashion, building relationships with consumers is crucial because the market is not just about buying clothes; it's about cultivating a shared appreciation for quality, history, and sustainability. By aligning the event with these values, The Bins Culture encourages consumers to think beyond just the price tag and consider the cultural and environmental impact of their purchases.

> "Event vintage itu cuma sebagai perputaran duit... jadi kegiatan-kegiatan yang harus ditambah itu kegiatan-kegiatan yang mendukung permutaran duit kayak mungkin live auction offline." (Diego,May 12)
>
> *"Vintage events are just for circulation of money... so activities that should be added are those that support the circulation of money, like maybe an offline live auction." (Diego,May 12)*

Diego's quote reflects a practical perspective on how offline events, like The Bins Culture, can be designed to maximize financial success while also enhancing the overall experience for attendees. The phrase "perputaran duit" (circulation of money) refers to the flow of sales and economic activity generated through events like these. In the context of marketing, the main goal of such events is not only to sell products but also to create engagement that leads to higher purchasing activity. Diego suggests that in order for an event to thrive, it must incorporate elements that actively encourage spending and engagement. He emphasizes the importance of including activities that help stimulate financial transactions, such as live auctions. By adding exciting, interactive activities like offline live auctions, The Bins Culture can create an environment where attendees are more likely to participate and spend money, thus increasing the economic impact of the event. this is one of the effort by The Bins Culture to be a win win solution for the seller and for the visitor where the seller can have the maximum profit and exposure and the visitor can experience all of the event

Live auctions are a prime example of interactive activities that stimulate spending. Auctions create an intense, competitive atmosphere where participants feel a sense of urgency to place bids, potentially leading to higher prices and increased sales. Moreover, the scarcity effect of an auction, where items are presented as limited-time offers, can further drive consumer interest and engagement, ultimately

benefiting sellers by pushing rare or high-value vintage pieces to higher selling prices. And other efforts from The Bins Culture for the overall marketing,The Bins Culture provide a platform for organic social media exposure. Attendees are likely to share their experiences, purchases, and the overall event on platforms like Instagram, TikTok, or YouTube. This user-generated content acts as free marketing, helping to build brand awareness and attract new customers.

Incorporating live auctions, social media engagement, and community building into events like The Bins Culture significantly enhances the marketing impact for vintage fashion sellers. Event-based marketing creates an immersive experience that not only boosts sales but also builds trust, brand credibility, and customer loyalty. By using these strategies, sellers can reap long-term benefits, such as increased exposure, repeated purchases, and stronger brand recognition, while also engaging consumers in a meaningful and sustainable fashion movement.

D. Strategic Positioning and Future Market Growth

The Bins Culture has positioned itself as much more than a commercial platform for vintage and secondhand fashion. As the interviews suggest, it serves as a strategic opportunity for brand building, not just for vintage sellers but for the vintage fashion market in general. By emphasizing storytelling, community building, and sustainability, The Bins Culture is tapping into the cultural and ideological trends that are increasingly driving consumer behavior, especially among the urban youth who are concerned with both individuality and sustainability in fashion.

> "I see it... as a movement... to campaign against fast fashion." (Aden,May 11)
>
> *"Aku melihatnya... seperti gerakan... untuk mengkampanyekan mengurangi fast fashion." (Aden,May 11)*

Aden’s perspective on vintage fashion positions it as part of a broader cultural movement against fast fashion. Fast fashion has been widely criticized for its unsustainable

production processes, poor labor practices, and environmental harm. By presenting vintage fashion as an ethical alternative, The Bins Culture aligns itself with the growing global conversation on sustainable consumption. This ideological appeal is crucial for attracting younger consumers who are not just interested in affordable fashion but are also concerned with reducing their environmental impact and embracing individuality through one-of-a-kind clothing pieces.

> *"I was influenced enough to look for items at thrift stores... to be more fashionable at a lower price." (Tito,May 11)*

> *"Aku cukup terinfluensi untuk cari-cari barang di tempat-tempat thrift... biar lebih modis dengan harga lebih murah." (Tito,May 11)*

Tito's statement illustrates the economic appeal of vintage fashion, as well as its growing popularity as a stylish alternative to traditional fast fashion. Vintage shopping allows consumers to express their style without the guilt of contributing to the environmental costs of mass-produced fashion. This dual appeal—affordability and individuality—makes vintage fashion an attractive choice for the conscious consumer, especially among the urban youth who are increasingly turning away from mainstream fashion. The interviews also suggest that the vintage market is expanding, with a broader range of products becoming available at events like The Bins Culture. Mas Diego notes that the event now features not just T-shirts, but also a wide variety of clothing including pants, sweaters, shoes, and even hats.

> "Everything related to fashion... if it's at this event, it's very sustainable." (Diego,May 12)

> *"Segala sesuatu yang berhubungan dengan fashion itu... kalau di event ini ya berkelanjutan banget." (Diego,May 12)*

This expansion of product offerings shows that The Bins Culture is not limited to just a niche sub-market of vintage T-shirts but is helping to broaden the vintage fashion

ecosystem. The diversity of items available at the event demonstrates market growth and the potential for vintage fashion to grow into a comprehensive lifestyle rather than just a passing trend. From casual wear to formal accessories, the event offers a wide range of items that appeal to different tastes, budgets, and lifestyles, signaling that vintage fashion is not just for a specific group of consumers but is becoming a mainstream choice. The inclusion of a broader array of vintage items allows the event to attract a wider consumer base. This diversification encourages first-time buyers who may have only been interested in one category (such as T-shirts) to explore other vintage options, such as shoes or hats. This expansion supports the future growth of the market, as it introduces new consumers to the idea that vintage fashion can meet everyday fashion needs, whether for special occasions or casual wear. The Bins Culture is also a strategic platform for brand building. By participating in these curated experiences, vintage sellers gain not just sales but also visibility, credibility, and customer loyalty—all essential ingredients for long-term market success. The event provides vintage sellers with a chance to showcase their brands to a diverse audience, helping them build recognition within the community. These events act as a marketing tool, offering free advertising and increasing the likelihood of repeat customers and referrals. The personal interaction between sellers and buyers builds a sense of trust and loyalty. When consumers feel that they are supporting independent vendors who share their values of sustainability and individuality, they are more likely to make repeat purchases and advocate for the brand to others, ultimately boosting brand reputation.

While The Bins Culture generates immediate economic activity, it also plants the seeds for long-term market growth by creating lasting relationships with customers and building a strong community around vintage fashion. The event's ability to foster a sense of community and build relationships around shared values (such as sustainability and individuality) makes vintage fashion more than just a product. It becomes part of a broader cultural movement, where values align with consumer behavior, leading to a sustainable and inclusive market. As the vintage market grows, so does the importance of offline events in providing a platform for consumers and sellers to come together, exchange knowledge, and develop long-term consumer relationships. These events also create a sense of belonging for consumers who value authenticity and sustainability, helping to solidify the position of vintage fashion as a long-term trend rather than a passing fad.

The Bins Culture serves as a powerful example of how event-based marketing can contribute to strategic brand-building in the vintage fashion market. Through exposure, product diversification, and community building, the event not only drives sales but also

helps to position vintage fashion as a mainstream movement with ideological appeal. By emphasizing sustainability, individuality, and authenticity, The Bins Culture plays a key role in shaping the future of the vintage market, with the potential for continued growth and expansion through both offline events and strategic marketing efforts.

CHAPTER 4
DISCUSSION

This research aimed to analyze the impacts of The Bins Culture event on thrifting practices, vintage fashion culture, and the development of a contemporary sustainable lifestyle in Indonesia. The discussion is organized into three main parts: first, how The Bins Culture event raises awareness and builds positive perceptions of vintage and thrift clothing; second, the challenges and limitations faced in promoting vintage culture to a wider audience; and third, the strategies and potentials of The Bins Culture as a cultural movement and sustainable fashion platform. In addition, the author will provide suggestions that can serve as references for future research and practical development in the field of event-based fashion promotion.

1.1 Awareness and Perception of Vintage Through The Bins Culture

The study finds that The Bins Culture plays a significant role not only in increasing awareness but also in reconstructing the meaning of vintage and thrift clothing, shifting it from being perceived as "used goods" into a representation of creativity, individuality, and sustainability-driven lifestyle. Many visitors mentioned that their first exposure to vintage fashion came from attending this event, indicating that The Bins Culture functions as an effective platform for experiential promotion. This aligns with Belch (2012), who explained that event marketing builds strong emotional connections by creating direct experiences that strengthen consumer engagement and brand perception. In terms of consumer perception, the event successfully influences how individuals interpret vintage fashion, as participants reported increased appreciation toward the quality, history, and symbolic value of secondhand clothing.

The event's format combining curated vintage booths, live music, games, and auctions creates an immersive environment that allows visitors to experience vintage fashion as something creative, stylish, and valuable rather than outdated or secondhand. This transformation in perspective reflects what Hwang and Griffiths (2017) described about the millennial generation's increasing environmental and ethical awareness, which drives them to seek authenticity and sustainability in consumption. The Bins Culture successfully connects with this mindset by positioning vintage as both an aesthetic choice and a sustainable lifestyle.

Respondents such as Tito and Aden highlighted how their perceptions of thrift fashion changed after attending the event. Initially, they associated secondhand clothing with low quality, but after the event, they began to see it as part of a meaningful culture rooted in individuality and environmental responsibility. This finding aligns with Todeschini et al. (2017), who noted that

millennials' engagement with sustainable fashion is driven by the social and cultural values that accompany it. The Bins Culture, therefore, does not merely promote vintage as a product but reframes it as a value-driven cultural movement connected to self-expression and sustainability.

In addition, the event's presentation supports the idea of eco-conscious communication—an approach where the message of sustainability is embedded through experience rather than instruction. By showing the beauty and craftsmanship of vintage clothing, The Bins Culture enables visitors to form emotional connections with the concept of reuse, which helps build positive perceptions toward sustainable fashion practices. Thus, the event not only raises awareness but also influences attitudes and behaviors toward vintage consumption in a meaningful way.

1.2 Challenges and Limitations in Promoting Vintage Fashion

Although The Bins Culture has proven effective in building awareness, several challenges remain that limit its full potential in promoting vintage fashion on a larger scale. The findings from interviews and observation reveal three main challenges: price perception, cultural stigma, and lack of institutional support. The first challenge concerns the price perception of curated vintage items. Many visitors expect thrift or secondhand items to be inexpensive, but The Bins Culture often features carefully curated collections that can be relatively costly due to rarity, condition, and historical value. Diego, one of the organizers, acknowledged that while affordable options exist, some visitors still find the prices high. This perception gap illustrates what Johansson et al. (2017) describe as the complexity of consumer judgment in evaluating sustainability-related fashion products—consumers often fail to recognize the quality and craftsmanship that justify higher prices. The challenge for The Bins Culture, therefore, lies in communicating the value of vintage fashion effectively, so that audiences see the higher price as a reflection of exclusivity and sustainability rather than expense.

The second challenge is cultural readiness and social stigma. Although younger generations such as millennials and Gen Z are increasingly open to sustainable consumption (Lee, 2014; Hwang & Griffiths, 2017), the perception of secondhand clothing as "dirty," "low-status," or "foreign" still exists among certain groups. As Diego stated, not everyone can easily accept the idea of wearing used clothing. This highlights a cultural barrier where social identity and consumption values remain influenced by the preference for new and branded products. The Bins Culture works to overcome this stigma by presenting vintage fashion in an organized, stylish, and aspirational setting—helping visitors see secondhand items as part of a desirable lifestyle rather than a necessity.

The third limitation involves the lack of institutional and industrial support. Unlike in Western

contexts where sustainability initiatives are backed by corporate and governmental policies, Indonesia's vintage and thrift communities rely heavily on independent and community-driven efforts. As a result, The Bins Culture depends largely on social media promotion and local networks, which, while authentic, restricts the scale of its influence. As Kong and Ko (2017) noted, sustainable fashion initiatives require stronger ecosystem support from industries and policymakers to achieve broader cultural adoption. For The Bins Culture, partnerships with creative economy institutions, fashion schools, and sustainability organizations could enhance both visibility and legitimacy.

In summary, while The Bins Culture successfully creates awareness, the persistence of pricing perception gaps, cultural stigma, and limited institutional recognition presents ongoing challenges to the normalization of vintage culture in Indonesia.

1.3 Strategies and Potentials of The Bins Culture as a Cultural Movement

The Bins Culture employs several creative strategies that distinguish it from traditional fashion events and position it as both a cultural and sustainability-driven platform. The integration of digital marketing, community engagement, and experiential design allows the event to build a distinctive identity in Indonesia's creative scene. On the promotional side, social media—especially Instagram—is central to The Bins Culture's outreach strategy. As explained by Laudon and Traver (2018), digital platforms enable more interactive communication between brands and audiences, bridging physical experiences with online communities. The event uses reels, influencer collaborations, and interactive campaigns to build anticipation and maintain engagement. This online presence ensures that the event's impact extends beyond attendees, spreading awareness to broader audiences who may later become participants or supporters of the vintage movement.

Offline, The Bins Culture integrates live music, raffles, and workshops that transform the event into an interactive learning experience rather than a simple marketplace. Visitors are not only encouraged to shop but also to engage in conversations about sustainability and fashion culture. These activities help establish emotional connections that strengthen loyalty and community belonging—factors emphasized in modern event marketing research (Belch, 2012). From a cultural standpoint, The Bins Culture effectively connects intergenerational audiences. For older visitors, vintage items evoke nostalgia and familiarity; for younger audiences, they represent authenticity and individuality. This intergenerational appeal broadens the event's demographic reach and reinforces its image as a cultural bridge between past and present. Todeschini et al. (2017) highlighted that such blending of values—heritage, creativity, and sustainability—is what drives the

long-term potential of sustainable fashion events.

The potential for The Bins Culture to expand further is substantial. As global awareness of sustainability continues to grow, the event has opportunities to strengthen its role through strategic collaborations, educational programs, and regional expansion. Consistent with Hwang and Griffiths (2017), who noted that consumers increasingly align fashion preferences with social responsibility, The Bins Culture can position itself as a model for sustainable event-based fashion promotion in Indonesia. Through digital innovation and strong community engagement, the event can evolve into a national benchmark for integrating fashion, culture, and environmental consciousness .This research aimed to analyze the influence of The Bins Culture event on promoting vintage and thrift clothing, as well as its role in shaping public perception toward vintage fashion in Indonesia. Using a qualitative descriptive approach, data were collected through interviews with event organizers and visitors, along with direct observations of the event. The findings show that The Bins Culture plays a significant role in increasing awareness and improving public perception of vintage and thrift fashion. The event successfully transforms the image of vintage clothing from something considered old or outdated into a creative, sustainable, and culturally valuable form of expression. Through its combination of curated collections, auctions, live performances, and social media engagement, The Bins Culture serves as an effective experiential platform that allows audiences to engage with vintage fashion both emotionally and intellectually.

The discussion also revealed that the event contributes to the growth of sustainable fashion awareness in Indonesia. Visitors not only learn about vintage aesthetics but also develop a better understanding of eco-conscious consumption—supporting the global movement toward sustainable lifestyles. However, several challenges remain, including consumer perceptions of pricing, social stigma, and limited institutional support. Many visitors still associate vintage fashion with affordability or low status, and the movement largely relies on community-driven efforts rather than systemic backing from the fashion industry or government.

Despite these challenges, The Bins Culture has demonstrated strong potential as a cultural movement. Its creative promotional strategies, active digital presence, and intergenerational appeal make it an important platform for both fashion appreciation and sustainability advocacy. The event bridges the gap between the younger generation’s search for individuality and the older generation’s sense of nostalgia, positioning itself as a meaningful contributor to Indonesia’s creative and sustainable economy.

CHAPTER 5
Conclusion

Overall, The Bins Culture can be understood not merely as an event, but as an emerging cultural and communication platform that plays a strategic role in shaping both the symbolic meaning and material practices of sustainable fashion in Indonesia. Through creative event design, digital communication, and community engagement, it successfully promotes awareness, reshapes perceptions, and builds appreciation for vintage and thrift fashion as symbols of identity, creativity, and environmental responsibility.

Although challenges persist, the event's influence demonstrates the growing relevance of sustainable fashion movements in shaping consumer behavior and cultural values. This indicates that while awareness and perception have significantly improved, behavioral transformation remains partial, highlighting a gap between interest and long-term commitment to vintage culture. With stronger institutional collaboration, consistent communication strategies, and continued research, The Bins Culture and similar initiatives have the potential to become central forces in Indonesia's transition toward a more conscious and creative fashion ecosystem. With stronger ecosystem support and strategic development, the event has the potential to evolve into a key driver in mainstreaming vintage fashion as part of Indonesia's sustainable and creative economy.

A. Recommendations

Based on the findings and limitations above, several recommendations can be made for future practice and research.

1. For Event Organizers : The Bins Culture can further strengthen its role by integrating educational components into its event programs—such as workshops, seminars, and exhibitions on sustainable fashion, upcycling, and responsible consumerism. Collaborations with schools, universities, and environmental organizations could also enhance awareness and expand its audience base.
2. For the Fashion Industry and Government : Institutional support from the creative economy sector, local government, and fashion associations is essential to ensure the continuity and expansion of vintage culture in Indonesia. Policies and campaigns that encourage sustainable fashion practices can help reduce the stigma around secondhand clothing and position it as part of mainstream culture.
3. For Marketers and Entrepreneurs : Businesses involved in vintage and thrift fashion can

learn from The Bins Culture's experiential and digital marketing strategies. Utilizing social media platforms to build storytelling-based campaigns can strengthen emotional engagement and community trust. Emphasizing quality, history, and sustainability over affordability can also help correct misconceptions about price and value.

4. For Future Researchers : Future studies could explore the influence of similar events in other cities or countries to provide comparative perspectives. Quantitative or mixed-methods research could measure the long-term effects of event-based promotion on consumer attitudes and behavior. Additionally, analyzing the role of media representation in normalizing vintage fashion could offer deeper insights into the cultural dynamics of sustainable fashion in Indonesia.

B. Research Limitations

While this study provides valuable insights into the influence of The Bins Culture event, it is not without limitations.

1. Limited Scope of Participants : The research involved a small number of participants consisting mainly of event visitors and organizers. A larger and more diverse sample including fashion industry professionals, sustainability advocates, and policymakers—could provide a broader understanding of the event's wider impact.
2. Time and Event-Based Limitation : Data were collected during a specific event period, which may not represent the overall dynamics of The Bins Culture across different editions or locations. Future research could examine multiple events over time to identify consistent patterns of influence.
3. Qualitative Focus : Since the study employed a qualitative descriptive method, it prioritized depth over measurement. While this approach captured participants' perceptions and experiences effectively, it did not quantify the extent of behavioral change or awareness increase. Incorporating quantitative methods or mixed approaches in future studies could enhance generalizability and provide more measurable insights.
4. External Factors : The influence of external variables—such as media trends, economic conditions, or global fashion movements—was not extensively analyzed. These factors could also contribute to shaping public perception of vintage fashion in Indonesia.

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