

HARNESSING THE DEVELOPMENT PROCESS OF [LOCAL] CREATIVE CULTURE TOWARD [GLOBAL] CREATIVE INDUSTRIES

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ABSTRACT

Creative culture is a real-life performance-based potential to development of the city and people of Bandung. Nonetheless, creative culture has never been realized and comprehended as valuable city asset. Meanwhile, many cities all over the world are using creative culture for their redevelopment or revitalization programmes. This strategy has been used to promote the identity of cities, to market cities internationally and, in particular, to boost the economic development of cities. Recent recognition of the economic value of creative culture and the competitive advantage of cities has led to consideration to the development of creative industries for the future of Bandung. This paper argues that creative culture is in fact closely related to the historical and socio-economic reality of the society, and in order to explore creative culture, new ways of thinking, learning and doing should be promoted. For the adaptations to change in work environment, it is proposed that issues of creativity, innovation and creative organisation needs to be socialized to and be acquainted by all stakeholders. As for the promotion of creative industries, some strategic concrete actions of the government are discussed.

Keywords: *creative culture; creative industries; creative organisation; creativity; innovation.*

Creative culture is a live performance to the development of the city and the people of Bandung; nevertheless creative culture has never been realised and comprehended as valuable city assets. It is not the time anymore to negate its existence and to let it develop naturally and spontaneously.

Referring to the definition adopted in conferences and international forums such as the International Forum on Creative Industries and the UNCTAD High-Level Panel on Creative Industries and Development (Brazil, 2004), creative industries are understood as the recording industry, music, performing arts, film and video, publishing, software and computer services, photography, art and antiquities, radio, television and broadcasting industries, advertising, crafts, architecture, design, designer fashion, interactive leisure software, cultural heritage and tourism.¹

Creative industries deal with products of creativity, skill and talents of individuals that generates job and wealth through intellectual property rights.² There remains much debate about the difference between creative industries and cultural industries or the entertainment industry, because its products are obviously almost similar. It seems that the exploitation of intellectual property rights and economic value of the products are what differentiate one to another. Most products of creative industries are in fact desired by the users but they are not actually or necessarily needed. The products created are driven by passion and dreams and not by physical demands. The process of production and its results are intended as nourishment for the mind and not for practical needs. Visual art, theater, music performances, literature, broadcasting, architecture, and new media art are all intellectual products.

In recent years the contribution of creative industries in the UK, Canada, USA, Australia and New Zealand in sustaining the growth momentum of economies is increasingly being recognized. In 2000 the sector was worth 7.9% of UK's GDP and had achieved average annual growth of 9.0% between 1997 and 2000, in comparison with 2.8% for the whole economy. In New Zealand the creative industries are estimated to account for 3.1% of New Zealand's GDP and 3.6% of employment. Australian creative industries accounted for 3.3% of GDP in 1999-2000 and brought 3.3% of total employment. The sector is identified as one of the key elements to economic transformation because of its potential for growth and its ability to improve productivity across other sectors within the economy.

Creative industries bring together cultural and artistic creativity with the production of goods. While creative industries have significant growth potential for the economy, the application of creativity and innovation in these industries will bring a transformative effect on other sectors of the economy. The symbolic value of creative industries has significant implications for the image of the city, tourism and inward investment. They also help redefine the city's future as a place of innovation, diversity and investment, as well as serve as a model for the transformation of the city.

Many cities all over the world are increasingly using creative culture for their redevelopment or revitalization programs. This strategy has been used to promote the identity of cities, to market cities internationally and, in particular, to boost the economic development of cities experiencing industrial decline. So was the case of Bilbao in Spain with the Guggenheim Museum project which became a cultural masterpiece of international fame. Singapore implemented a similar strategy, branding the city by building The Esplanade, a new cultural complex for the performing arts. To create a new business climate more municipalities turned to marketing their cities as centre of creative culture. Current trends indicate that creativity will play an increasingly important role in the future of cities. This has ever been more important with the growth of computer software, media, consumer product industries, which gave priority to design innovation and access to the latest trends.

As the people of Jakarta get richer and higher educated, they spend more of their income on creative culture, and Bandung becomes the favourite place for bringing about creative and cultural activities. This situation will no doubt leverage the position of Bandung to the development of a creative city. But as the city of Bandung develops creative culture for economic growth and the making of places, it will soon encounter obstacles which need strategic policy and concrete actions to confront them with.

EXPLORING CREATIVE INDUSTRIES

The emergence of creative culture can not be isolated from the ideological values of society, and can not also be claimed as merely a manifestation of freedom in the fantasy of individuals in society. Creative culture in Bandung is in fact closely related to the historical and socio-economic reality of its society, although recent development of creative culture signifies that its activities are under strong influence of the expansion of global capitalism. Exploring creative culture that has not been practised in the tradition and local context is identical to the exploration of a new reality to the society.

Bandung has a wide variety of traditional local culture such as handicrafts, wayang golek, angklung; art and musical performances; contemporary art, fashion and architectural heritage, which has shown the creativity of its people and of the city. Out of this existing local culture – by developing a more complex organization of production and new working ethics– could eventually emerge the prospective creative industries. As creative industries bring together cultural and artistic creativity and the production of goods, they will flourish in a working environment where creativity is not only found in its product but also in organizing the process

of its production. As is the case with businesses, the success of creative culture to develop into creative industries will depend on creativity. Creativity is indeed the driving factor of creative businesses and organizations, and to the individuals who direct and propel them.

In contemporary use, creativity in production is often related to economic production –the experimentation and imagination of a talented individual that leads to the development of new products and services. But the creativity needed in creative industries is not exclusively driven by economic incentives or about talented individuals, but also about the process that involves actors, knowledge, network and technology. When creativity is not considered as an incidental action but as an inherent trait in any activities of the organization, it will be continuously upgraded until the creativity is not targeted as an achievement but becomes the process to be carried out. Creativity being explored has to be manifested in various ways in the organizational context, where related issues involved are: the development of skills, organizational cultures, and the optimum condition for creativity³.

In the organizational context, being creative in oneself will bring no value at all. Creativity does indeed bring value when it could offer novelty and benefit to the market. In the organization of production, creativity emerges in innovation, management, entrepreneurship, decision-making, corporate culture, control, new product development, problem-solving and organizational changes⁴. When creativity becomes more worthy to the creator, so does innovation to the organization. Innovation is then the most important factor in the creative organisation and it might be understood as a process transforming ideas into products or services. For a long time, innovation in production was focused almost exclusively on technological aspects, whereas the innovation process is actually in central position. Usually individuals and not the organisation are those who are understood as the key actors for innovations that bring about change, however organizational culture reflects the assumptions and preferences that guide individual behaviour. To obtain commitment to innovation and creativity, an individual's values and the organization's cultural norms must be compatible.

Products of creative industries are in fact the result of collective innovation of a great number of participants that differ from one another but are interconnected by a production organization. A certain industry will not be claimed as a creative industry just because its commodities are creative products. The one that will determine it is when the management of production is creative. American cultural sociologist Peterson indicated the importance of this organizational aspect of production process by underlining that the organization of producing a product will influence the content of the product. In developing creative industries, a creative organisation is inevitably so that new and marketable products and services are continuously developing in a way that makes business sense and can survive. Creative organisations operate in a process that creates clear and significant advantages. Whether or not the production will capitalize on these advantages will hinge on the creativity of individuals that the organisation can bring about. The individuals in a creative organisation must take personal initiatives and make constant links to other subjects and outside organisations. Everyone in the organisation should have the motivation of being successful and explore all possibilities with constructive ideas and alternatives. Besides creative ideas and innovation, the production process will also be determined by the condition where ideas might be mobilized. These can be translated as market, social institution or individual taste.

What are the opportunities and preconditions of creative industries to develop in Bandung and to what extent are the local creative potentials appropriate and supportive to the development of creative industries?

SUPPORTING CREATIVE INDUSTRIES

Creative industries are businesses that work inclusively at global scale and involve multi/trans-national networking in capital investment and skilled workers. The determinant of its future success is the creativity of those who run the businesses. Human ingenuity, desires, motivations, imagination and creativity are replacing location, natural resources and market access. Creative industries in a sense bring a humanistic dimension since it drives the realization of a creative nation, society and civilization. Any product being creatively manufactured by other nations will challenge one's creativity to be more innovative, better, cheaper, quicker and so on.

Action-oriented strategy

In the attempt to develop local creative culture toward global creative industries, the government has to facilitate significant institutional setups. The first institution is the one that has the responsibility of promotional function. The second, complementary to the first one, has an advocacy function. Both institutions need to devise a comprehensive grand strategy followed by concrete actions in promoting and facilitating the development of creative industries. These institutions may be found in either informal coordinating organizations or formal institutions that serve to engage various constituents in a productive dialogue, so as to achieve consensus over strategy. The United Kingdom could be one useful model for reference. The UK has Creative Business Network as a promotional agency with a well-defined mission, which is set up as a joint venture between government and the business sector. Whatever the institution being organized, clear leadership has to be displayed. An important mark of that leadership is to have a clear vision and strategy, and an actionable plan.

Since creative industries comprise a wide array of products and subjects, the formulation of strategy should strengthen the capacity of each respective industry so as to help promote them as a whole. Any initiative to promote creative industries should be made concrete in the form of several events and activities. A regular major conference can be organized as an event to draw together all stakeholders and the wider community. As Bandung is well-known for: music and art performances, architectural heritage, apparel, fashion throughout Southeast Asia, the conference might be developed as the representative event for sustainable and recognisable creative industries in the Southeast Asia region. The fact that Bandung has historically held a major international conference for Asia-African countries will be an advantage.

In addition to conferences, the municipality of Bandung needs to develop showcase projects. These do not have to be created anew; instead they can be projected upon existing projects such as the Bandung High Technology Valley or the Redevelopment of Historic Braga District. So far, Braga's heritage value has not been leveraged upon by making it more attractive from a dilapidated shopping arcade and allocating creative activities. Apart from recent occasional events being organized, there are no public activities in the area, thus further detaching the relationship between creative activities and its community at local or city scale. The entrepreneurs interested in redeveloping the area experience lack of support in the development and outreach of creative culture. For the sake of its future development the Braga District should establish itself as an anchor point of creative activities, which could then be supported and elaborated by other districts. Once Braga district successfully achieves to set-up a major agglomeration of small and medium enterprises of creative industries, there will be great potential to promote it as the icon of high-quality Bandung design, architecture and advertising.

A strategic and pragmatic way to develop the creative district of Braga is by urban redevelopment programs that accommodate residential and commercial activities, as well as

opportunities for communal and social activities to the settlements surrounding the commercial strips⁵. The project could benefit the district in term of profit for investors, in employment, and quality of life resulting from improved spatial quality of housing, commercial and creative facilities. Statutory boards similar to the Urban Redevelopment Authority in Singapore will be required for realization of the project. Since it will take years to be realized, other showcase projects with more immediate results should also be developed.

The next potential action oriented strategy to be promoted is to encourage the current flourishing fashion retail establishments in Dago street and Riau street to become renowned fashion establishments at the national level. There is much motivation and drive among businesspeople to promote Factory Outlets in the area, and this should be leveraged upon by a more strategic development and promotional plan for the fashion and creative industries. The participation of fashion industries in this project might not only be in the public interest but also an important financial interest. Fashion designers should be extensively engaged in training programs to support fashion industries, and more events involving designers and design community should be organised. A series of workshops might stimulate further participation of the business community.

Another prospective showcase project is to build upon the entertainment and music-performance facilities to a more sophisticated level, making it as a unique identity of Bandung. In the meantime, the emergence of restaurants, cafes and music performances that are sporadic and irrespectively clustered in activities and places, has already been making tremendous contributions to Bandung's cultural activities. Nevertheless it is not yet profitably explored and mature as a truly legitimate territorial standing, and much less in the wider regional and global scene. It is not yet thoroughly organized and managed as a significant attraction of Bandung. A capacity building program including training in event administration, marketing and management for the organizers as well as an institution building program cased on a communal system should be organised to strengthen solidarity and to develop common commercial interest. The Tourism Board should be involved in an appropriate program to bring tourists to Bandung.

Many creative activities in Bandung are being organised by individual sectors on their own but the diverse activities need to be coordinated and sustained in order to get a cumulative impact. Every district could initiate different activities and reinforce its unique character but all of those different districts should be coordinated not to be in conflict with each other. To develop them toward creative industries needs an organizing body that will act as the focal point to lead and coordinate initiatives of regular programs and events. The promotional programs of creative culture should also be integrated with local community development, environmental improvement, heritage promotion, culture and youth development, so as to generate grassroots backing, opportunities for artists, designers, performers, and other creative talents, especially individual and small group actors. The organizing body might administer recruitment of small-scale jobs that are required by the business sector. A program of local tour for tourists will offer opportunities for small projects employing the creative of creative culture.

Networking

Most dynamic creative industries all over the world are engaged in building international networks for creative partnerships with one another, such as joint ventures, strategic alliances, co-productions, and so on. These networking efforts reflect the synergies that can be obtained by bringing together unique combinations of talents, skills, and ideas from different creative capacities. The acceleration of innovation in Silicon Valley, as an example, was due to the network style of operating where different companies within a relatively small area worked simultaneously on innovative products and services. Many major cities around the world are developing creative industries by attracting companies and stimulating the creation of new companies. Industry clusters are being created to support the birth and growth of innovative

enterprises by capitalizing on research and educational institutions. Singapore has allocated enormous resources to the One North project dubbed Biopolis, which will be the epicenter of biomedical research activities, and Fusionpolis, which is currently being built as the regional center for ICT and media research activities.

The challenge for Bandung to attract more people to come and do business in the city is thus to create an open environment in which creativity and competition are given fair play, and where new connections are constantly made. The city can encourage creative interaction by creating meeting places. A twenty-four-hour environment creates a vital center by promoting interaction, accessibility, and creativity that the creative industries depend on. Vital centers are typically filled with the kinds of places conducive for meetings as well as chance encounters – places to eat and drink, conference and meeting facilities, creation space and facilities, parks and plazas, business service centers. Organizations of activities such as conferences and seminars will provide reason and context for meeting between people and organizations. A creative environment requires places where people live, work and play throughout the day and night.

A city needs to adapt to changing situations in order to survive. Given the highly competitive market for creative products and services, small businesses and aspiring entrepreneurs need business skills as well as information on how to develop them in order to succeed. While Bandung has no shortage of locally-based creative talent, many creative individuals and enterprises need help with marketing and getting access to a larger audience. From this perspective, local organizations need reinforcement by global networking, which promote openness to trade and direct foreign investment, uphold property values and sustain institutions that contribute to the efficient functioning of markets. In London, for example, there are 300 organisations offering business support to fashion industries where young designers can get access to advice about finance and marketing through their websites. It seems clear that creative industries need advice from people with experience on their sectors.

Creative Knowledge Education

Human capacity to create value on the basis of new concepts and ideas, as well as making use of technology applications, is defined as the major force behind the growth of prosperity. Design makes an important contribution to the development of products and physical appearance. If industries are no longer able to achieve a technological position ahead of the competitors, design can create a distinctive and competitive advantage at local, regional or international markets. The development of creative industries fuels the need for talented people or artists with great ideas as well as investors or managers who are able to appreciate art and creative ideas in order to convert them into commercial schemes. In Indonesia there is no lack of bright graduates who can combine capital, good management and state-of-the-art technology with dazzling stock market shows. There is an obvious tendency of higher education to breed more entrepreneurs and MBA-degree holders. But we are still short of business talents with good artistic taste who are able to produce commercially sound cultural products. The education system has failed to produce a sufficient supply of either great artists or artistic managers. Up to now not many efforts have been devoted to the creative knowledge education. Unsuccessful education is actually responsible for the current shortage of talents.

The development of creative education, of course, should not only be about nurturing talents. The development of a creative community as the decisive factor for flourishing creative industries also needs strategic policy. Richard Florida's work suggests that an open society will be a prosperous society. A society that is intolerant, afraid of change and uncomfortable with diversity will be a less creative society. The government can nurture creative culture by fostering a society that is open to new trends and talent, with a tolerant attitude to different values and life-choices. Moreover, promoting creative culture is not just an educational issue, but a wider social policy issue is also at play. Hong Kong was ranked high of international competitiveness by the business community because individual freedom was well protected

and market institutions were developed and effectively regulated. The protection of intellectual property rights is essential in nurturing a creative culture. Local attributes need to be reinforced by national policies, which promote openness to trade and direct foreign investment, uphold property, including intellectual property rights. The American government, for example, has not subsidised Hollywood movies but facilitates movie export, open overseas markets and combat piracy. Only when we take creative culture seriously can we have a real chance for prosperous creative industries.

The multimedia industry represents one of the fastest growing sectors of the economy. This trend has been strengthened by the increase of lifestyle changes, where people have made decisions to work on media-related business. Strategic actions should be undertaken to nurture young creative talents in this sector. There must be attempts to reform education system in order for creativity among youths is to be stimulated, and professionals who are creative in mid-career need to be trained. The development of creative industries as an impact of the globalisation process brings about new insight of art production and the education of art and design. For the sake of a long-term foundation, the education system should be structured to encourage creative thinking among all students. Universities are living up to the challenge by teaching creativity and entrepreneurship. More needs to be done to build on this strength. One viable step is such an industrial incubator to make the transition from school to industry for developing the next generation of leaders in creative culture.

CLOSING REMARKS: BANDUNG, THE VIBRANT CITY

So far creative cultural activities in Bandung have always been dependent to government subsidy and public funding. It has never been a determinant to the urban economy or urban development and never been consciously related to the uniqueness and spirit of a place. To what extent might the city of Bandung develop creative culture for economic growth and the making of places depends on political will, leadership, vision and imagination of the city itself. Creative culture could be regarded as the software of the city. The government has to facilitate the synergy between cultural public-funded enterprises and commercial enterprises, while the municipality must promote an active life of cultural diversity in the city.

As the municipality of Bandung sets about to develop creative industries, they will soon encounter obstacles whereas contemporary culture is not up to public demand, and the talent for creative industries is still lacking. The contemporary cultural scene in Bandung as the foundation for creative industries still needs irresistible progress. The government should put it as a priority to cultivate a thriving cultural sector.

Any city can build up a creative environment but three elements of creative capital are significant and important: talent, network, and innovation⁶. The combination of these elements will enable people and organisations to be creative – to develop, to meet, and to discover. The most basic capital of creative industries is the talent. The city should start out with the provision of good educational facilities so that the city itself can produce talent. The next step to be undertaken is to set up facilities that challenge specific talent to specialise in something and to acquire expertise, such as the establishment of research institutes and top-level training facilities in the city. Companies that offer creative work or opportunities for young professionals to work on innovative projects are just as important. The municipality can consider starting up from a very small budget to large-scale projects or support innovative initiatives that will challenge and attract talent to come and stay in Bandung. This will offer a platform for individuals and small organisations to discover and develop new applications, and make sure that many people meet each other in the process. Educational facilities, music and art performance schools, all kind of courses and opportunities for people to take part in the creative culture need to be established and endorsed because it is absolutely vital as a way of defining the cultural capital.

NOTES

1. This definition was adopted by the Creative Industries Task Force and used in the first UK national mapping exercise in 1998. The categories were classified conforming to the actual situation and business development in the UK, and hence not necessarily applicable to other countries.
2. The United Kingdom's Creative Industries Task Force, 1998.
3. Economic and Social Research Council, Polaris House, <http://www.esrc.ac.uk>.
4. <http://www.new-paradigm.co.uk/creativity-emergent.htm>
5. Creative industries have been used as a key element in urban redevelopment in many major cities such as Milan, Lille, Manchester, Amsterdam, Singapore, etc. Milan developed the 'citta della moda e del design', while Lille invested in the development of a multimedia and broadcasting centre.
6. Franke, Simon and Verhagen, Evert, *Creativity and The City*, p.94

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