

The Role of Creative Industry in Developing Social Economy in Indonesia

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Abstract: *The development of creative industry sector in Indonesia has been started since the past 10 years. However the majority people in Indonesia is still lack of understanding of this subject, the society is still not clearly understand about the full potential of the industry. And there are still a lot of questions regarding this creative industry sector. Those question are will be the things that will be governemtn take care of that in the end the govern create a blueprint for the creative industry sector. This blueprint was done not so different with the one that other countries and organization has been done. Beside of creating the blueprint, governemtn was also done a judicial review that contributed to the creative industry if its reviewd from several perspective, which are valuation based on Gross Domestic Profit (GDP), employment rate, and companies activities.*

Key Words: *Creative Industry, Social Welfare , Economy Development*

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I. Introduction

Introduction to Creative Industries

The idea of creative industries is built upon particular contexts and phenomena in the developed world. Now, developing countries also adopt this idea as a policy instrument. It is still unclear though the extent to which the notion of creative industries can effectively be used in developing countries (Fahmi, 2014). Many countries such as Canada, Singapore, UK, Australia, France, and Germany use this creative sector as an instrument of international relations and soft diplomacy. The facts show that developed countries such as Japan and the newly industrialized countries such as South Korea, Taiwan and Singapore are not known as a country with abundant natural resources. However, industrialized countries can produce any product and services that have competence internationally. In other words, creativity and governance factors have been displacing the position of comparative advantage as an important element in determining the direction of global trade.

The importance of creativity in the economy has become a global issue. (Van de Pol, 2014) analyzed that the creative industries, especially culture-based industries, has an important role not only for the economy but also has an impact on the social aspect as a whole. Studies conducted in the UK showed that the new -new creative industries contribute significantly to employment, gross value added or Gross Value Added (GVA) and exports of services (Department for Culture Media and Sport, 2015). The development process of the creative industries is one of mosy crucial and complicated subjects in a country's policy. As for many other countries, cultures and traditions have been pushed as the primary source of employment and export sector in their economic and financial structure, along with the development process of creative industries in their each region. Creative industries / economies have a crucial economic contribution to the development of finance and economy, since it can strengthen the identity image, produce a positive business enviroment, support all utilization effort in renewable resources, and get a positive impact in the social (Rustiadi, 2012). The following industry will be benefited from all the creative capabilities of their human resource and also the industry's intellectual property that was known as generation of intellectual property. The creative industry is an industry whose focus their activities on the creation and exploitation of intellectual rich products such as art, film, games, fashion design, or creative business-to-business services such as advertising (Murti, 2014).

To be create a development in the creative industries / economy, it is has to involved all the elements including a collaboration activities between various pratitioners that are play an important role in the respective creative industries, which are , government, business praticioners, and scholars (the triple helix). Howkin in 2001 defined the creative industry to include all 15 subsectors, which are architecture, advertising, crafts, arts and antiques, design, film, fashion, music, publishing, performing arts, research and development, toys and games, software, video games, and television and radio. The main focus this project is to build a solid the foundations for this creative industry through all the development of stimulation of sophisticated demand, creative abilities, and strengthening of creative industry players to become more significant crucial players and credible in the creative field globally (MICA Singapore, 2003).

Objective of Studies

The first objective of this research is trying to describing what are the actual developments that was exist in the creative industry in a general contextually in Indonesia, based on internal economy growth. The development that are going to be examined and evaluated are comes from very diverse aspects, such as social welfare, domestic economic performance, etc.

And next is trying to explore all the possible development of fashion and cullinary in Indonesia creative industry. By explored all the possibility hopefully the research result could helps other researcher, policy maker, or creative industry practitioners to be able to maximize their potential effectively in theirs sectors respectively.

Beside ot exploring the development possibilites, the objective are also trying to obtain insights of all the possible opportunities that could be maximized in the fashion and cullinary industry by developing creative economy in Indonesia. All the insight from this research eventually will be used for the blueprint for all the peoples that are have an importance in this field to utilizing all the opportuinites that are exist.

And at last the next objective is to provide further insights into the subject matter that can contribute to the existing body of knowledge especially concerning the development of creative industries in the fashion and cullinary sub-sector.

Significant of Study

This topic study issue is one of the most important topics, not only in Indonesia, but globally, as testified by the number papers, books and international conferences on this subject that have taken place over the last few years. Also the issue has a high profile in public awareness because of a series of magazine articles and television programs. The question of the role creative industry in Indonesia is fundamental to our understanding of the importance of developing creative industry in Indonesia. Therefore it is anticipated that this study would generate a great deal of interest, not only among people that are currently working in the creative industry area, but also among the general public.

This research aimed to find a concrete solutions and explanation to the current Indonesia economy issues by studying the impact and finding the correlation of creative industry in Indonesia. By studying this topic hopefully the research result can be used as based for a creative industry to be more actively support and take action in developing creative economy atmosphere in Indonesia. This is topic are important because it could give an alternative economic development strategy solution for Indonesia. The contributions of this study could be help to create a certain positive decision by national policy maker as well as to business practitioner as well, particularly in creative industry sector.

Second, hopefully the results of this study could assist public communities in developing their creative industry by encouraging their mindset to be able to give contribution in creative industry in Indonesia. And also this study is significant because Indonesian communities may potentially benefit from this new economic development approach that used to be rely on other conservative sector. However, this study does not create a blueprint or a step - by - step guide for Indonesia communities to follow to develop their creative economy.

This study is important for two reasons. First, rural communities in Indonesia would benefit from understanding of the content on the. This is important because it would give Indonesia an alternative economic development strategy. Also, the results will assist communities interested in developing their creative economy by focusing their development efforts on specific characteristics. This study may offer results that differ from those of previous studies that were conducted in other countries.

Second, this study is important because Indonesia may potentially benefit from a new economic development paradigm that relies less on attracting firms through incentive-based strategies and more on developing their economy through attracting people and more specifically, the creative class. Giving rural communities more choices when it comes to economic development may be beneficial.

Limitation of Research

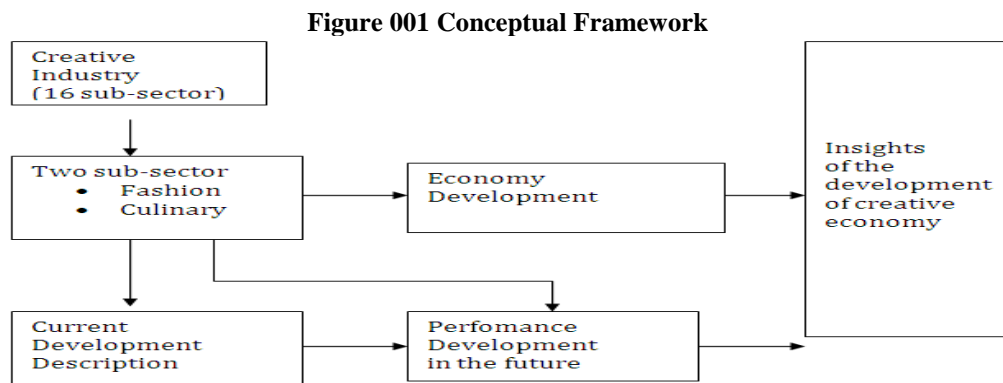
During the research progress there are several problem, issue, and limitation while conducting the research. The focus of this study is on discovering the impact of creative industry especially in fashion and cullinary industries to Indonesia social economy. As we know creative industries is a very broad to discuss, there are 16 creative sub-sectors that are merging under one independent government institution called BEKRAF. Therefore its seems almost impocssible to cover or to conduct the research in all the sectors in the Indonesia creative industries if we reflect on the time and human resource aspects. there are some limitation in human resources, connection, that are narrow down the research. Most part of the research limitation concern methodological considerations. The first limitation is regarding choosing the right respondent to be interviewed and asked about their persepective regarding the topic, eventhough it may seems very simple but asking the permission of the respondent to be interviewed is a quite difficult task. Most of the practiotioners that researcher asked, are ignoring the invitation or rejecting the request due to their business "privacy". Not all respondent are

open to the interviews questions, therefore, the researcher have to find a way to trying asking the similar question from different approach. And also time constraint dictated that this study could only focused on personal interviews, as for other research methods will be not possible due to the longer periods of data collection required.

II. Methodology

Research Method

The following is a research framework in accordance with problem formulation, research objectives, and theoretical studies.

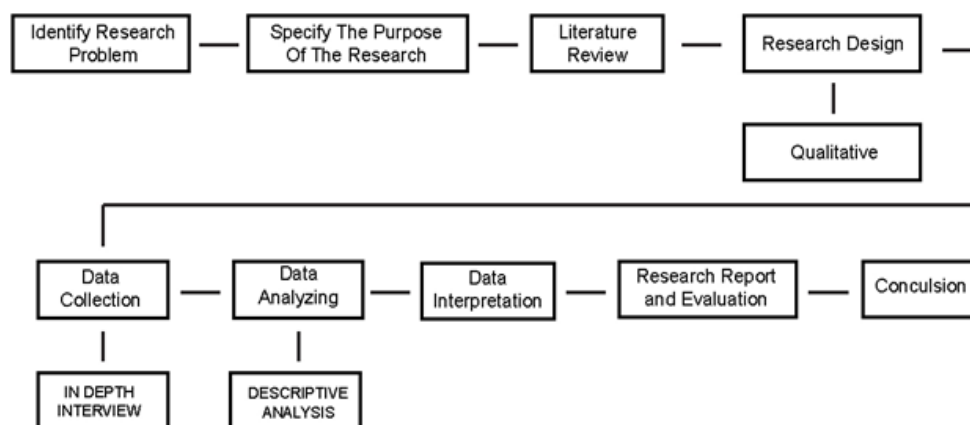


Research design constitutes the blueprint for the collection, measurement, and analysis of data. Research design is the plan and structure of investigation so conceived as to obtain answers to research question. The plan is the overall scheme of program of the research. It includes an outline of what the investigator will do and their operational implications to the final analysis of data (Cooper and Schindler, 2014 : 125).

Method of this research is qualitative. Dawson (2007 : 15-16) explained, qualitative research explore attitudes, behavior and experiences through such methods as interviews or focus groups. It attempt to get an in-depth opinion from participants. As it is attitudes, behavior and experiences which are important, fewer people take part in the research, but the contact with these people tends to last a lot longer. Cooper and Schindler, 2014 : 144) stated, qualitative research includes an array of interpretative techniques which seek to describe, decode, translate, and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world. Qualitative techniques are used at both the data collection and data analysis stages of a research project.

Under the umbrella of qualitative research there are many different methodologies. Creswell (2003 : 15-16) stated, there are the numbers and types of approach in qualitative research, namely: ethnographies, grounded theory, case studies, and phenomenological research. The type of this qualitative research is a case studies. Case studies, in which the researcher explores in depth a program, an event, an activity, a process, or one or more individuals. The cases (s) are bounded by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time.

Figure 002: Research Process Flow Chart



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Data Collection

Data analysis method that will be used in this study will be adopt qualitative data analysis. Creative Industries in a developing context are analyzed through the empirical evidence from the case studies. The method of collection in this study consists of secondary data collection methods and primary data. The consideration of choosing data collection techniques is based on consideration of opportunities and access to obtain data, as well as quality of data that can be accounted for reliability and validity (Ethridge, 2004 : 150) in this case reliability and validity qualitatively.

The method of collecting secondary data is done through literature study, ie by literature study, by studying books, journals, government publication periodically, census data, abstract, data base, and mass media news. Related to the needs of this study, reports issued by the Central Bureau of Statistics (BPS), Bank Indonesia (BI), and the ministries related to the development of creative economy. The primary data collection method was conducted with surveys for SWOT form filling, and in-depth interviews, in this case by personal interviews (Ethridge, 2004 : 152)

In-depth Interview

According to Cooper and Schindler (2014 : 152), interviews are the main data collection techniques in research with a qualitative approach. Interviews vary based on the number of people involved in the interview, the level of structure, the proximity of the interviewer to the participants, and the number of interview frequencies. In this study the number of interviewers is only one, ie researchers. The number of speakers is several people, but they will be interviewed separately individually, so that each resource person can freely argue, and his opinion is purely a personal opinion without being influenced by the opinion of other sources. At the level of the structure of the interview (structured, semi-structured, and not structured), this study was used two levels, which are structured interviews; and semi-structured. Structured interviews were conducted for the need to fill out the "strength" and "weakness" forms of strengths, opportunities, opportunities and threats (SWOT). Semi-structured interviews were conducted for the deepening of the material after finding strategies based on SWOT analysis. The choice in semi-structured interviews is based on the consideration that research questions are initially structured to be more specific; but the interviewer added with follow-up questions to the resource reply, thus yielding the following answers in a more profound and comprehensive manner. Interviews are conducted face-to-face, thus avoiding misunderstandings between the interviewer and the respondents. The number of key respondents are determined purposively based on the consideration of the researcher, ie the person from the creative economy entrepreneurs, especially the fashion and culinary sub-sector, especially the berdomisisli in Jakarta. Table 016 shows the composition of resource persons for in-depth interviews.

Table 001 - Individual In-Depth Interview Resource Person

No	Area of expertise	Name	Number of Respondents
1.	Fashion Industry	Andra Ramadhan (Denim n Reality) Natasya Lee (ATTIRE) Vica Novilia (Love Bonito Indonesia)	3 Peoples
2.	Culinary Industry	Hildjaya Alwi (Pusat Nasi Bakar) Eduard Julian (Yonek Jakarta) Putrie Habibie (Lady Bake Cooking)	3 Peoples
Total			6 Peoples

Observation

According to Sekaran (2003 : 223) observations can be made to people or events, with or without video or audio recording. In this research, the observation is done to the physical situation of each company in fashion and culinary creative industries, especially business location owned by research resource. The output of this observation is in the form of visual photographs and field notes.

Research Instrument

The instrument of this research consists of two kinds, namely the form for filling SWOT, and interview guidelines for in-depth interviews. The form for SWOT filling substantially contains internal aspects (strengths and weaknesses) as well as external aspects (opportunities and threats) of the SWOT. After obtained SWOT analysis result, that is after finding alternative of strategy, hence interview guideline arranged. Interview guidelines will be used as guidelines for in-depth interviews that are semi-structured. How to design the research instrument, as stated by Cooper and Schindler (2014 : 315) outline covers the following stages:

- a. Selecting sources. In this research will be an approach to the secretary of the board of directors and secretary of the board of commissioners to informally ask the willingness of directors and commissioners to be a resource in this research
- b. Prepare material questions. In this study the question material will be prepared for the purposes of SWOT analysis, as well as in-depth interviews based on problem formulation and theoretical studies.

III. Findings

Research Findings Summary

After the information obtained about the informant, therefore the next stage will be discussed regarding the results of research that has become the focus of this study. Especially the one that related with the creative industry and its development in Indonesia. will be. This study will take a looks from the point of view of the creative industries of the perpetrators or industrial practitioners directly through the interview process. It is expected that with the perspective from the informants we will be understand the current conditions that occur in the creative industry sector, and explored the real problems that exist, the needs required and expectations of the business people about the creative industry. Nevertheless, the analysis in this study also involves government policy that will be part of the discussion. Government policy is particularly related to government efforts and government regulations to improve the creative industry in Indonesia. The definition of creative industry has been explored from the informants opinion whichare expected could deepen the understanding and widen the knowledge regarding the creative industry itself. Based on respondents' answers the creative industries have several definitions or features. The definition of creative industry are:

- a. **Involving Creativity**
- b. **Skills proficiency requirement**
- c. **Based on individual talents**
- d. **Uncommon ideas "out of the box" and innovation**
- e. **Industries that have the potential to generate wealth**
- f. **Technology proficiency requirement**

The creative definition involves creativity and skill. Some theoretical definitions also state that creative requires creativity and skill. The definition states that the creative industry begins with individual creativity, skill, talent and the ability to produce prosperity. By definition, the creative industry also exploits intellectual ability. In this definition some examples of creative industries are advertising, architects, arts, antiques, design, fashion design, film and video and more. This is in accordance with the topic of study in the field of fashion and culinary. Although the culinary field is not explicitly described in the definition. In this definition, the main emphasis is the creative process.

After the creative process continues with the production process. With the main input is intellectual capital. This means that the creative industry requires intellectual ability. Similarly, other definitions conveyed by the Department of Culture, Media, and Sports (DCMS) that the creative industry involves creativity, skills, talent and has the potential to generate wealth. The creative industry also exploits intellectual ability. The CCA definition suggests that the creative industry is characterized by commercializing products by packing them with aesthetically, symbolically high, reflecting the creative production tendencies. This definition is quite different from what is described by the informants. In this definition emphasizes the commercialization of products with aesthetic and symbolic packaging.

From the definition can be seen that the requirements of creative industries is creative, innovation and technology. Two creative conditions are already the first and fourth requirements. While technology is a condition that informants delivered at the point 6th. After the analysis there are several requirements of the definition of creative industries that have been appropriate theory and from this study adds the definition that the

creative industry should have an idea that is not common or out of the box. While other terms or definitions are creative, skill, talent, innovative, have the potential to generate wealth and technology savvy. So one additional point that needs to be added in the definition of the creative industry is the idea or idea that is not common or out of the box.

The Weaknesses of the Fashion and Culinary Industry

Besides the opportunities, there are some weaknesses or constraints felt by creative industry players in the field of fashion and culinary. Weaknesses or constraints are submitted by informants. Among others are:

- a. **Capital**
- b. **Infrastructure and systems related to connectivity in Indonesia.**
 - **Economic infrastructure**
 - **Social infrastructure**
 - **Administrative / institutional infrastructure,**
- c. **Immature mindset in the society**
- d. **Indonesia human resources in Indonesia are still not competitive**
- e. **Negative competition among fellow in the culinary entrepreneurs sector is still very high**

IV. Conclusion

Recommendation

From the research made in this previous chapter, I would like to make some recommendations regarding to this topic. These recommendations are I hope will be able to assist all the stakeholders and other researchers to have better understanding on the idea of creative economy. And after completed all the research processes therefore the recommendation that proposed for fashion and culinary industries in this research are first create a network, official community, cooperation and collaboration.

The existence of an official community could bring together investors and peoples who possess the ideas in the creative industries. Network that consist of industry practitioners, academics and government. All three elements are required for the development of advanced creative industries. Collaboration is needed to support the business continuity of the creative industry. The form of collaboration when it comes to fashion is with photographer, programmer, advertising media, traditional industry.

Second is the education regulation needed to develop the quality of human resources in Indonesia. Educational issues are important because by raising the level of education eventually will increase the quality of Indonesian human resources in the market as well. Training and standardization in all elements of human resources.

Third is Training which is one of the main requirements to improve the skills and knowledge of human resources, especially in culinary industry. Then standardization is needed because there is still gap between the needs of the labor market with the output produced by educational institutions. the sectors need to put in place a work programme so that they fully understand the labour market dynamics which impact upon retention, both for individual firms (the factors which prompt people to leave for other companies) and for the industry (the factors which prompt people to leave the media and creative sectors

Fourth is to facilitate the entry of materials from abroad or trying to improve the domestic materials and clothing production quality by cooperate domestically and abroad to develop this creative industry and also create a clear legal umbrella as an executing agency, developer and monitoring of the implementation process of programs related to the creative industry.

Fifth is the handling of legislation and taxation. The issue of legislation and taxation is a related to government bureaucracy. All the creative industry practitioners are very keen to see government intervention to facilitate all issues regarding permission and also permits submission. There has been an indication that applying for permission to the government is too time-consuming. Sixth is to provide the right financial support to creative industry practitioner, to be help them explore more of their creative endeavors, and create more products that suit the market demand. Financial support can be given to newly started creative industry players and creative industries that already established with the aim of developing or expanding the business. So far the government has also provided credit facilities to entrepreneurs.

In this study conducted benchmarking with neighboring countries such as Singapore, Malaysia and Australia. Some of the inputs provided by informants related to the development of creative industries are open minded culture and clear regulation. As for the regulation Singapore is one of the country that we must look up into since they are able to exploit the potential of natural and human resources. Besides, Singapore has clarity in the regulations applied. This allows investors or business actors to be not hesitate to invest or open a business there because the rules and regulations there are enforced clearly and transparent. Singapore is a very open country with all the creativity, legal assurance, business technology, infrastructure and connectivity. It is a requirement condition to develop the creative industry. The Singapore government provides tight control on the

market activities. One of the main differences between Indonesia and Singapore is related to the role of government. In Singapore the government tightly controls the market. Although Singapore has a open trade economy regulation, the government is take control of the regulations to protecting domestic entrepreneurs and ensuring the stability domestic economy. The Indonesia government should become more active in supporting the development of the all the creative economy endavour especially fashion and culinary industries, by producing policies and regulations that are more fair, transparent, and less political. High appreciation of human resource capability.

One of the differences between Indonesia and Australia is related to a culture that high appreciates human resource capability. One form of appreciation is to provide suitable salary or high salary to employees or workers. Senior and junior relation culture. Different cultures between Indonesia and Australia are senior willingness to guide and guide the junior. This is felt in the culinary industry, where juniors are mentored and directed to grow and move forward together. While in Indonesia culture is still adapt a hierarchy system. The Senior applies like a supervisor who has to be respected and does not provide an opportunity in guiding the junior forward. However this reccomendation will be such a waste without any public involvement in developing their creative industries within.

As we know before Indonesian society are often can be the most difficult people to satisfy. They are known to be very critical of their local products, but tend to have high appreciatiation for international products. Thus, the Indonesian public needs to show faith in, and support their local products and services. As an Indonesian we should be more patriotic sand embrace our local products and services. And also help Actively in socialization process of the importance of the creative industry for Indonesia, both in terms of national economy and other things to the public. Public support will help this sector to expand significantly and eventually the Indonesia public will gained trust of local products will help the development in global markets and domestic market as well.

Scope for Future Research

As for future research, there still several thing that could be improven from this research. First, trying to do the study by the other approach. In the current study the researcher using a qualitative method as it is more efficient, however the this topic research is something that could not be analyzed from one perspective only, different approaches also have to be applied to gained comprehensive data regarding to this topic, and the mixed methods is highly recommended in order to gain quality research findings. Therefore a new approach is needed in the future research.

The second thing that could be improven is asking goverment involvement in the future study. In this study the researcher is find a difficulty in getting the perspective from the goverment which are needed as they are the one that have a power to create regulations and also policies to support the industries within. And trying connects all the future research results with other established models or theories from other fields like marketing, economy, and management in order to create a solid understanding for to concept of the creative economy.

To be evolve effectively, the new concept like this creative industry requires an intense relationship between the government, market players, and stakeholders. This relationship will allows each side to be more understand each other better, and eventually they could make the planned the future of this creative industry altogether, and plan a quality service and product that is attractive to the market. The full support of locals aspect will be give a strong foundation contrutibution for the products to be able to market globally.

V. Research Conclusion

The results show that informants who are fashion and culinary practitioners can formulate the meaning of the creative industry. According to informants creative industry is involved all the aspects of creativity, skills oriented, individual talents, based on unusual "out of the box" ideas, and innovation, an industry that has the potential to generate wealth, and lastly involves technology. The definition of an unconventional idea, out of the box is an additional definition that enriches the definition of the creative industry. The condition of the creative industry conveyed from the results of research that was related to the definitions conveyed in theory as well as in other literature review.

The definition of creative industry from the results of this study is not much different from the study of existing theories. Theoretical definition is creatives Industries as those industries which have their origin in individual creativity, skill & talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This includes: advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television & radio.

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