

COLLABORATIVE INNOVATION

A Creative Industry
Innovation Ecosystem and
Architecture as Infrastructure
to Develop Creative Cities



YUWONO IMANTO
HARI SUNGKARI
JOSEF PRIJOTOMO

COLLABORATIVE INNOVATION

”

“As an Indonesian-owned company that has been crowned two times by SWA magazine as ‘The Most Creative Company in Indonesia’, Propan Raya possesses a great commitment and concern towards the environment, society, and culture. This is materialized through its efforts to have the nation’s architecture called “Nusantara Architecture” be recognized as well as to support the development of Indonesian tourism and creative cities. The publication of the book COLLABORATIVE INNOVATION shows the seriousness of Propan Raya to support Indonesia’s tourism and creative economy advancements.”

Kris Adidarma, M.Sc.

CEO PT Propan Raya

”



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**YUWONO IMANTO
HARI SUNGKARI
JOSEF PRIJOTOMO**

PREFACE:

TRIAWAN MUNAF | ARIEF YAHYA | HENDRA ADIDARMA

COLLABORATIVE INNOVATION

A Creative Industry Innovation Ecosystem and Architecture
as Infrastructure to Develop Creative Cities

@PT Swasembada Media Bisnis

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TABLE OF CONTENTS

COLLABORATIVE INNOVATION

TABLE OF CONTENT	V
PREFACE	
Triawan Munaf.....	ix
Arief Yahya	xi
Hendra Adidarma.....	xv
INTRODUCTION BY THE AUTHOR	xix
TESTIMONIALS	xxv
PROLOG	1

PART ONE: CREATIVE ECONOMY

CHAPTER I	
EVOLUTION OF THE CONCEPT OF CREATIVE ECONOMIES	9
Creativity Based Future Economy	9
Creative Economy Developments in Developed and Developing Countries.....	12
Creative Industry	16
CHAPTER II	
CREATIVE CITIES	23
The Trend to Transform Cities to Respond to Challenges	23
A City as a Place to Orchestrate the Innovation Process.....	26
City Cultural Resources	27

Why Are Creative Cities Needed?.....	29
The Important Role of the Creative Class.....	32
Cities Which Fail and Succeed	33
Creative Cities and the Role of the Government	35
Mapping Creative City Potentials	37
Future Indonesian Creative Cities.....	41
A Model from the SXSW Event in Austin.....	42
The Next Agenda in Developing Creative Cities.....	44
Box: Indonesia Creative Cities Network (ICCN).....	47
Box: UNESCO Creative Cities Network (UCCN).....	50

PART TWO: INNOVATION AND CREATIVE COLLABORATION

CHAPTER III

INNOVATION	55
From Closed Innovation to Open Innovation	56
Innovation Ecosystem: From a Double Helix to a Quadruple Helix.....	59

CHAPTER IV

STRATEGIC ENTREPRENEURSHIP AND COLLABORATIVE INNOVATION.....	65
Strategic Entrepreneurship.....	65
Collaborative Innovation.....	68
Integration between Strategic Entrepreneurship and Collaborative Innovation.....	70

CHAPTER V

CREATIVE INDUSTRY INNOVATION ECOSYSTEM MODEL	75
Variables in the Creative Industry Innovation Ecosystem	75
Interrelatedness between Variables in the Creative Industry Innovation Ecosystem Model.....	78

Implication of the Creative Industry Innovation Ecosystem Model	87
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**PART THREE: NUSANTARA ARCHITECTURE AND INDONESIA'S
CREATIVE CITY IDENTITY**

CHAPTER VI	
ARCHITECTURE AND CREATIVE CITIES.....	95
The Role of Nusantara Architecture Designs for Indonesian Tourism	97
From a Global Phenomenon towards Creative Cities	99
Architecture as a City's Identity	101
Iconic Architecture and the Revival of Creative Cities	104

CHAPTER VII	
MAKING THE NUSANTARA ARCHITECTURE RELEVANT	109
Traditional, Vernacular, and Nusantara Architecture	110
Four Basic Understandings of the Nusantara Architecture	111
Unity in Diversity in the Nusantara Architecture	113
Today's Nusantara Architecture	114
Globalizing Locality	116
Nusantara-Based Regionalism.....	119
Nusantara Regionalism and Indonesia's Architectural Development.....	120
Collaboration of the Nusantara Architecture and Creative Cities	121
Architecture as a Differentiator	123

**PART FOUR: CASE STUDIES OF CREATIVE REGENCIES/
CITIES IN INDONESIA**

CHAPTER VIII	
BANDUNG, THE WORLD CREATIVE CITY OF DESIGN	127
The Struggle to Become a World Creative City	130

Proof as a Design City.....	134
Building a Creative Economy Center.....	139
From Architecture to the Tourism Industry.....	143
Community-Based Tourism.....	148
Multiplier Effect Which Develops Other Sectors.....	158
Replicating Creative Cities Throughout West Java.....	158
Box: Bandung Creative Hub.....	160
CHAPTER IX	
DENPASAR, THE CITY OF CULTURE.....	163
The Creative Nature of Balinese People.....	163
Denpasar as a Priority City and the Heart of Bali.....	165
Supporting Cultural Tourism.....	166
Building Creative Spaces.....	171
Encouraging a Creative City Movement.....	175
Design and Cultural Creativity.....	180
Viewing Culture through its Architecture.....	182
Culture Festivals in Denpasar.....	187
Box: Rumah Sanur.....	190
CHAPTER X BANYUWANGI, THE CITY OF FESTIVALS.....	
Airport Becomes the Primary Key.....	193
Metamorphosis to Become a Festival City.....	195
Community-Based Festival.....	200
Empower Architects.....	206
Raise Banyuwangi’s Identity.....	209
Raise Banyuwangi’s Identity.....	214
Banyuwangi 4.0.....	218
Box: Festival Brings Banyuwangi Worldwide.....	222
EPILOG.....	227
REFERENCES.....	245
INDEX.....	256

Preface

Triawan Munaf

Head of the Creative Economy
Agency of the Republic of Indonesia
2014-2019



A city is the growth center of a region. City developments are a characteristic of a country that keeps developing. The number of residents who inhabit an urban area is expected to continuously increase. Based on 2015 statistical data, about 53.3% of Indonesian citizens live in cities. It is projected that 66.6% of the Indonesian population will live in city areas by 2035. The concentration of residents in urban areas stimulates rapid developments that have an effect on infrastructure advancements and economic improvements.

City residents have different economic activity characteristics than village residents. In cities, economic activities are more dominated by service and industry activities. Recently, industries which develop in cities are directed towards creative industry activities. An increase in creative industry actors in urban areas stimulates creative city developments.

A creative city itself is defined as one which develops with a creative industry/economy as its driver. In general, a creative city has creative human resource capital, infrastructure that supports the creative process, government support in developing the city through a creative process, as well as culture and creativity development networks in cities or other regions.

Mapping the characteristics and the creative economic potentials of a regency/city is an initial step in determining the direction of the creative economic development of a region. Through an Indonesian Creative Regency/City Independent Evaluation (PMK3I), Bekraf attempts to identify potential creative economy subsectors in regencies/cities that become basic capital in building creative economy infrastructure.

PMK3I activities have been ongoing since 2016. As of now, there are 57 regencies/cities that have been mapped through the PMK3I selection test mechanism. This activity will evaluate the interconnections between the creative economy chains in a regency/city, starting from the creation process until the conservation process. Creative city developments are also driven by creative economy network activation activities and facilitate infrastructure which is expected to be able to form a creative economy ecosystem.

The book COLLABORATIVE INNOVATION, which discusses about a creative industry innovation ecosystem and architectural designs as infrastructure in developing creative cities in Indonesia, is expected to become supporting literature in an effort to create a creative economy ecosystem in regions. Together with creative industry agents and practitioners, let's collaborate enthusiastically to actualize creative innovation. Enjoy reading this book. Be creative!●

Preface

Dr. Ir. Arief Yahya, M.Sc

Minister of Tourism of
the Republic of Indonesia 2014-2019



Tourism and a creative economy are two mutually interrelated sectors and the backbone of Indonesia's economy in the future. The natural, cultural, and man-made riches of Indonesia are tourism attraction sources to bring in tourists and creative economy potential sources.

Whenever tourism grows, with the increase in the number of tourists, whether foreign tourists or local ones, by itself it will have a positive influence on other creative industry subsectors that are located around that place. Based on this, the Ministry of Tourism keeps spurring the growth of foreign tourists by relying on the power of cultural based tourism besides natural tourism. This is because cultural tourism is the greatest attraction for foreign tourists. A passenger exit survey, which was conducted by the Ministry of Tourism, mentioned that 60% of foreign tourists are interested due to the culture factor, 35% because of the nature factor, and 5% due to the man-made factor.

In talking about culture tourism, Indonesia has magnificent natural, cultural, and man-made riches. From the numerous tourism destinations in Indonesia, the most famous in the world is Bali. This is proven because the main gateway for foreign tourists is still dominated by Bali, with 40% of foreigners entering through the Great

Bali gateway, 30% through the Great Jakarta gateway, 20% through the Great Kepri (Riau Archipelago) gateway, and 10% through another gateway.

Since a long time ago, Bali has been a target of world tourists not just because of its natural beauty, but also because of the cultural richness that it has, which make Bali second to nowhere else in the world. Balinese architecture also cannot be forgotten, since Bali has splendid tourism originality.

It is likewise with Banyuwangi Regency in East Java. Besides having impressive natural tourism, the regency government also strongly backs the development of Banyuwangi, so that now it is a tourism center by presenting buildings which raise the characteristic architecture of Banyuwangi, which are designed by top architects from Indonesia.

One example of an architectural work that is famous is the Banyuwangi Airport, which has a local architectural design, which is the Osing Tribe Traditional House. These efforts produce positive results. Banyuwangi is now a popular tourism destination for foreign and domestic tourists, not just a place for tourists to stop by on their journey from Java Island to Bali Island.

Another example which is just as interesting is the city of Bandung, which is known as a UNESCO World Creative City in the design category. With this status, it is not surprising if the creative industry in Bandung develops rapidly.

Bandung is a tourism attraction because it has buildings with architecture from the past, such as Gedung Sate, which has become the icon of Bandung, as well as various heritage buildings and other icons. In addition, Bandung also has a very rich traditional culture. One of them is the angklung (bamboo musical instrument) music culture, which is very famous and has gained worldwide recognition. Bandung has architectural and cultural attractions, besides a creative industry that is developing rapidly.

In one of their programs, the Ministry of Tourism developed 10 Indonesian Priority Tourism Destinations, which are referred to as the 10 “New Bali”, including Danau Toba, Tanjung Kelayang, Tanjung Lesung, Kepulauan Seribu and Kota Tua, Borobudur, Bromo Tengger Semeru, Mandalika, Labuan Bajo, Wakatobi, and Morotai.

In its actualization, the Ministry of Tourism collaborated with the Creative Economy Agency and PT Propan Raya to develop amenities in the 10 Priority Tourism Destinations, such as homestays, restaurants, souvenir centers, tourism information centers, and other amenities by raising local cultural based architectural designs, which is referred to as “Nusantara Architecture”.

These Nusantara architectural designs will become guidelines for municipal or regency governments to build tourism amenities that become cultural tourism based tourist attractions. The Ministry of Tourism program, which produces various Nusantara architectural design works, is expected to become a model for regency/city developments or other region developments in Indonesia which can become tourism attractions and support the creative industry potentials of those areas.

Synergy between the tourism sector and the creative industry sector which is culturally based will produce creative tourism. This is part of the product portfolio, where tourists visit a tourism region not just because of its natural beauty and culture, but also to enjoy creative objects whether in the form of architecture or to buy creative industry products as a part of the attractions offered.

This COLLABORATIVE INNOVATION book comprehensively explains the quadruple helix, a creative industry innovation ecosystem model, and architectural designs as infrastructure which supports the development of the creative economy sector which becomes a tourism attraction. The innovation ecosystem model in this book depicts how stakeholders, who consist of academicians, businesses, communities, and the government, do collaboration processes for innovation which contribute for the development of creative industries and creative cities.

In conclusion, as the Minister of Tourism of the Republic of Indonesia, I fully support the publication of the book COLLABORATIVE INNOVATION, which is expected to become a reference for regional leaders, academicians/universities, creative industry actors and industry communities or architecture practitioners, and tourism in synergy with supporting creative economy development programs and Indonesian tourism.●

Welcome to the Wonderful of Indonesia!

Preface

Dr. Hendra Adidarma

President Director of PT Propan Raya ICC



Indonesia has magnificent creative industry potentials, whether as seen from the side of its human creativity, cultural wealth, or natural beauty, which extends from Sabang to Merauke. With the number of the nation's richness with more than 17,500 islands, 34 provinces, 514 regency cities, 714 tribes, and 1,100 local languages that are spread out from Sabang to Merauke, it makes creative industries and tourism have the potential to become the main competitiveness for Indonesia's economy. Therefore, it is understandable why the Indonesian government has a mission to develop creative economies and tourism as the backbone of Indonesia's economy.

In 2015, the Indonesian government formed the Creative Economy Agency (Bekraf), which then intensively built Indonesia's creative economy with its programs. Under the auspices of Bekraf, these programs were developed by the infrastructure development field and the mapping of 16 potential creative industries in regencies/cities in Indonesia.

Partnered with the Indonesia Creative Cities Network (ICCN), which was established in 2015, every year the Indonesian Creative Cities Conference (ICCC) is held. This event has been held in Solo (2015), Malang (2016), Makassar (2017), Yogyakarta (2018), and

Ternate (2019).

Propan Raya, as a locally owned national paint company which relies on technology, human creativity, and innovations to produce innovative paint products, environmentally friendly products, and world quality products, is not only focused on developing the business. Propan Raya also has a mission to show its concern for the environment, society, and cultures.

Every year, Propan Raya supports the activities carried out by the Indonesia Creative Cities Conference (ICCC), which are important to network between creative industry actors in Indonesia, industry communities and creative cities, municipal government elements, and academicians/universities which are industry stakeholders and creative cities that represent academicians, businesses, communities, and the government, which is called a quadruple helix.

On another side, the Ministry of Tourism of the Republic of Indonesia is very aggressive in developing Indonesia's tourism by raising the local culture wisdom. Indonesia's cultural riches are not just potentials for creative industries, but they are also attractions for tourism, including in regards to architectural designs.

As a subsector of the creative industry, besides being a tourism attraction with iconic designs and raising the local culture, architecture also can support 15 other creative industry subsectors under Bekraf as physical infrastructure to support creative industries in Indonesia.

To support the advancement of Indonesian architecture which raises local cultures and is able to promote 15 other creative industry subsectors, Propan Raya together with the Ministry of Tourism and Bekraf has held a Nusantara Architectural Design Competition since 2013.

The themes which have been raised include an Nusantara Cultural House Design Competition (2013), an Nusantara Tourism Village Design Competition (2014), an Nusantara Airport Design Competition (2015), an Nusantara Homestay Design Competition (2016), an Nusantara Restaurant Design Competition (2017), an Nusantara

Tourism Souvenir Center Design Competition (2018), and a Tourism Information Center Nusantara Architecture Design Competition (2019).

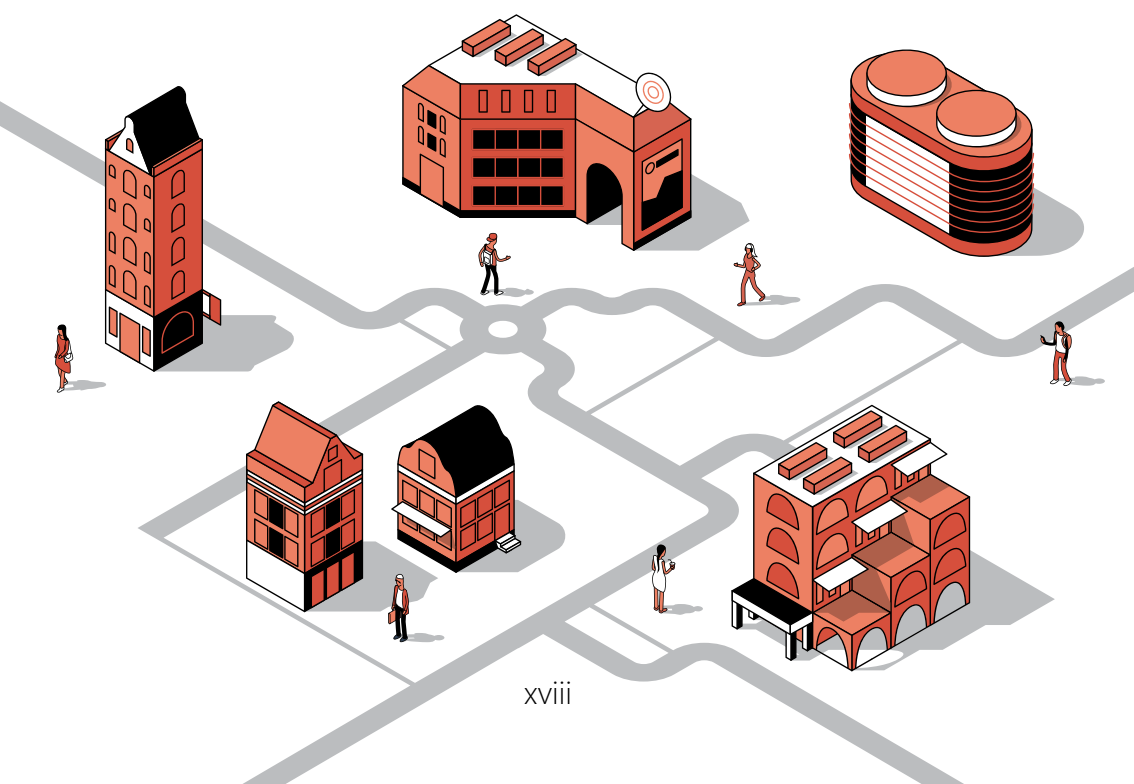
In this occasion, as the President Director of PT Propan Raya, I completely support the publication of this book titled COLLABORATIVE INNOVATION, which was developed from the research results of Yuwono Imanto's dissertation, because it is in accordance with the mission of Propan Raya to support the development of creative industries, architecture, and Indonesian tourism.

This book is expected to become a reference in an effort to develop the creative industry innovation ecosystem and architecture as infrastructure in evolving creative industries and tourism in creative regencies/cities in Indonesia.

Hopefully, this book can be beneficial and serve as input for creative city stakeholders, who are creative industry actors, creative communities, academicians, regency/city municipal governments, as well as for architecture and tourism practitioners, and even for Indonesian society in general in building a creative industry innovation ecosystem and creative cities in Indonesia.

Let's support the Indonesian government's program to make Indonesia's creative economy and tourism become the backbone of Indonesia's economy.

Enjoy reading this book that is full of inspiration. Long live Indonesia's creative economy and tourism! ●



INTRODUCTION BY THE AUTHOR

This Collaborative Innovation book was written due to the author's involvement in supporting creative city development programs in Indonesia, which were initiated by the Indonesia Creative Cities Network (ICCN). This organization, which was declared on 25 October 2015, in Solo, was then officiated by the Head of the Creative Economy Agency 2014-2019, Triawan Munaf, on 21 December 2015, in Jakarta.

ICCN was established as a network media and shares knowledge about creative industry actors, creative communities, creative municipal governments, and creative city academicians in Indonesia. Besides that, ICCN also functions as a partner of Bekraf in developing creative cities in Indonesia.

As one of the initiator for the establishment of ICCN and the ICCN board of the steering committee, every year the author always attends meetings and becomes a resource person in the Indonesia Creative Cities Conference (ICCC) annual agenda, which is held by ICCN and supported by Bekraf.

Through the involvement in various ICCN activities, the author has delved into the importance of having a creative industry innovation ecosystem in creative cities in Indonesia, which consists of innovation



Resource Persons in the First Indonesia Creative Cities Conference in Solo, 23-25 October 2015.



Declaration of the Establishment of the Indonesia Creative Cities Network (ICCN) in Solo, 25 October 2015.



Inauguration of the Establishment of ICCN by the Head of Bekraf, Triawan Munaf, on 21 December 2015, in Jakarta.

agents like creative industries, academicians/universities as knowledge resources, the government as a facilitator and policymaker, as well as communities as accelerators in building innovation capabilities for creative industries to produce innovation performance.

This motivated the author to discover an innovation ecosystem model that could become a reference as a framework in building

innovation capabilities through a collaboration process between innovation actors by conducting academic research, which was part of his Doctoral Degree study in the Faculty of Economics and Business at Universitas Indonesia, with a specialty in the field of Strategic Management. Before assisting in the development of creative cities in Indonesia, the author played an active role in supporting and building Indonesia's architecture image. This role has been done from 2013 until now, by initiating the Nusantara Architectural Design Competition, in order to preserve, modernize, and internationalize the Nusantara Architecture as well as bolster the development of tourism amenities in Indonesia.

The event, which is held by Propan Raya, the Ministry of Tourism, and Bekraf, is considered to be able to raise Nusantara Architecture and Indonesia's local cultures (local genius) to the international sphere, as well as strengthen the development of creative industries in the regions. The Nusantara Architecture is also believed to be able to become a differentiator with other architecture that is found over various regions in the world, until it becomes an identity/self-image and tourism attraction (icon) for creative cities in Indonesia.

Through practical experiences and observations in the field as well as academic research done by the author, the book Collaborative Innovation was able to be written. It discusses the creative industry innovation ecosystem and architecture as infrastructure to build creative cities in Indonesia. This book is expected to become a reference as a map of the journey of an innovation collaboration process in constructing a creative industry innovation ecosystem in creative cities in Indonesia.

This book could be written due to the inspiration, collaboration, and support from extraordinary and competent people in their respective fields, whether from academicians, creative industry actors, creative communities, and the government, which is in line with what is often referred to as the quadruple helix.



Judges of the 2013 Culture House Design Contest with the Minister of Tourism and Creative Economies (2011-2014), Mari Elka Pangestu.



Visit by the Minister of Tourism, Arief Yahya, to the PT Propan Raya Office in Tangerang, November 2014.



Press Conference to Launch the 2016 Nusantara Homestay Design Competition to Support 10 Indonesian Priority Tourism Destinations.

Therefore, the author would like to express his upmost gratitude to:

1. The Head of the Indonesia Creative Economy Agency 2014-2019, Triawan Munaf, who provided much inspiration about developing creative economies and creative cities in Indonesia, and who also was willing to add an introduction to this book.
2. The Minister of Tourism of the Republic of Indonesia 2014-2019, Dr. Ir. Arief Yahya. M.Sc., who bolstered the Nusantara Architectural Design Competition program for Indonesia tourism and was willing to contribute to the introduction of this book.

3. Ruslan Prijadi Ph.D., an academician at Universitas Indonesia and a management consultant, who was the supervisor of the author's dissertation.
4. Ratih Dyah Kusumastuti, Ph.D., a lecturer and researcher at Universitas Indonesia, who was a co-supervisor of the author's dissertation.
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6. Ir. Ridwan Kamil, ST. MUD (Mayor of Bandung from 2013-2018, West Java Governor), who provided inspiration in how to develop creative cities and tourism in Bandung and West Java. Thank you for being willing to become a resource person in the Bandung creative city case study.
7. Kenny Dewi Kania Sari (Head of the Bandung Culture and Tourism Department), who provided assistance during the innovation ecosystem research process in Bandung Municipality and was willing to become a resource person in the Bandung creative city case study.
8. I. B. Rai Dharmawijaya Mantra, SE, M.Si. (Mayor of Denpasar), who provided inspiration that culture is the primary strength for a creative economy and tourism. Thank you for being willing to become a resource person in the Denpasar creative city case study.
9. Abdullah Azwar Anas, M.Si. (Regent of Banyuwangi), who provided inspiration in writing this book and together launched the "Nusantara Architecture Festival in Banyuwangi" as a part of the 2019 Majestic Banyuwangi Festival. Thank you for your willingness to become a resource person in the Banyuwangi creative regency case study.
10. Fiki Ch. Satari, SE, Dipl. AE, MM (Chairperson of the Indonesia Creative Cities Network), as a motivator for creative cities since ICCN was established and willing to become a resource person in writing this book.

11. Ayip Budiman (Co-Founder of Rumah Sanur Creative Hub), a colleague at ICCN, and was willing to become a resource person in writing this book.
12. Ir. Paulus Mintarga (Head of ICCN for the 2015-2017 period), who together became an initiator of ICCN and was willing to become a resource person in writing this book.
13. Ir. Yori Antar (professional architect), as a colleague in initiating the Nusantara Architectural Design Competition and was willing to become a resource person in writing this book.
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16. Kemal E. Gani (Group Chief Editor SWA Media) and team, as publication partner of this book
17. Last but not least, to Dr. Hendra Adidarma (President Director of Propan Raya) and Kris Adidarma, M.Sc (CEO of Propan Raya), who were willing to contribute to the preface, add testimonials, and fully support the writing of this book from the beginning until it was published.

There is no rose without a thorn. The author realizes that there are deficiencies in this book. Therefore, any constructive criticism and advice from the readers would be greatly appreciated.

Tangerang, October 2019

Dr. Ir. Yuwono Imanto, MBA

Dr. Ir. Hari Santosa Sungkari, MH

Prof. Dr. Ir. Josef Prijotomo, M.Arch.

TESTIMONI

Prof. Mari Elka Pangestu, Ph.D.

Minister of Tourism and Creative Economy (2011–2014)

The size of tourism potentials and creative economies, which are believed to be able to become the backbone of the Indonesian economy, have been prepared since the government of President Susilo Bambang Yudhoyono (SBY). Therefore, President SBY formed the Ministry of Tourism and Creative Economy of the Republic of Indonesia (Kementerian Parekraf RI) in 2011.

As the Minister of Tourism and Creative Economy of the Republic of Indonesia, who was appointed by President SBY, my main task is to expedite tourism building all over Indonesia and launch many creative industries in Indonesia. There are two big agendas which are promoted, improving the quality of human resources to be more creative, as well as educating the society that culture and innovations are strengths that can encourage not only the tourism sector and creative economies, but also Indonesia's economy. Creative economies can contribute to more than 7% of the gross domestic product and absorb 10% of Indonesia's workforce.

What is discussed in the book COLLABORATIVE INNOVATION is in line with the enthusiasm to develop creative economies, in that local cultures have very significant roles and how to create added value with local and traditional enthusiasm, but also with a contemporary form. Bolstered by the Nusantara architectural design which raise the uniqueness of local cultures (local genius), I am certain that Indonesia's tourism and creative economies will continue to expand. This book also

uncovers and emphasizes the importance of the creative collaborative process among academicians, businesses, communities, and the government as a sustainable and creative industry development innovation ecosystem.

I hope that this book can become a reference in building Indonesia's creative cities and tourism.

Hermawan Kartajaya

Founder & Executive Chairperson of MarkPlus. Inc.

The book COLLABORATIVE INNOVATION discusses about the innovation ecosystem, in which we are currently entering the OMNI era. This is an era which manages various paradoxes in daily life, starting from creative-productive, professional-entrepreneurship, innovation-kaizen, and leadership-management. Only by managing an innovation ecosystem that applies this principle can a region become more creative. In turn, it will make the region become advanced and more well-known, not only at the local, regional, and national levels, but also at the global level!

From Wow to Now!

Prof. Ir. Roy Sembel, MBA, Ph.D, CSA

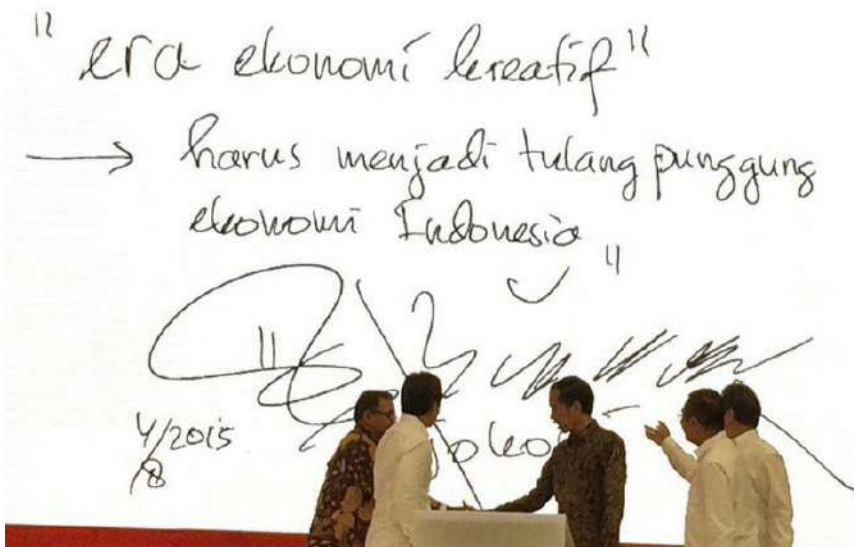
Distinguished Chair for Finance and Investment, IPMI International Business School, Co-founder of MDS (Data Science Company) and MIOTA (Internet of Things Company)

The book COLLABORATIVE INNOVATION is really appropriate with the time and relevance in the Industry 4.0 Revolution era. This book, which was written with a straightforward, edutaining, and interactive language style, provides insights to many parties who need an accurate reference that is supported with qualified research results. The authors are reliable and experienced academicians and practitioners. The content and tips described will be particularly beneficial for academicians, creative industry communities and actors, regional governments, and creative city societies.

PROLOG

THE SPIRIT TO SUSTAIN A CREATIVE INDUSTRY ECOSYSTEM

A creative economy must become the backbone of Indonesia's economy. That is one of the programs that were proclaimed by the President of the Republic of Indonesia, Joko Widodo, at the beginning of his government in 2015. The seriousness of the



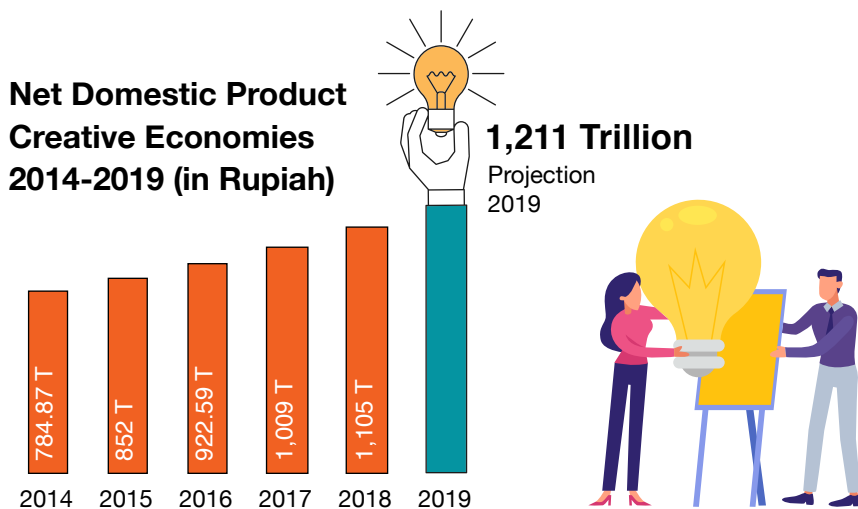
President Jokowi with the Head of Bekraf, Triawan Munaf, when Launching the Creative Economy Era. Source: setkab.go.id

government to actualize this is proven by separating the Ministry of Tourism and Creative Economy, which was formed by President Susilo Bambang Yudhoyono in 2011, to become the Ministry of Tourism and Creative Economy Agency as a state institution that is at the same level as the ministry.

The Creative Economy Agency oversees 16 creative industry subsectors, which are: 1) Application and Game Development; 2) Architecture; 3) Interior Design; 4) Visual Communication Design; 5) Product Design; 6) Fashion; 7) Film, Animation, and Video; 8) Photography; 9) *Kriya* (Handicrafts); 10) Culinary; 11) Music; 12) Publishing; 13) Advertising; 14) Performing Arts; 15) Fine Arts; and 16) Television and Radio.

From the 16 creative industry subsectors, the main focus of the government at this time is: culinary, fashion, and *kriya* (handicrafts), which contribute to 75% of the total creative economy gross domestic product. After that, the next priorities are application and game development, film, animation and video, music, and architecture.

Data on the development of the creative economy gross domestic product in Indonesia is as follows: in 2014, it was recorded as Rp 784.87 trillion; in 2015, it was Rp 852 trillion; then it increased to become



Rp 922.59 Trillion (Assumption 1 USD = Rp. 14,000) in 2016; then it was Rp 1,000.9 Trillion in 2017; it was Rp 1,105 Trillion in 2018; and in 2019, it was projected to be Rp 1,211 Trillion with a contribution of approximately 7.4% of the national gross domestic product. It is expected that creative economies will continue to grow rapidly, so that by 2030, creative economies will become one of the pillars/backbones of Indonesia's economy.

The key to success for the advancement of the creative industry in Indonesia is local resources and superior potentials in each region. The resources are not just natural ones, but more emphasized on human resource creativity and the area's local cultural potential (*local genius*).

It is undeniable that Indonesia has many creative industry potentials, especially related with local cultures that are very rich and have high values. Whenever these potentials are developed maximally through the proper process, it will produce a sustainable creative economy for Indonesia.

Considering this issue above, the biggest creative economy developments in Indonesia will occur in regions. In this phase, every regional head plays a central role in developing the creative economies in their areas. Therefore, regional leaders are needed who have high entrepreneurial leadership and are able to see creative industry potentials as well as drive their citizens to work together to progress the creative economies in the regencies/cities under their leadership.

In order to advance creative economies in regions, Bekraf initiated a creative city development program through the Deputy of Infrastructure, which is divided into the Directorate of Physical Infrastructure and the Directorate of Digital Infrastructure. The physical infrastructure includes buildings; a co-working space, including an innovation ecosystem that consists of a creative community; universities as knowledge and research centers; as well as regional governments. Meanwhile, digital infrastructure involves the Internet, e-commerce, and a digital economy.

The various programs that have been proclaimed by Bekraf does

not mean that they are without hindrances. The biggest problem faced is when the regional government does not support the program that has been planned by Bekraf, so that the creative city development program directly deviates to creative industry actors and communities.

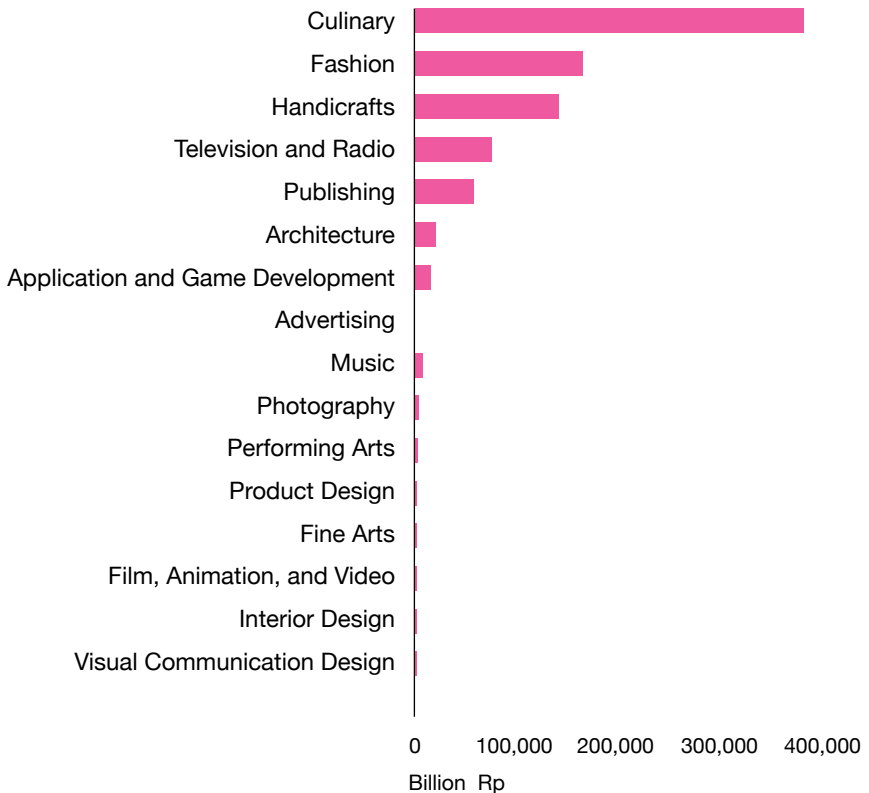
As a result, in order that these various programs can appropriately target the regional government, Bekraf promoted the establishment of the Indonesia Creative Cities Network (ICCN) in October 2015 in Solo.

ICCN is a forum for creative industry agents, creative communities, creative industry academicians/ universities, and regional government elements to network, as well as exchange information and knowledge. Related to this, synergy between all parties is greatly needed because it is the key to successfully build creative industries and creative cities. ICCN also has another function, which is to become a Bekraf partner in making the Directorate of Infrastructure program a success in developing creative regencies/cities in Indonesia.

Besides discussing creative cities and economies, this book also will cover architecture. As mentioned above, architecture is included as one of the creative industry subsectors of the 16 subsectors that were proclaimed by Bekraf. The growth is rather significant, the second largest among the other subsectors, with a growth of 6.05% in 2016 and a GDP value of Rp 21,567 Billion (Assumption 1 USD = Rp. 14,000) as well as the highest workforce revenue with an average nominal of Rp 5,331,833/month.



Net Domestic Product Creative Economies per Sub-Sector and Architecture



Sources: Badan Pusat Statistik

On another side, architecture can also promote the physical infrastructure for other creative industry subsectors through interesting building designs. Iconic architectural designs which raise the local culture also can become regional/city identities, and can even become the main tourist attraction, especially for regions which lack in natural resource potentials.

This Collaborative Innovation book offers an innovation ecosystem model that is a large map in carrying out the creative industry innovation process in creative cities in Indonesia and architecture as

infrastructure which supports the development of creative industries. The keys in implementing the innovation process are having connectivity, communication, and collaboration within an innovation network to produce innovation capabilities and performance.

The first part of this book will explain about the creative economy concept, creative industries, and creative cities. The second part is about the innovation concept, which contains network innovation, strategic entrepreneurship, and collaborative innovation, until it forms the Creative Industry Innovation Ecosystem Model.

The third part discusses about architecture in general. The Nusantara Architecture is a valuable asset for the Indonesian nation, in which the local cultures are the basis or source of power in the designs. In addition, it covers the role of architecture in forming a regency's/city's identity, so that it becomes a tourism attraction.

The fourth part reviews the implementation of the creative industry innovation ecosystem and architecture in three regencies/cities, which are: Bandung Municipality, Denpasar Municipality, and Banyuwangi Regency. These three locations are expected to become inspirations and role models that can be used as references for other regencies/cities in actualizing their regional developments which rely on the creative economy sector and tourism sector.

The epilog will discuss the implications of applying a creative industry ecosystem in creative cities and the dimensions of each innovation actor as well as the indicators which need to be done to advance creative cities in Indonesia through the expansion of the creative industry potentials that they possess. ●

PART ONE

**CREATIVE
ECONOMY**

CHAPTER I

EVOLUTION OF THE CONCEPT OF CREATIVE ECONOMIES

Creativity Based Future Economy

A creative economy is defined as an activity which produces economic added value through the evolution of an economic process which needs production, complexity, identity, and adaptation processes with a creativity primary basis (Potts & Cunningham, 2008). A creative economy is also defined as creating added value based on ideas that are devised from the creativity of human resources and based on utilizing knowledge, especially cultural heritage and technology. Creative economies are becoming increasingly more developed in line with advancements in information technology (Pangestu, 2014).

In the world, there are four kinds of economic waves that develop sequentially, which are: an agricultural economy, an industrial economy, an information economy, and a creative economy. As an economic sector which is based on the creativity of creative individuals who are renewable resources, a creative economy will become a sustainable future economy.

Originally, the traditional economy relied on natural resources as the primary production factor, where a country's production ability was greatly determined by the workforce productivity and utilization

of natural resources. This situation changed during the Industrial Revolution in the 18th century. In this era, the discovery of steam engines opened people's understanding that machines as capital are important resources in the production process. A high level of capital formation helps the economy to produce on a larger scale and more efficiently.

Next, advancements in information technology bring a new paradigm in the production process. The discovery of the Internet has made the world more integrated. Technological expertise and collaboration between countries is no longer difficult. Changes in the production process have become quicker over time. As a result, countries which have a hard time adapting will find it difficult to adapt and be left behind. In contrast, countries which are capable and superior in utilizing and developing information technology will become countries which are competitive and able to create high added value.

In addition, there is the ability of humans to create and invent something from nothing and develop it. Therefore, ideas in the form of innovations or knowledge are important factors in the production process. At that time, creativity, innovations, and inventions are pertinent in economic activities. According to Galloway and Dunlop (2007), in general, the concept about a creative economy involves five aspects, which are: creativity, intellectual property rights, symbolic goods, useful symbolic signages, and production methods.

Evolution of The Concept of Creative Economies



Source: Pangestu (2014). Ekonomi Kreatif: Kekuatan Baru Indonesia Menuju 2025

In the social sphere, the understanding about “creativity” and “innovation” are oftentimes interchangeable. However, actually they are different. Creativity is the ability to develop new ideas and to discover new ways to look at problems and opportunities. Meanwhile, innovation is the ability to apply a creative solution towards a problem and also an opportunity to improve the quality of life for humans.

Creativity can be defined as a capacity or power and effort to produce or create something unique, to discover a solution to a problem or do something nonstandard (think outside the box). Creativity is strongly related with an innovation and invention, meaning creativity is a factor which drives the birth of innovation in creating a creative work by taking advantage of a current discovery.

A creative economy which is based on human resource creativity capital has the opportunity to stimulate the Indonesian nation’s competitiveness in the future. According to the United Nations Conference on Trade and Development (2010), during an economic crisis, a creative industry is more resilient than the other traditional manufacturing industries. This report also mentioned that from 2002 until 2008, US product exports and creative services increased by more than two-fold. This trend occurred when the US international commerce was reduced by 12% in 2008, precisely at the beginning of the world economic crisis (United States, 2011).

The creative economy concept is not just based on consumerism, but it is also based on the benefit of the demand function and higher social demands. As demonstrated by Karnitis (2006), a creative economy is based on: (1) innovation and creativity in work; (2) new work methods; and (3) the relationships between economy actors. This provides a depiction that there is added value produced from a creative economy.

According to Howkins (2007), creativity and economy are not new concepts. What is new about them is their interrelatedness, origins, and scope of both, so that they are united and create value and exclusive wealth.

In various literature, it has been stated that a creative economy is a new economic phenomenon in the global sphere, with four approaches: (1) a creative economy which consists of 15 creative industries (Howkins, 2007); (2) economic property from a creative industry (Howkins, 2007); (3) a creative class (Florida, 2008); and (4) creative cities (Levickaitė, 2011).

Nowadays, it can easily be seen that knowledge, creativity, and innovation are the economic movers in numerous countries. People who have ideas are stronger than those who work with machines. If in the past the agriculture sector was the dominant economic stimulus, nowadays creative based economic activities and innovations are the most important economic movers

Creative Economy Developments in Developed and Developing Countries

In many developed countries, creative economies surface due to the reduction in the role of agriculture based economic performance and manufacturing industries. A well-known example is a case in Detroit, Michigan, USA. Until the middle of the 20th century, Detroit was still known as a car manufacturing city, where the three big car producers (General Motors, Ford, and Chrysler) were there. Nevertheless, at the end of the 20th century, Detroit was nearly bankrupt. Regarding this, since 1950, there has been strong global competition, which increased among the automotive industry actors.

When Detroit's economy suffered a recession and was almost bankrupt, unpredictably new kinds of economies blossomed, such as in art, design, and other creative work fields. The artists and designers who lived in Detroit decided to refurbish the old and non-functional buildings to become artistic homes and designs. In the end, these artists and designers resurrected Detroit's economy. Since the beginning of the 21st century, Detroit has resurfaced as an advanced

city because of its reliance on a creative economy.

In 2015, Detroit became the first creative city in the United States which became part of UCCN (UNESCO Creative Cities Network) in the design field. The Detroit image slogan expresses its pride: "From Motor City to Mobility City".

A creative economy in a developed country basically seeks a new alternative by reducing the agricultural and manufacturing economies, in which the target is economic advancement that is founded on creativity and technology, with a clear goal for the economic growth of the city.

Meanwhile, the development of creative economies in developing countries is rather different. In these countries, creative economies grow not because of a decline in agricultural and manufacturing based economies, but rather because of opportunities from the availability of creative human resources and socio-cultural factors. For instance, it can be seen from the creative economy development in Bandung, which does not have a wealth of natural resources, but it has many creative youths in the fashion, music, and design fields.

Creativity and innovation actually have been expanding naturally in the creative industry actor field in Indonesia, because there are cultural factors that are passed down from one generation to the next. In Bandung, women have tended to dominate the creative industry MSME actors (handicrafts, culinary food, and fashion), and creative youths mostly have comprised the fashion, music, and design fields long before there was any government involvement. Similar with statue carvers in Bali, wood carvers in Jepara, as well as rattan craftspeople in Cirebon, they have been creating and innovating since a long time ago. Meanwhile, in Pekalongan, generations of batik craftspeople have produced batik creations and innovations, which have become the backbone of the society's economy. As for Solo, performing arts have been developing since the past in accordance with the strong culture in Solo society.

Interestingly, in Indonesia, the creative industry actors generally

grow from their cultural roots that have existed since a long time ago. The source of knowledge is still mostly based on traditions that have been passed down and a cultural basis that is generally not written (tacit knowledge). Their creativity is not based on modern knowledge from higher education institutions that systematically use academic doctrines. Meanwhile, government support occasionally still does not touch the basic needs for creative industry actors, because it is still based on the viewpoints of the government agency programs.

The growth of creative economies in Indonesia follows a creative industry development pattern that is common in developing countries. In general, a constraint that is found is that MSME scale creative industry agents or start-up companies have limited resources, including financial capital. Here is where the role of the government is greatly needed to support the development of creativity and the ability to innovate from creative industry actors, in order that they produce high economic added value, not just creative value.

Creative economies have gained the attention of the government since the era of President Susilo Bambang Yudhoyono, by issuing Presidential Regulation No. 6 of 2009 regarding Developing Creative Economies. The government's commitment in the creative economy field was reinforced when on 21 December 2011 based on Presidential Regulation No. 92 of 2011, the Ministry of Tourism and Creative Economies was formed and is especially in charge of developing creative economies.

Regarding the diversity of creative industries, if referring to the concept devised by John Howkins (2007), creative economies consist of 15 sub-sectors. These are comprised of: (1) Advertising; (2) Architecture; (3) Arts; (4) Crafts; (5) Design; (6) Fashion; (7) Film; (8) Music; (9) Performing Arts; (10) Publishing; (11) Research and Development; (12) Software; (13) Toys and Games; (14) TV and Radio; and (15) Computer Games.

The Ministry of Tourism and Creative Economies then adopted the creative industry concept into 15 sub-sectors, which are the focus

of developing creating economies, which are: (1) Architecture; (2) Design; (3) Film, Video, and Photography; (4) Culinary; (5) Handicrafts; (6) Fashion; (7) Music; (8) Publishing; (9) Interactive Games; (10) Advertising; (11) Research and Development; (12) Fine Arts; (13) Performing Arts; (14) Information Technology; and (15) Television and Radio.

Next, in the President Joko Widodo era, the Indonesian government developed creative economies by forming the Creative Economy Agency (Bekraf), which is detailed in Presidential Regulation No. 6 of 2015, which then was revised with Presidential Regulation No. 72 of 2015. Bekraf oversees 16 creative industry sub-sectors, including: (1) Application and Game Development; (2) Architecture; (3) Interior Design; (4) Visual Communication Design; (5) Product Design; (6) Fashion; (7) Film, Animation, and Video; (8) Photography; (9) Handicrafts; (10) Culinary; (11) Music; (12) Publishing; (13) Advertising; (14) Performing Arts; (15) Fine Arts; and (16) Television and Radio.

In a development context, the creative economy sector has become one of the props of the Indonesian economy. In 2014, Indonesia's national economy experienced a deceleration as an effect of the global economic crisis, so that it put pressure on the national economic growth. In the same year, the creative economy growth reached 5.19%, higher than the national economy growth of 5.01%, and the creative non-economy growth was 4.99%. Next, the creative economies continued to expand; in 2015, the growth was 8.6%; in 2016, it was 8.2%; in 2017, it was 9.4%; in 2018, it was 9.5%; and in 2019, it was projected to be 9.6%.

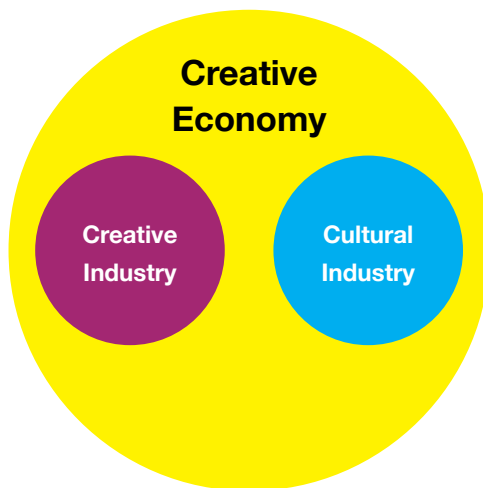
To trigger the creative economy growth, the Creative Economy Agency took various measures, including in supporting Indonesia's creative city development programs, which are expected to be able to improve Indonesia's creative economy growth through an increase in creative industries' potentials in each creative city (Tayyiba, Sungkari, & Mintarga, 2017).

Creative Industry

According to Landry (2012) and the UNESCO Creative Economy Report (2013), there are two components in a creative economy, which are the cultural industry and the creative industry.

The figure below depicts that a creative economy consists of the cultural industry and the creative industry. This concept provides a directive that the form of creativity taken is not just the global market, but also a unique and new culture and knowledge. In this context, local traditional values become more significant as intellectual resources, market opportunities, and new entrepreneurship in locations that previously were rarely considered.

A knowledge economy places production and knowledge usage as the king. This economic model is based on creation, evaluation, and knowledge commerce. The results of a knowledge economy are creative products or goods and economic services which are a combination of creativity and economic values. These developments produce the creative industry concept.



2 Components of a Creative Economy

Source: UNESCO Creative Economy Report (2013)

UNESCO (2013) defined a creative industry as an industry which produces products and services that are based on creativity and innovations, and in many cases are based on research and knowledge development. Different from that, the UK Department of Culture, Media, and Sports (DCMS, 1998) defined a creative industry as an industry which relies on creativity, expertise, and talents from unique individuals who have the potential to yield job fields and welfare through discoveries and the advantages obtained from the intellectual property rights produced.

For the cultural industries, there are industries based on local cultures and products which are produced by creative industries that in general contain the local cultural elements (United Nations Educational Scientific and Cultural Organization, 2013).

Creative industries, starting from developing games until architecture, media, designs, fashion, until arts, now are issues in developing cities. The increasing competition between cities in the world that is becoming more global demands that cities encourage creative industries, in an effort that they can differentiate themselves from other cities. Cities all over the world have started to change their strategic focus in developing themselves from manufacturing industries or information technology industries to creative based industries.

Creative industries are basically geared towards innovation. City governing bodies usually encourage new insights and technology from experiments to the market. This situation promotes strategies to make cities become more creative by triggering culture developments, city regeneration, and economic growth. In various creative cities, creativity is used to push the residents' cultural experiences and attract city visitors by introducing cultural heritage or cultural performances, visual arts, festivals, and the like.

Indonesia with its enormous wealth potentials, including natural resource potentials, cultural diversity, and human resources, needs to prioritize creativity and innovations to optimize the wealth potentials that it possesses.

Several cities in Indonesia already take advantage of creativity, not just to produce goods and creative services, but also to build collaboration and synergy in providing alternative solutions for city problems. The DKI Jakarta Provincial Government, for instance, built a Qlue system as a communication media with the residents, especially in a reporting scheme towards obstacles and services.

In many countries, including Indonesia, developing creative industries faces challenges in terms of creative resources, financial resources, among others. To develop the creative industries, creative industry actors cannot only rely on the government to solve these issues. They need to creatively search for their own solutions. One of the ways to deal with these problems is by seeking partners who have excesses and can cover any deficiencies.

In this condition, collaboration is necessary with other actors. One of the goals of collaboration is to open access to particular resources. This means that the resources possessed by each industry actor are opened for other industry actors. These resources are then integrated with their own resources to make more competitive offers, reduce costs, and the like.

The collaboration model provided in this book was constructed from research results which indicate that to develop a creative industry, collaboration is needed that involves the stakeholders. This collaboration refers to coordinating the relationships of various organizations, such as science-business collaborations or industry-university collaborations in a complex and dynamic environment.

To ensure that the collaboration activities are effective, a platform is needed to make certain that the collaborators can share resources, communicate, and adapt with each other in the processes and cultures that are brought by each collaborator (Ramaswamy & Gouillart, 2010).

Related with the innovations needed by the innovation platform, it includes a place to facilitate the occurrence of a learning process and changes in a group of individuals or organizations which have different backgrounds. The purpose is to diagnose a problem and

identify the opportunities to reach a goal together (Homann-Kee Tui et al., 2013).

Then innovation is a process to create new knowledge that is directed for developing solutions in the form of a product or service (Harkema, 2003). An innovation can also mean the implementation and intervention of a new finding in an organization, in which the form can be as a product, system, or process (Gloet & Terziovski, 2004).

The illustration above reinforces the understanding that the character of a creative industry is strongly connected with the learning and innovation process. This is because in general, a creative industry is an industry which produces products and services based on human creativity and usually contains cultural elements as well as is supported by research and knowledge.

How is innovation and learning interrelated? There are two schools of thought about the connection between innovation and learning. The first stream looks at product innovation as a natural learning process. Its focus is placed on research and development (R&D) as a driving force behind the occurrence of innovation, and sees R&D development as a learning process.

The second stream emphasizes the product innovation process. Related with this, learning is viewed as something important to increase and spread new knowledge throughout the organization. In this process, the organization uses learning experiences, whether successes or failures, to improve the development of new products and avoid repeating previous mistakes.

Both streams seem to depict the presence of differences. However, the two viewpoints emphasize that learning is considered as a knowledge transfer process between the sender and recipient.

Harkema (2003) provided an illustration that starting from an innovation project, it is usually determined by an idea. This idea mostly appears in an individual's mind, in the R&D department, or in another place.

An idea can be proposed and become part of the company

formal work programs or activities. Of course, it will first have to be evaluated according to a series of criteria that is established by management. These criteria can be in the form of concept uniqueness, potentials expected from the new product, risks involved, as well as appropriateness between the idea and business strategies.

If an idea is accepted as something interesting, a project team will be formed and the idea will be further developed according to the stages determined by the innovation model, which are: idea, appropriateness, concept, development, and launching. In this process, reviews and examinations play roles in channeling interactions and making decisions until the launching stage.

Throughout the new product development process, a learning process is explicitly involved with the goals to improve the effectiveness, by avoiding repeating previous mistakes and maintaining as much improved knowledge as possible. A basic assumption is that people are the most important assets because they are the owners of valuable knowledge. Next, knowledge that is related with the new product development (NPD) process must be made as explicitly as possible and then codified in several forms.

For the next stage, the new product development team gathers together to evaluate the process. Here, decisions are made based on the goals that are determined as a measurement of the process success. The idea is that knowledge can be made explicitly by asking individuals to remember decisions taken, why those decisions were taken, and how this can influence the process path.

Based on this, a learning process can be defined as learning from past successes and failures. This learning process is then communicated to other employees. The last goal is to improve the overall innovation performance. The thinking behind this way of work is that past experiences can become learning for the future, in order that mistakes can be avoided.

With this, learning results are seen from the behavioral changes produced from experiences or practices. Emphasis is placed on

a behavior or attitude to open oneself to new things. This is also a viewpoint about learning, which assumes that learning can be transferred separate from its context. Besides that, learning can be viewed as more than just a process but also as an output.

Although learning is considered as something significant, studies about learning as a factor of sustainability and growth for MSME industries are still rarely done (Hakala & Kohtamäki, 2011; Wales, Gupta, & Mousa, 2013). Learning in an organization is seen from two viewpoints, which are the individual side (human perspective) as well as looked at as a system, structure, and procedure which is a non-human perspective (Altinay, Madanoglu, De Vita, Arasli, & Ekinci, 2016).

In a creative industry context, learning is viewed from the human perspective, in which the creative industry owners and actors act as learning drivers. In a creative industry, learning orientation is a fundamental factor in the learning process to obtain knowledge to build innovation capabilities. Connected with this, creative industry MSMEs as learning organizations will seek partnerships with other industries in network communities and with universities to search for external resources in the form of knowledge.●

CHAPTER II

CREATIVE CITIES

The Trend to Transform Cities to Respond to Challenges

In the *United Nations Declaration on Cities and Other Human Settlements in the New Millennium*, it was mentioned that the economic role of a city is to make the city advanced through private sector partners and the government by strengthening small enterprises (Nations, Assembly & Assembly, 2001).

The “Creative Cities” concept can be explained as cities which become industry growth centers and cultural expressions by effectively managing cultural industries and creative industries, in order that they significantly contribute to the economy, job field provisions, and city cultural developments.

Cities in the world, including in Indonesia, are diverse in their level of city economic advancement. If seen from the net regional domestic product (NRDP) level, there are those regions which have high NRDP and others with low NRDP. NRDP reflects a region’s ability to finance its development, including if there are infrastructure developments and employee expenditures. A challenging aspect in city management is in finding an effort to cover imbalances between development costs and revenue.

To offset that imbalance, city managers innovate in various ways to increase their revenues. What is done most frequently by city managers is taxation or attracting new businesses and outside shoppers. In order to be able to attract businesses and outside shoppers as well as stimulate growth, cities must invest in making communities that can produce innovations, in order that they can spur an increase in economic activities.

The “Creative Cities” concept arose due to the belief that culture can play a significant role in renewing and building cities (Sepe, 2013). Policymakers are paying more attention to the role of creativity when planning economic policies. The creative industry sector is believed to not only improve the quality of life of residents with social networks and cultural diversity, but also strengthen a feeling of belonging in the community and define an identity together for the city’s betterment (Nallari, Griffith, & Yusuf, 2012).

Several cities have developed themselves based on their cultures, including by preserving their traditional icons and building new icons. In the past, several cities could be differentiated from their icons, such as Jakarta with Monas, Bandung with Gedung Sate, Surabaya with Tugu Pahlawan, Semarang with Lawang Sewu, and so on. Now, there are even more cities with icons, and even second level cities that have icons. The building architecture in several cities has also started to accentuate the individual characteristics, especially the local cultures until they become characteristics of the cities.

In 2014, Pekalongan was officially accepted as a member of the UNESCO Creative Cities Network (UCCN). This also made Pekalongan as the first city in Indonesia to successfully join the network.

UCCN was formed by UNESCO in 2004 to stimulate international partnerships between cities that utilize creativity as a strategic factor in sustainable city development. Every city that is a member of this network must be committed to share their best practices, develop partnerships which encourage creativity and culture industries, strengthen participation in the cultural life, and integrate culture in

city building plans.

Pekalongan, which has a population of approximately 300,000 people, is a multicultural city. In this city, there are various ethnic groups residing here which celebrate and enjoy expressing their individual cultures in an assortment of exhibitions, parades, and events which are held throughout the year.

The primary economic pillar of Pekalongan is handicrafts like handmade and printed batik. This is because Pekalongan is known as a Batik City. In Pekalongan, there is a batik museum and several workshops to support the preservation and development of batik culture and villages which develop it. The museum and workshops function as art centers. This effort is designed to be a means to preserve the “non-physical cultural heritage”, which was recognized by UNESCO in 2012.

This phenomenon indicates that the municipal government is more aware of the importance to build the city. Why? The idea is that a city should be a means for its residents to become prosperous. This concept emphasizes that a city should have sustainable economic development. In the context of city development, a creative economy is an alternative. The basis of a creative city is creativity, and the result of creativity is innovation.

A city is a cultural and long-standing vessel, as well as a center of creation and wealth. However, today cities are faced with big challenges, because more than half of the world’s population already lives in cities and the proportion is growing quickly. In addition to the infrastructure, economic, and social issues, as well as the dramatic changes which occur, cities have to deal with increasingly large problem complexities.

Nowadays, cities all over the world are doing many transformations. The main point is that creative solutions are needed to handle the problems that are faced by cities. To develop a city which fulfills its residents’ needs, paradigm changes are needed in how they are managed. The focus of city managers in the future will be in how to take

advantage of the skills and creativity of its residents: businesspeople, the municipal government, and citizens.

A City as a Place to Orchestrate the Innovation Process

Changing from being a city that is more traditional to one that is more imaginative needs a change in the thinking pattern and the creation of a condition which makes the residents willing to become agents of change rather than become passive recipients or victims of change. In the heart of creativity, the city residents are creative individuals who have special attributes. When they gather in a particular area, they build a creative environment. For instance, they will evaluate how the new forms of a business can be more practical.

To reach this objective, a collaborative approach is needed, in order to improve the participation and capacity to rethink together how a city can be built and ensure that a city's transformation benefits all the citizens. An engineer's technical abilities or a physical planner's skills are still important, but to solve most of a city's problems, they need to be integrated with other skills, especially from the social and human knowledge side. A city also needs strong leadership and intelligence as well as collective actions, in order that the city's desired future can be realized.

Related to this, a city is a place where there is orchestration from an innovation process where there is dialog between residents, the private sector, and the government sector as actors of a creative collaboration to develop, test, and offer an innovation which uses various innovation activity platforms like a live laboratory (Tukiainen, Leminen, & Westerlund, 2015). In a city, the key actors who play a role in the business ecosystem are the public sector/ government, universities, big and small companies, and the residents, including customers and users.

In a modern context, a living lab is defined as an interactive place or room where the stakeholders, who are the companies, the government,

the society, universities, and customers/users collaborate to engage in creativity; make a model; do validation; and test new technology, a product, or a service of a system in a real situation. A living lab offers advantages for all stakeholders, including more effective and efficient business opportunities and innovation processes (Leminen, 2013; Westerlund & Leminen, 2011).

City Cultural Resources

Globalization tends to make everything more uniform. In an era that tends to be homogenous, focusing on cultural resources and creating differentiation is very important. History, habits, and past knowledge are increasingly needed to build imagination and turn it into unique solutions and practices for problems that are faced by cities.

No matter what the local conditions or problems are, in general, they need local solutions and every city or region has local culture riches that contain life guidelines; life viewpoints which accommodate life wisdom and rules or also referred to as local wisdom. In Indonesia, local wisdom is not only for certain cultures or ethnic groups, but it can be said to be cross-cultural or between ethnic groups, so that it forms cultural values which tend to be national. For instance, almost every local culture in Indonesia teaches about providing mutual assistance, having tolerance, possessing a good work ethic, and the like.

This provides a reference that these resources are not only in the form of material items like buildings, but also traditions or attitudes. For example, the notion of endowment in Islam, which is based on a philanthropic principle, can encourage the formation of continuous funding in Muslim countries. These funds are then used to provide inexpensive housing, so that it contributes to inclusive social welfare in many cities.

Other resources can be in the shape of symbols. A monument, for instance, can be construed as a city recording or struggle of the local citizens in overcoming a problem, so that it can inspire the residents. In 1995, Kobe in Japan was struck by an immense earthquake, Hanshin. In referring to a path that is free from rubble causing obstacles, every December, Kobe holds an event called Luminarie. In this remembrance, the center of Kobe is decorated with a lit metal arch.

This is a reminder that their incredible achievement in restoring the city's condition was mostly done through volunteer activities. This remembrance is also in the form of local product repertoires in handicrafts, manufacturing, and services, such as skilled activities in making violins in Cremona, Italy; doing wood carvings in Cracow, Poland; or making ice hotels in northern Finland.

City cultural resources, according to Landry (2012), cover historical legacies, industries, and architectural assets, including architecture and city landscapes like bridges. Cultural activities can also be done just for enjoyment. Nevertheless, they can also be redesigned, so that they produce new products or services. Resources such as a language, food and cooking, clothing, and intellectual traditions that are found everywhere are often neglected. However, they can be used to express the special characteristics of a particular location. This is likewise with other culture resources like skills in doing performing arts, visual aspects, and creative industries.

In other words, in a creative city, the citizens are the most important resources. This is because creativity is human works using the location, natural resources, and market access as the primary drivers of dynamic growth from a city. Therefore, the creative cities concept is based on cultural elements which play a significant role in developing creative industries and progressing a city in general.

The greater the importance of culture in a creative city is, it will have an influence on the artistic and cultural works, the quality of life of its citizens, as well as the identity of the social and cultural relationships that are fostered. Places with a creative industry basis

attract businesses and skilled workers from other knowledge dense industries like health, science, engineering, and technology. The argument that creative places can attract people has been commonly accepted, so that culture and creativity have surfaced almost as a mantra in building cities all over the world in the last 20 years.

These insights and experiences also seep into the tourism field. It is not only because creativity is an important element from tourism experiences in cities, but creativity is also considered as a potential solution to handle problems in how to be able to modify the existing potentials and reproduce a number of tourism experiences in many cities in the world, including Indonesia.

Why Are Creative Cities Needed?

Simply, it can be said that a creative city is one which develops with a creative industry/economy as its driver. According to developments and the greater role of creative economies, the concept about creative cities is increasingly being discussed.

Charles Landry, in the 1980s, defined a creative city as follows: *A creative city encourages a culture of creativity in urban planning and solutions to urban problems. It has become a global movement that inspires a new planning paradigm for cities and it is related to the concept of learning cities.*

At that time, in the 1990s, several cities in England experienced problems because of an economic recession. Workforce demands in several regions in the manufacturing sector were reduced due to many jobs that started to be outsourced overseas. Software development service jobs, for instance, shifted to be done in India. So when city revitalization causes a reduction in job fields, on another side, cities must provide job fields to be able to make their residents flourish. Then what can be done to revitalize the economic life in the urban society sphere?

To answer this question, the experts had to think deeply. Then an idea came up to expand services or jobs which can be done in urban areas, including: culture, entertainment, sports, and education. That is why in the last several years these four sectors have become an influential part of the economy. In other words, solutions to urban problems can be found by doing cultural or technological innovations, which in the end can open job and exporting opportunities (Landry & Bianchini, 1995).

There are three important elements in the creative cities concept, which are: a creative economy, a creative class, and a creative environment (Landry & Bianchini, 1995). A creative economy represents the transition from creative ideas and expressions to become a product which has commercial value. A creative class is a demographic segment which consists of knowledge, intellect, and various kinds of artistic workers – who become the most influential economic strength.

Until 1995, the term 'creative city' was not very developed. However, at that time, industries which were driven by creativity had already been developed. Even long before that, there was already an awareness that cities are the economic drivers of a country on one side, and on another side they are also the cultural, long-standing, and wealth creation centers of a country.

This assumption implies that a city in general is a center of change that is also something that always changes. This is added with the infrastructure, economic, and social problems, so that dramatic changes always occur. When a city wants to sustain itself and develop, it is demanded to have the ability to adapt and take advantage of the changes.

Whether one wants to admit it or not, globalization has various effects from one city to another one, and even within a city itself. They are now more interrelated and compete directly with one another. Globalization makes cities have to compete with other cities all over the world to draw in various resources: human, financial, and

infrastructure. To attract resources, a city's image and reputation are two significant aspects.

A city must continue to grow and make its citizens prosperous. A city which grows economically provides more opportunities for its residents, in order that they do not have difficulties in obtaining jobs or getting other benefits through their efforts.

But a city also must not be inactive. A city should always look to the future and develop or it may fade away and lose its important values in the city hierarchy. Many cities in the world experience difficult transition periods. The old industries which used to be the economic strengths of a city become lost, because there is a reduction in the added value produced by them.

In the 1900s, Buffalo was the 8th largest city in the United States. Being located in one of the busiest parts of the Erie Canal, at the end of the canal in the Great Lakes, made this city a large wheat milling activity center and one of the biggest steel factories in the United States. Like most cities in the northern region, Buffalo was a prosperous city during World War II.

After World War II, the manufacturing industry was keen on producing cars and industrial goods. The population increased to become more than 500,000 people in the middle of the 1950s. Now the population of Buffalo is only half of that. Buffalo then became a languishing city that could not be revitalized because of the deindustrialization that occurred in that area.

In order that it does not die, a city must fulfill its people's needs. Various research has shown that there is a connection between a city's functions and its abilities in meeting its responsibilities in creating prosperity together. A city, wrote Charles Landry in *The Creative City: A Toolkit for Urban Innovators*, has a number of important resources, including the citizens in it. Human intelligence, desires, motivations, imagination, and creativity replace location and natural resources as urban resources.

The Important Role of the Creative Class

In 2002, a social scientist, Richard Florida, changed the economic development paradigm by introducing the creative class concept. According to Florida, a creative class plays an important role in a knowledge economy. A creative class is a socio-economic class which consists of scientists and engineers, university professors, poets, and architects. This also includes “individuals in design, education, arts, music, and entertainment, whose economic function is to create new ideas, new technology, and/or creative content” (Florida, 2002).

Since their jobs are knowledge based, the creative class members tend to contribute directly to the developing economic growth. Just as important, creative class members tend to prefer jobs in geographic locations that have a high level of culture and diversity. Based on this thinking, a region which supports art will sustain the creative class and enjoy a higher level of economic prosperity.

Florida put forth several theories about the growth of job fields, creativity values, and creative economies as the foundation of creative cities. To build a creative city, according to Florida, a new worker class is needed, the creative class. This necessitates building creative cities by not only providing information access and creativity, but also abilities that can be used properly. This is the importance of abilities for a city to attract the appropriate talents.

The talents meant are not monopolized by artists’ creativity, but there are other creative class categories. It cannot be said that artisans are more creative or more successful in creativity than other creative class categories. Artisans are involved with various ideas and certain esthetics. They create particular kinds of jobs and work according to a business model that can be identified with a pattern of offers, requests, values, and their own prices.

Meanwhile, most industries which were dominant in the 19th and 20th centuries depended on materials and industries, knowledge, and technology. Industries in the 21st century and beyond will increasingly

depend on the scientific knowledge generation through creativity and innovations.

This is applicable for all professions, including brokers who are involved in derivative commerce, television program creators, software programmers, and even theatrical impressionists. To reach success in all these fields, creative, interdisciplinary, and holistic thinking is needed.

Cities Which Fail and Succeed

In a prosperous city, the residents can stand firmly in facing a disaster and clashes in values between residents and their needs. The society will strive to make their city a good place to live and work, so that people from other regions will be interested to move there.

Therefore, a city needs to develop not only an interesting social life but also a strong economic life and provide promising futures for its residents. Otherwise, that city will be left by its citizens and industries and become a dead city.

Nevertheless, prosperity cannot be attained if the companies in the city do not grow. Companies also need to grow and prosper. Thus, between both of these aspects, there is an interconnectedness and they are strongly related to each other. As a result, the life or death of a city is strongly reliant on its ability to attract and revive small and medium enterprises, as well as domestic and multinational companies.

In their book *Winning Global Markets*, Philip and Milton Kotler provided examples of several cities which failed to grow like Detroit and Flint in Michigan; Cleveland, Dayton, and Youngstown in Ohio; and Stockton and Riverside in California, because these cities were no longer able to make themselves interesting to entrepreneurs to do business.

A city becomes "dead" not only because the residents relocate to another city. The death of a city can occur because the city loses

its important industries and citizens, which previously made the city significant. On another side, a city will not be able to attract and develop companies if the citizens' conditions are not conducive. This means that all stakeholders in the city must interact with each other.

In Japan, the creative cities concept was introduced as a city planning instrument to reduce urban social and economic problems. Kakiuchi (2016), who conducted research on the city of Kanazawa in Japan, found that there is a connection between traditional handicrafts and urban attraction. A city will be more attractive if the traditional handicraft industries can advance.

Kanazawa is famous for its artistic traditions and ancient crafts, various cultural activities, festivals, and exhibitions. Unlike the majority of big cities in Japan, Kanazawa did not experience significant damage during wars or natural disasters. Since the past, the city's structure, street alignment, and districts have remained the same. In other words, Kanazawa has succeeded to revitalize the old city district.

In general, a creative city deals with how to rearrange, rejuvenate, and direct itself, in order that it can compete with other cities in the world (Abbas, 2000; Crewe & Beaverstock, 1998). Creative cities are characterized by the development of culture economies and creative industries. In creative cities, there are buildings or rooms for seminars, restaurants, and cafes. Creative cities are also characterized by the presence of the art and culture sector; as well as have the capacity to produce job fields and service industry and cultural products (Sassen, 1995).

This shows that a city which succeeds is one that is able to expand itself and provide economic prosperity to its residents by taking advantage of the intelligence of newcomers, investments in cultural buildings and areas, as well as improvements in large infrastructure.

Various evidence reveals that since the global financial crisis of 2008, urban building initiatives which prioritize culture have positive contributions on small cities. By focusing their resources to promote unique cultural identities and creative economies, these smaller

centers succeeded to recreate themselves.

Cities all over Europe, including Glasgow, showed that cultural industries or creative industries can provide a basis for economic development. Now, culture is considered as a replacement for lost buildings and factories, and as a device which will create a new urban image, making a city more interesting for investors and professional workers (Hall, 2000).

This phenomenon provides support that a city can only be creative if it displays its culture, its attitude, as well as an open and imaginative way of thinking. This is seen from the initiatives that are done to promote the city. Besides that, a city which is able to manage the complexity dynamic better can produce a more creative city. However, this cannot all function well without support from the government.

Creative Cities and the Role of the Government

A city is the result of a building process. In constructing a city, there are several things which must be considered, including the physical/spatial characteristics or non-physical aspects like the demography, social features, cultural traits, and others. Based on 2015 statistical data, 53.3% of the Indonesian population lives in urban areas, and that percentage is expected to increase until in 2035 the percentage of Indonesians who live in urban areas will reach 66.6%.

Although the percentage of the Indonesian population who lives in cities is still relatively lower than other cities in the world, this still needs to be given attention, keeping in mind that people in general depend on cities for their livelihoods. As quoted from a report that was arranged by the United Nations Department of Population, Social and Economics Division, in 2050, the global human population is projected to reach 9.8 billion people with almost 70% or about 6.7 billion people residing in cities.

The increase in the population in these urban areas is more or less

an influence from the rapid growth of the population, the migration from village areas, or a reclassification of villages/ village districts to become city-villages (Badan Pusat Statistik, 2013). The large number of people living in cities also characterizes the buildings in the regions.

Nevertheless, the building process and economic effects are strongly interconnected. The building of a city can affect the improvement of its economy. For instance, rapid construction which supports an increase in infrastructure/access will greatly improve the economy. As a consequence, it can be said that countries can only develop through the growth of their cities. The more prosperous a country is, its economic activities will be more concentrated in the cities, whether they are small or big cities (World Bank, 2016).

Economic activities in urban areas also have special characteristics. If in the beginning, economic activities in cities are focused on services and industries which primarily are heavy industries, this growth will start to experience a shift to the creative industry direction. The more job fields that are created in cities, in general, it will make the cities more productive economically compared to village areas. This causes an economic rotation in the urban areas with a greater effect, whether in the form of an increase in state revenue or other impacts.

Having a creative culture can influence the economic condition and societal welfare. This is because in a creative city, in general, it has creative human resources, infrastructure which supports a creative process, government support in developing the city through a creative process, as well as a culture and creativity development network with other cities or regions.

Then the question is how can a city become a creative city? The initial step which must be taken is to eliminate any obstacles in forming a creative city. In general, the municipal government is run by public officials or politicians with a bureaucratic style. Empirically, city officials tend to prioritize how urban activities can be run in an orderly manner. This is what makes a city full of "a permit regime", which often makes it difficult to do changes.

In addition, there is a misperception towards the importance of change, which is *"If it ain't broke don't fix it"*. This causes obstacles in developing the creativity of a city. Besides that, city officials must think about long-term planning, not just in making plans for the duration of their period of office.

The next step is to prepare an infrastructure which can support the creative industry to be developed. Thus, the creative economy of a city can significantly support the growth of the city's development.

The Indonesian government, through the Creative Economy Agency (Bekraf), has made an effort to build a creative economy ecosystem, especially in constructing infrastructure for creative industries and creative economies.

In an effort to facilitate this infrastructure, Bekraf, in particular the Deputy of Infrastructure, launched two programs. The first program is the Indonesia Creative Regency/City Independent Evaluation (PMK3I), and the second program is through government assistance.

Mapping Creative City Potentials

Mapping the creative economy potentials and problems at the central and regional levels is an important condition to develop creative economies in Indonesia. This activity is done through the PMK3I program, which is tasked with recognizing the characteristics and top sub-sectors from the related regions which are a part of the national creative economy ecosystem.

Based on the results of the mapping potentials, one or more creative economy sub-sectors are chosen as the backbone of the society's economy in that region. They also try to activate an ecosystem that is jointly needed with four actors: academicians, businesses, communities, and the government. In addition, media support is also needed. Developing a creative economy is expected to be able to improve the society's welfare in that region due to an increase in

workforce absorption, the contribution to the net regional domestic product, and the total number of exports.

This mapping is done by using a website and application as communication infrastructure, which can be utilized independently by the creative actors no matter where they are. At this time, data has been collected from all the PMK3I team activities that have been done since 2016. All of the data collected has been processed by the PMK3I team as a database, in the form of names and all numbers of the four creative industry actors in 57 regencies and cities that have already proposed and received the opportunity to experience doing a selected sampling test.

10 Infrastructure Conditions Which Support Creative Industries

1. The availability of high profile infrastructure like galleries, museums, concert halls, and places for events. The more and bigger of this kind of infrastructure that is provided, it will increase the level of competition of a place.
2. The presence of creative industry supporting service specialists like business accelerators and investment programs as well as professional development.
3. The availability of special facilities that support creative industry value chains like media centers, places for rehearsals, studios, and workplaces.
4. The presence of higher education which produces specialists and especially entrepreneurship education.
5. The availability of continuing education programs or informal education which also unites creative economy actors with mentors.

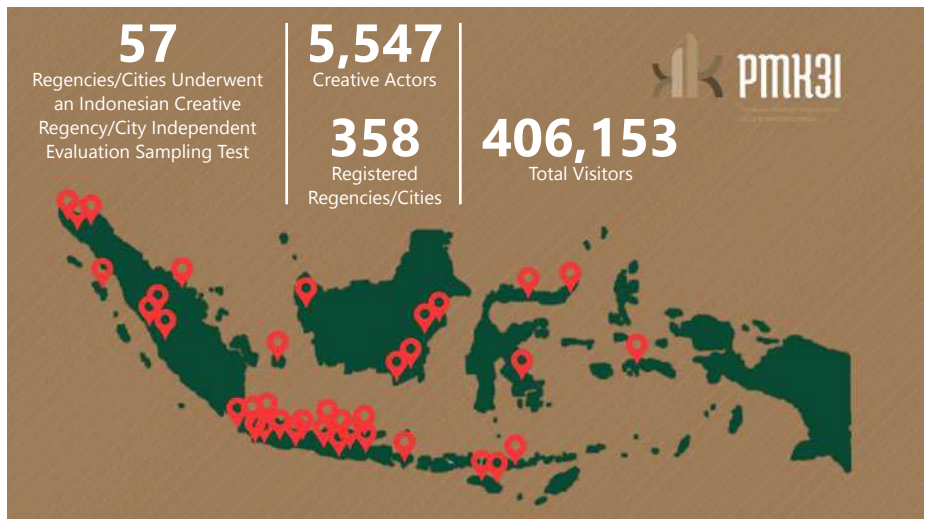
A selected sampling test is a verification that is done by an independent team that is appointed by Bekraf to examine the data that is input by the four actors from the related regions to find out whether the information is appropriate with the conditions in the field. This data reflects the regency and urban economic potentials, as well as the creative economy products.

Next, the data is analyzed with a qualitative approach. The selected sampling test results are analyzed and then discussed by the four actors to come to a mutual agreement. The actors along with Bekraf then sign an activity report which is an agreement for further action in the regency or city. The role of Bekraf here is to help every regency or city to recognize the sub-sectors which can be prioritized from their regions.

6. The presence of a space where creative industry actors can meet, exchange ideas, and collaborate to create new products and then market them.
7. The availability of a global partnership and commerce initiative. To build a network which can unite actors and trading partners or buyers as well as make work initiatives with other regions, and can even make alliances with other countries.
8. *Diversity*. Creative cities are characterized by having residents who are made up of various cultural backgrounds.
9. The presence of places for the production and consumption of creative products like maker spaces and places to enjoy the finished products.
10. *Cultural Infrastructure*. This is not only about the place, but it is also about the daily experiences and opportunities for people to access their own cultures.

The following is a mapping of the sub-sectors from every regency/city.

List of Selected Sampling Test Cities and Regencies



<https://www.kotakreatif.id>
Updated: 2 September 2019

After the superior sub-sectors are identified from each region, the next step is to discover who the stakeholders are, besides which communities are in the regency/city, including academicians, businesses, and the government. The communities and businesses are usually parties who maintain the sustainability of creative economy activities in a region.

Academicians can help do research and analyze the effects, while the central and regional governments issue policies that can assist in creating a conducive climate that can affect an increase in the net regional domestic product and open job fields in a certain region.

By knowing the top sub-sectors which are the priorities in each region, the government can think about what intervention is needed to stimulate creative economic growth in each region. One of the efforts that can be done by the central government is to provide

building assistance or the revitalization of creative industry activity centers, among other actions.

Future Indonesian Creative Cities

In 2018, Indonesia's creative economies were predicted to provide contributions of more than Rp 1,000 trillion towards the national net domestic product. In creative cities, there are several elements which collaborate. These collaborations occur in every stage of the process; through the interrelations of each creative economy sub-sector towards the other sectors; as well as five creative process stages that are continuous with each other (creation – production – distribution – consumption – conservation).

Every city with creative economy potential has building policies which can encourage creative economy developments in their regions. The legal apparatus to make the policies has already been established. At the end of 2018, the 2018-2025 National Creative Economy Development Master Plan was officiated in the Republic of Indonesia Presidential Regulation No. 142 of 2018 as a reference to the direction of policies and creative economy development strategies in Indonesia.

In this document, the vision was stated as "Creative economies as the primary drivers in the growth of the national economy". It was also mentioned that creative cities need to be developed to be able to search for, take advantage of, develop, manage, and conserve creativity as well as utilize science and technology, arts, and culture to develop local potentials.

Based on this master plan, creative cities are expected to play roles as means of collaborating between creative economy businesses to create new products which are creative, innovative, and competitive. The next hope is that creative economy enterprises will continue to develop, the quality of life of the society will improve, and economic growth will be stimulated in the surrounding areas.

Related with this, city planners must think holistically. Building cities does not always mean constructing buildings, roads, transportation, and other infrastructure, but city planners must also try to stimulate the activation of creative places. According to the best practices, events and festivals that are held should not be separate from the daily activities that usually occur in the cities.

A Model from the SXSW Event in Austin

Another thing which is important is how cities can monitor the effects of creative activities in their cities. For instance, the city of Austin, Texas, the United States, holds an SXSW (South by Southwest) event, which is filled with seminars, exhibitions, film showings, music, and interactive viewings (including technological and digital viewings). SXSW has been conducted since 1987. This event lasts for 10 days every year. Here, city managers continually monitor the effects of holding this event towards the city's economy.

Indonesia, with its branding of *"Archipelageek"*, participated in SXSW. The Indonesian participants in this prestigious event were facilitated by Bekraf. In this event, the Archipelageek delegation brought seven start-ups (Ars., Dicoding, Noore Hijab Sport, Mtarget, Nodeflux, TeleCTG, and Knok Percussion) and a music program called "Hello Dangdut", presenting Indonesian products to the world stage. The opening of the Indonesian Pavilion at the SXSW Trade Show was done on the first day of the exhibition, located in Hall 4, at the Austin Convention Center, Texas. This SXSW Trade Show continued for 4 days from March 10th to 13th, 2019.

What is interesting about this exhibition event is that although most of the exhibitions are held at the Austin Convention Center, various others are held in surrounding hotels with smaller places, or open spaces. Moreover, there are several pavilions from certain countries that are done by renting houses in the surrounding area.

This activity also adds to the festiveness of the entertainment center on 6th Street, which is located just a few blocks from the location of the SXSW exhibitions.

The SXSW activity is the biggest activity compared to athletic sports activities or other activities from the University of Texas. This activity contributed a revenue of US\$ 315 million by holding SXSW in 2014, US\$ 317 million in 2015, and US\$ 325 million in 2016 (Swiatecki, 2015).

The economic effects of holding this activity have influenced the construction service sector, the event organizer sector, and the media sector. It has also affected the purchases done by badge holders, single ticket holders, visitors, and guests, including increasing the revenue from transportation services, restaurants, and hotels.

Outside of the figures mentioned above, money also enters Austin through indirect revenue. Direct effects occurred from the festival expenditures, sponsors, visitors, and exhibitors, which reached a total of US\$ 220 million. Meanwhile, indirect effects occurred due to an increase in sales, as wages from the businesses from the SXSW expenditures which reached US\$ 576 million. There were 14,415 hotel reservations recorded, which is equivalent to 59,000 room nights booked. On average, the guests stayed in the hotels for 5.2 nights during the activity.

This example demonstrates that smart creative cities can do activation which provides a forward linkage to the tourism sector.

The reason why Austin routinely holds SXSW by presenting films, music, and interactive showings is because a large number of the Austin residents are creative actors from the sub-sectors. They hold these activities because they have identified Austin's potential, which has local creative music, but gets little exposure outside of Austin. In 1986, the Austin creative communities discussed about this, which gave rise to the SWSW activity.



Trade Show SXSW 2019, Bekraf presents 7 Start-ups and Hello Dangdut.

The Next Agenda in Developing Creative Cities

What can be learned from the SXSW event is that a city can become a creative city, starting with its own potentials. This does not disregard other ways. Several cities in the world which actually do not have residents with creative talents can become places for cultural and arts performances from other countries. However, based on this context, this book discusses about building creative cities which start from the residents' potentials from their own regions or cities (bottom up).

The central government, here being Bekraf, has already mapped the city and regency potentials through the PMK3I (Indonesia Creative Cities and Regencies Independent Evaluation) program. The next challenge is to formulate what activation needs to be done by the cities or regencies in the process to make creative cities. Most importantly, it is important to see what effects the activation will have



Atmosphere of the 2019 SXSW Trade Show, where Indonesia participated with the branding “Archipelageek”.

on the economy of the cities or regencies.

In order that the activation of creative cities has significant effects, ideally the cities or regencies should not work independently. The actors need to work together by forming networks with neighboring cities or regencies, so that core cities and core places are formed which can produce creative economy clusters.

According to a study that was funded by the John D. and Catherine T. MacArthur Foundation, in developing creative cities, financing is needed, especially to activate creative places, such as financing in the property sector. What is meant by a creative place is a building which houses the creative workers to stay there and do their activities as a workplace, a co-working space, a theater, a cinema, a place for performing arts, a gallery, until a housing location and a space maker. According to this study, the initial financing can begin from the government in the form of grants and then provide a stimulus for financiers to do investments and provide loans.



Atmosphere of a Creative City in Austin, Texas, the United States.

As is known, one of the primary forms of capital in a creative economy is ideas or creativity. A work or a product can be considered as being creative whenever it has added value within it. To create this added value, innovation is needed. A city can be said to be a creative city whenever it is supported by innovative human resources. To do that, within a creative city there must be a far reaching support system, starting from the infrastructure to financing access, as well as capital for innovation development (Creative City Index).

According to the UNESCO Creative Cities Network (UCCN), a city is a strategic location to develop a culture and creativity, so that it can stimulate sustainable building, as well as growth and innovation. The more conducive the atmosphere of a city is in the process of translating creative ideas, it will increase the innovation power of the society. As the city residents become better in innovating, it will create more new creative products, which certainly can contribute to the creative economy in the city.●



Indonesia Creative Cities Network (ICCN)

The initiative to develop Indonesian creative cities started in 2012. At that time, the Ministry of Tourism and Creative Economies (Kemenparekraf), which was headed up by Mari Elka Pangestu, fully supported five cities in Indonesia (Solo, Bandung, Denpasar, Yogyakarta, and Pekalongan) to submit applications to become part of the UNESCO Creative Cities Network (UCCN). From the results of the five cities, only Pekalongan was accepted to become a UCCN member, as one of the world creative cities. The inauguration of Pekalongan as a creative city in the area of *Crafts and Folk Art* was accepted in December 2014.

Although only Pekalongan was accepted, the positive activity of developing creative cities in Indonesia continued, being spurred by Solo and Bandung. At that time, an awareness was developed to synergize the stakeholders' interests in developing creative cities, including: academicians, businesses, communities, and the government (ABCG).

The birth of the Indonesia creative cities network arose from

an idea that developed in a conference that was part of Helarfest 2015, titled the Bandung Creative Cities Forum (BCCF). This event, which was designed by the Creative Economy Agency (Bekraf), was held in Pendopo in Bandung, on 26-27 April 2015.

In the creative cities meeting in Bandung, there were 10 Indonesian creative city principles formulated which outlined that a creative city is:

1. A city which has compassion.
2. A city which is inclusive.
3. A city which protects human rights.
4. A city which glorifies the society's creativity.
5. A city which grows together with a sustainable environment.
6. A city which preserves the historical wisdom and builds renewed spirit.
7. A city which is managed transparently, fairly, and honestly.
8. A city which can fulfill the society's basic needs.
9. A city which takes advantage of renewable energy.
10. A city which is able to provide general facilities which are appropriate for society.

This formula was an initial step in forming a creative regency/city network in Indonesia.

In the same year, exactly on 22-25 October 2015, the first Indonesia Creative Cities Conference (ICCC) was held in Solo. This meeting produced a declaration in forming an organization/network that was called the Indonesia Creative Cities Network (ICCN), on 21 December 2015. The Head of Bekraf, Triawan Munaf, officiated the establishment of ICCN in Jakarta.

Before ICCN was officiated, Bandung had already resubmitted its proposal to be able to join UCCN. This effort was successful. In December 2015, Bandung followed Pekalongan in becoming a UCCN member with a predicate as a *City of Design*.

Some of the creative city communities in Indonesia are: the Bandung Creative City Forum (BCCF), the Solo Creative City Network (SCCN), the Malang Creative Fusion (MCF), the Jogja Creative Society (JCS), the Surabaya Creative Network (SCN), the Bali Creative Community (BCC), the Makassar Creative Community Network (MCCN), the Pekalongan Creative City Forum (PCCF), the Ternate Community Network (Jarkot), and the Tangerang Creative Foundation (TCF).

Tayyiba, Sungkari, and Mintarga (2017), in their *Buku Putih Kota Kreatif*, mentioned that the Ministry of Coordination for Economics formulated the Indonesia Creative Cities development mission as follows:

- 1) To facilitate the development of creativity to strengthen creative industries.
- 2) To respond to city issues leading to sustainable cities by taking advantage of and developing creativity.
- 3) To build innovation pockets by utilizing and developing creativity though applying knowledge and technology to present added value.
- 4) To become a growth center and regional pull by using and developing creativity to optimize the regional potentials to become superior and a regional identity. ●



UNESCO Creative Cities Network (UCCN)

A network called the UNESCO Creative Cities Network (abbreviated as UCCN) was formed in 2004 in the 170th UNESCO Executive Board meeting. UCCN was formed to be a platform for stakeholders, especially world creative cities, in doing collaborations in the area of culture and building sustainable cities. Another one of the goals is to encourage partnerships between creative cities all over the world that have the same goals and missions in an international network.

The definition of a creative city, according to UNESCO, is a city which places creativity as a strategic factor in building a sustainable city in terms of economic, social, cultural, and environmental aspects.

There are a number of UCCN global creative city missions (Rosi, 2014), which are:

- 1) To improve creativity, increase production, and receive advantages from local culture products and services.
- 2) To promote creative expression, including for women and youth groups.
- 3) To increase access to participate in the cultural life and enjoy cultural products.

- 4) To integrate between the culture industry and the creative industry in planning local developments.

The cities which join the UCCN network must have the same commitment, which is to develop partnerships through creativity that is based on culture and integrate it in sustainable city building plans.

Since 2004, UNESCO has established 7 global creative city categories that are part of UCCN, including:

- 1) City of Literature
- 2) City of Film
- 3) City of Music
- 4) City of Crafts and Folk Art
- 5) City of Design
- 6) City of Media Arts
- 7) City of Gastronomy

As of now, there are about 246 creative cities in the world which are part of UCCN (data from unesco.org per 30 October 2019). From that total, 3 of those cities are from Indonesia and have been established as UNESCO creative cities, which are Pekalongan, Bandung, and Ambon. Pekalongan is recognized as being a UNESCO creative city for the category of *City of Crafts and Folk Art*, which it obtained in December 2014. Bandung is in the category of *City of Design*, which it received in December 2015, while Ambon is in the category of *City of Music*, which it acquired in October 2019.●

PART TWO

**INNOVATION
AND
CREATIVE
COLLABORATION**

CHAPTER III

INNOVATION

Success in doing innovation is one of the keys to success in the growth of an organization/company. Overall, innovation can be divided into two kinds, which are open innovation and closed innovation.

This section will discuss the process of open innovation in creative industries (which are usually micro, small, and medium enterprises/MSMEs), which involves stakeholders with a strategic entrepreneurship and a strategic management academic approach.

There are several constraints faced by MSMEs in implementing open innovation, which need different implementation strategies compared with large companies.

From the process side, knowledge is obtained. Innovation can be defined as a process to acquire, share, and assimilate a current piece of knowledge to obtain new knowledge with the final goal to produce a product or service (Harkema, 2003). From the learning process side, innovation is defined as the implementation and intervention of a new finding in an organization. Innovation can be in the form of a product, process, or system (Gloet & Terziovski, 2004).

From Closed Innovation to Open Innovation

To better comprehend open innovation and closed innovation, a company approach is used. If a business develops an idea to produce a product and turn it into a business, and just relies on internal resources, then the innovation is considered as being closed innovation.

Meanwhile, the innovation process which involves internal resources and external resources like research and development to obtain knowledge and technology is referred to as open innovation.

In order to reach success in an era of openness with the rapid technological changes that occur today, it is not enough for an organization or company to just do closed innovation, as it must also do open innovation. Related to this, a company cannot only just take advantage of outside ideas, but it must also share ideas to the outside. This is considered as porous boundaries or transparent boundaries (Chesbrough, 2003). With an open innovation concept, a company is expected to be able to take advantage of technology or information and knowledge from external resources to improve organizational or company capabilities (innovation capability).

Innovation capability can be defined as the ability to transform knowledge and ideas, and then change it into a product, process, or system for the interest of the organization and stakeholders. Whenever innovation capability increases, then the opportunity to face the dynamics of competition and environmental changes, whether technological or social changes, will also increase.

In discussing innovation, the stakeholder factor needs to be viewed. Stakeholders can be defined as a group of people or an institution which manages the same interests and has the same goals (Friedman, 2006). Stakeholders can also be considered as a group of individuals or an institution that are essential for the sustainability of the organization as well as have the same effects and receive the same effects for the achievements obtained by the organization (Freeman, 2004).

When managing an innovation process that involves internal and external resources, a platform is needed which provides room to move and management for individuals and the institution in their activities in communicating, interacting, and collaborating (Gawer & Cusumano, 2014).

An innovation platform is an infrastructure for an assortment of stakeholders to identify a problem in doing innovation to reach the same goals.

In carrying out an open innovation concept, an innovation ecosystem is needed as an innovation platform which facilitates interactions and collaborations between industry agents in producing innovations, which is called as an innovation platform. Related to this, innovation is not just about producing new products or processes, but it is about how to discover a business process to build dynamic capabilities, in order to be able to fulfill market and customer needs.

A dynamic capability is the ability of a company to identify opportunities, integrate them, and build resources, as well as reconfigure internal or external resource competencies to face rapid and dynamic environmental changes (Teece, Pisano, & Shuen, 1997).

Creative industry advancements are facilitated by networks, where there is an exchange of knowledge or resources. A network has a characteristic as an informal social system (different with the structure of a company which has a formal contract) to coordinate the development of a product or service in a competitive business environment.

The relationship which occurs in a network is in the form of interdependence and mutually receiving benefits from this interdependence. The organizations in the network should be unique and part of a social and economic network. The success of building a network is very important for the development of a creative industry which is based on ideas as capital, not just physical capital.

In reality, the creative industry actors in Indonesia generally consist of micro, small, and medium enterprises (MSMEs), of which 92.56% of

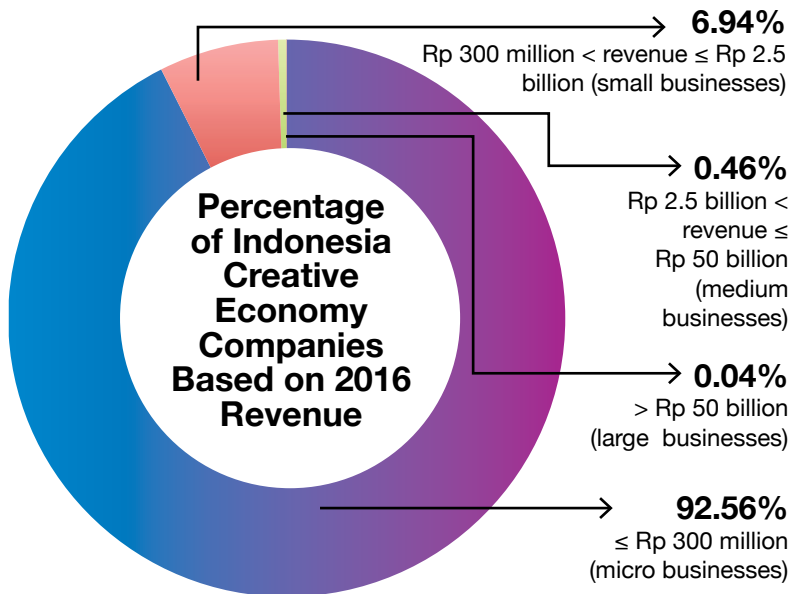
the actors are micro businesses with the same revenue or less than Rp 300 million annually (Utoyo & Sutarsih, 2017). This is its own challenge to find the appropriate strategies, in order that MSMEs can develop through improving their innovation abilities.

It is time to find answers to this challenge, because this situation shows that the economy has already entered a new stage. In the future, competition will be increasingly intense and the best resources to compete will be different, not just limited to technology, moreover in natural resources.

Profile of Creative Industries in Indonesia

(Utoyo & Sutarsih, 2017)

Refers to Regulation No. 20 of 2008 Regarding Micro, Small, and Medium Enterprises (MSMEs)



The top competitive resources today and in the future are creativity and innovation. Therefore, creative industries as a significant part of the economy must improve their competition ability by doing innovation. Competitive excellence based on creativity and innovation should be prioritized, because it has a longer durability timeframe.

One of the concepts which are often adopted to improve innovation ability is the triple helix concept (Etzkowitz, 2002), which was then developed to become the quadruple helix concept (Carayannis & Grigoroudis, 2016; Vaaland & Ishengoma, 2016).

Innovation Ecosystem: From a Double Helix to a Quadruple Helix

A holistic concept about the innovation ecosystem concept is reviewed by identifying the roles of the actors in improving innovation in the creative industries. The ability of an institution/individual in implementing innovation is greatly dependent on the ecosystem that it covers.

The concept to improve innovation abilities continues to experience developments. At first, the double helix concept was used to improve innovation abilities, which only involved industries/businesses interacting with universities in doing innovation (Gibbons, Nowotny, Schwartzman, Scott, & Trow, 1994).

From the double helix concept, the triple helix concept was constructed, which emphasizes collaboration between industries, universities, and the government (Etzkowitz, 2002). The triple helix concept was developed to become the quadruple helix concept by adding community networks as important actors in the creation of industry innovation (Carayannis & Grigoroudis, 2016).

According to Adner (2006), an innovation ecosystem can be defined as arranging collaboration which is a combination between an organization and individuals who offer solutions for their customers.

An innovation ecosystem is in the form of an open innovation, which is an innovation process that covers the R&D (research and development) function and various actors outside of the organization.

An innovation ecosystem can also be understood as an open network which interacts with one another in a framework that organizes activities and interactions between the actors. Innovation is not just about producing a new product or business process, but it is about how to discover a business process to build a dynamic capability to fulfill market and customer needs. The goal of obtaining a dynamic capability is to acquire competitive superiority.

From these concepts, a depiction can be obtained about the innovation ecosystem concept as a collaboration arrangement of the various capabilities of the actors who are involved in it to solve solutions coherently. Arranging the interactions of the actors, roles, infrastructure, organization, and activities will produce an environment that supports innovation activities.

In the quadruple helix concept, the innovation actors consist of higher education institutions, businesspeople, creative communities, and the government. They work side by side to collaborate to keep doing innovations. The question is: "What is the collaboration process like between the actors, so that it can create an ecosystem that encourages innovation?"

An example of a form of collaborative innovation is when Universitas Hasanuddin (UNHAS) established a cacao processing technological development testing facility in 2000. The purpose of creating this facility was to provide direct experiences to students to introduce the cacao industry and as an opportunity for small and medium scale entrepreneurs to receive training.

At first, this project only involved a university and an industry (double helix). In fact, the university-industry relationship also expanded to a wider concept by involving the government as the third partner (triple helix).

In 2006, a forum was established called the Cocoa Sustainability Partnership (CSP). The CSP members included local and international cacao industries, the UNHAS higher education institution, experts, the provincial government, the Ministry of Agriculture, and the Ministry of the Interior. The mission of CSP covers coordination activities to develop and change cacao plantation technology and cacao plantation business expertise.

The establishment of the forum was encouraged by a concern towards the cacao industry, which has provided job opportunities for more than one million small cacao farmers, whose futures are threatened due to the problem of switching the land to become oil palm plantations. Another problem is due to the reduction of the cacao productivity and quality because of the farmers' reluctance to use fertilizer and inappropriate post-harvest handling. From the establishment of this forum, a cacao concern community was born (quadruple helix).

Through the collaboration process between these actors, in the end it became a solution for cacao farmers whose futures were in doubt due to losing their jobs, until they could have new futures. Cacao entrepreneurs also became more open because they received training and new knowledge about how to develop the newest cacao innovations until they could be competitive again.

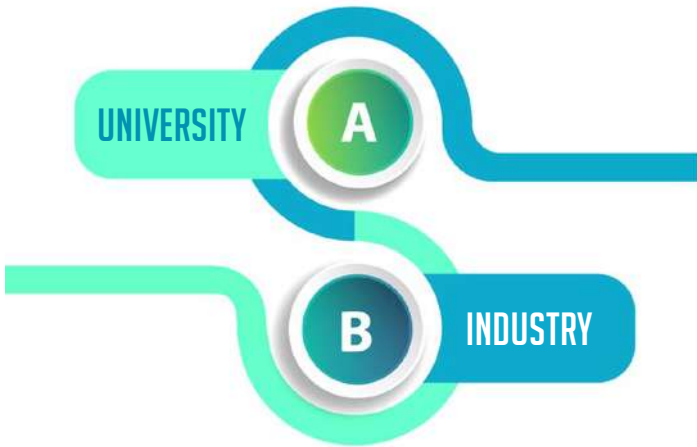
The quadruple helix model is an approach to problem complexities in society. Previously, stakeholders in innovation were boxed into their respective expertise. Now this model is expected to break these barriers between the government, industries, academicians, and communities. This model is also expected to be a multidisciplinary viewpoint, promote teamwork, encourage collaboration, and allow for an exchange of ideas.

By collaborating, this quadruple helix approach can create new values, which are profitable for all stakeholders in an innovation ecosystem. Here, technology plays an important role in creating a network and connectivity. The values which are produced focus on

improving the company performance and social performance. Success is measured according to the overall ecosystem achievements, not just individual achievements.

The Double Helix Model

(Gibbons et. al., 1994)



The Triple Helix Model

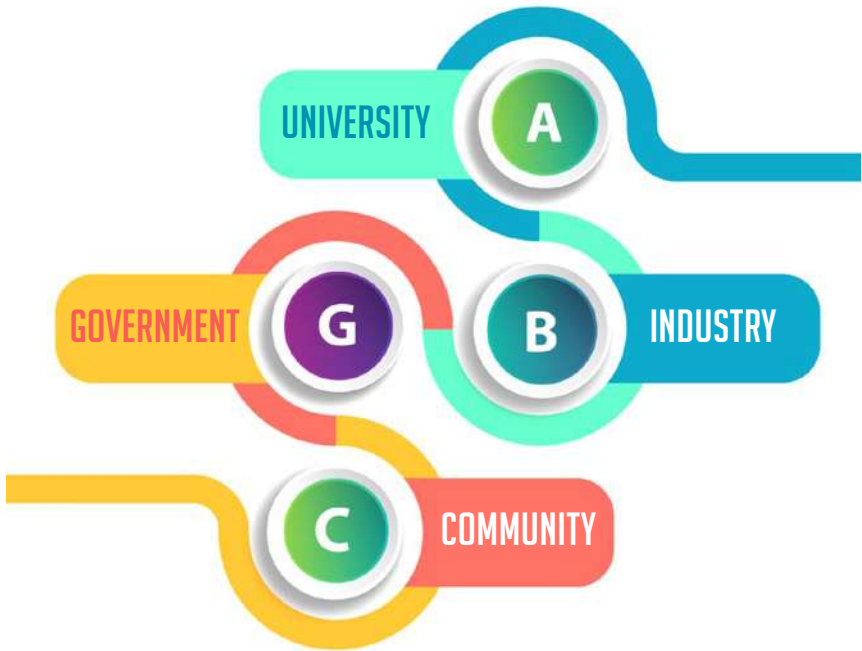
(Etzkowitz, 2002)



The Quadruple Helix Model

(Carayanis & Grigoroudis, 2016)

**The Interaction among
Industry-University-Government & Community
in developing innovation capability**



Another characteristic of the quadruple helix model is that innovation is done by focusing more on social aspects, cultural aspects, and local society needs with the support of higher education institutions, the government, and industries. The reason is that innovation is achieved through partnerships between higher education institutions and industries that tend to be bottom-up, meaning it

utilizes the aspirations and needs of the civil society/ community. Thus, what is done by tertiary education institutions, industries, and the government is really based on society's needs and by considering social and cultural aspects.

Creative industries can develop unceasingly if they are supported by an ecosystem that backs up the stakeholders (innovation actors) within it, in order that innovation is continuously done. An important question is in how the collaborative model between stakeholders can produce an innovation ecosystem, so that the innovation process runs effectively and produces innovation capabilities.●

CHAPTER IV

STRATEGIC ENTREPRENEURSHIP AND COLLABORATIVE INNOVATION

Strategic Entrepreneurship

Simply put, strategic entrepreneurship is the integration between entrepreneurship and strategic management. Entrepreneurship and strategic management are two different things but they complement each other in achieving organizational performance to bring advantages to a company or the environment (wealth creation) — (Ketchen, Ireland, & Snow, 2007).

Strategic management focuses on building competition to achieve company performance. Meanwhile, entrepreneurship pays attention to looking for new opportunities to create long-term advantages for a company or the environment (nature, society, and culture).

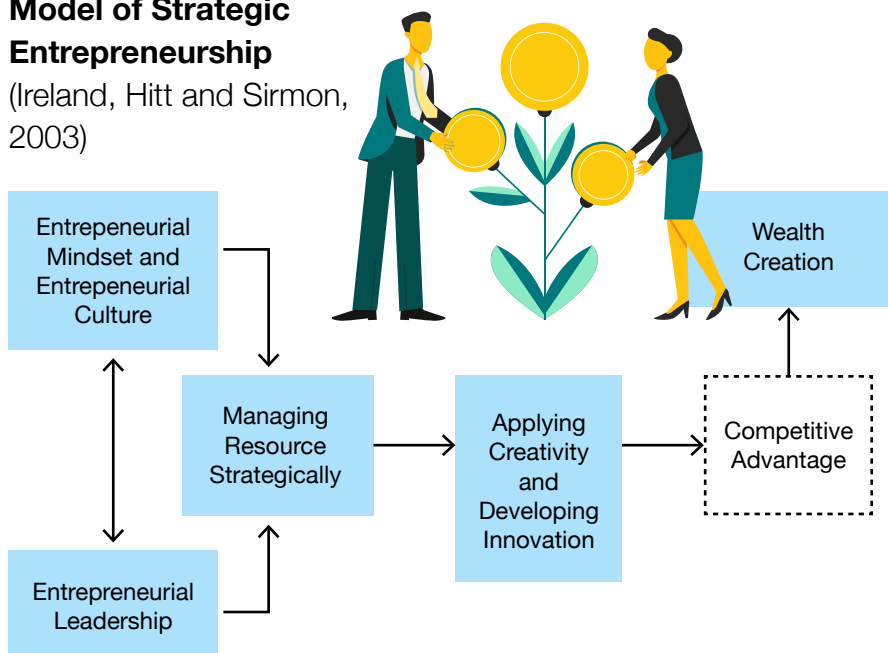
Small businesses (MSMEs and start-up companies) in general are better in identifying and seeking opportunities, but they have deficiencies in utilizing opportunities. In contrast, big businesses in general are better in establishing competitive superiority to take advantage of opportunities, but lack in exploring opportunities.

There are several dimensions in strategic entrepreneurship that depict the characteristics and skills of an entrepreneur in carrying out one's role.

- 1) Entrepreneurial Mindset (EM)
- 2) Entrepreneurial Culture (EC)
- 3) Entrepreneurial Leadership (EL)
- 4) Managing Resources Strategically (MRS)

Model of Strategic Entrepreneurship

(Ireland, Hitt and Sirmon, 2003)



Entrepreneurial Mindset (EM)

This is a foundation for an entrepreneur and a manager or company employee to be able to think and act as an entrepreneur (Corvin & Slevin, 2002). An EM can also be defined as a way to think from a business perspective by focusing one's attention on uncertainties, on the possibilities that may occur in the future due to limited information. An EM contributes in facing risks and business uncertainties.

Entrepreneurial Culture (EC)

This is a thinking framework that affects the thinking process of all the organization/company members, including in dealing with competitive situations from companies (Johnson, 2002).

While an individual with an EM thinking pattern will always look for current opportunities/chances and try to take advantage of them, an individual with an EC characteristic will facilitate the company in managing the resources strategically, so that the EM and EC process will reinforce each other in shaping individual behavior in the organization.

Entrepreneurial Leadership (EL)

This is the ability to influence others in managing resources strategically with the purpose of looking for business opportunities and utilizing them for the company's betterment (Corvin & Slevin, 2002; Ireland & Hitt, 1999).

There are several traits of an individual who has EL, including: 1) the capability to develop oneself in creativity, agility, and ability to manage human resources; 2) the ability to communicate the company's vision and mission; 3) the aptitude to see opportunities and communicate them to the organization's members to become company goals; 4) the ability to always ask about the company's position in the current competition and opportunities; 5) the capacity to always ask about the market condition, the company's goals, and the company's relationship with its stakeholders; and 6) the capability to always look for a balance between opportunities and the chance to benefit from opportunities.

Managing Resource Strategically (MRS)

This characteristic refers to the resource-based view (RBV) concept, which according to Barney and Arikan (2017), assumes that: 1) the resources that are managed by an organization are various; and 2) the resources can be owned by another institution. According to the RBV concept, company competitiveness is obtained from the

unique internal resources that are owned by the company (Barney, 1991), which in the creative industry context can be in the form of the creativity and innovation owned by the organization, or individuals within the organization and/or work culture.

All of dimensions include activities to build creativity and innovation capability to reach the final goal, which is to produce company performance in the form of competition to yield advantages for the company and its surroundings.

Collaborative Innovation

After understanding about innovation, another important term needs to be known in carrying out innovation, which is called collaborative innovation.

Collaborative innovation (CI) is a creativity process in innovating that is done across organizations and across industries through sharing ideas, knowledge, expertise, and opportunities (Miles, Miles, & Snow, 2006).

For small businesses, CI is significant, as it is related with its resource limitations. Meanwhile, for large businesses, CI can exploit competition while exploring innovation opportunities outside of the areas of expertise that it currently possesses.

As of 1990, whether for academicians or businesspeople, innovation and entrepreneurship are the activities of an organization or a company. New products or innovations are the result of an entrepreneur's abilities in a small company or an innovation process from a business unit in a company. Related to this, the process that is done is called closed innovation.

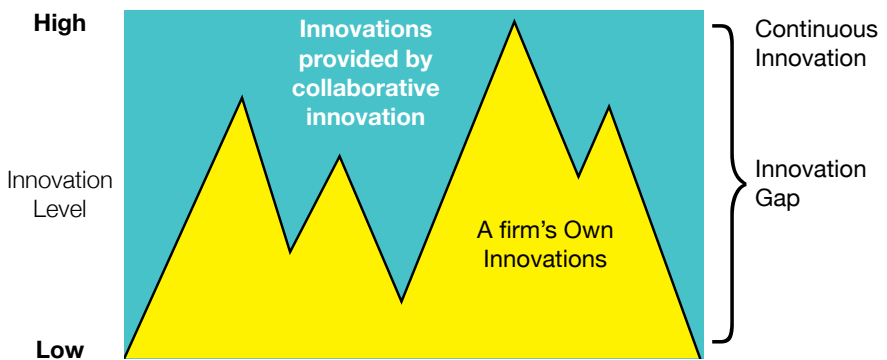
In a competitive situation with rapid changes, it makes the innovation process and idea development process more difficult for companies, industries, and countries (Ireland & Hitt, 1999). The ability to innovate has experienced changes both for professionals,

communities, scientists, artists, academicians, engineers, and various other professions. Researchers and professions that are related with knowledge are strongly aware of the need for external resources. The innovation process needs various external resources to complement the internal resources that it possesses. Connected with this, the innovation that is done is open innovation.

At this time, the integration of strategic management and CI is a necessity for an organization that is competing in the innovation field in this modern era, in which knowledge and innovation are the primary movers. It is certain that CI can become an instrument fill in the lack of resources owned by an internal organization through taking advantage of external resources from the collaboration process done (closing the innovation gap).

Closing the Innovation Gap

(Ketchen, Ireland and Snow, 2007)



CI can also be considered as the implementation of the strategic entrepreneurship element, which is managing resources strategically. In the creative industry innovation ecosystem model, what is meant by resources is stakeholders or innovators of a creative industry (academicians – businesses – communities – the government).

It needs to be understood that collaboration is philosophically different from cooperation (Miles et al., 2006).

Cooperation is the process of exchanging information or other resources and supporting each other to reach their respective goals. The results of cooperation are relatively clearer and can be negotiated from the beginning.

Collaboration is working together and sharing resources and a vision with a commitment to find a solution or create something for the same goal together. Collaboration occasionally involves unexpected outcomes and it is greatly dependent on a balanced commitment, belief, and treatment.

Integration between Strategic Entrepreneurship and Collaborative Innovation

Collaborative innovation (CI) is expected to be able to reach the goal of strategic entrepreneurship (SE) for a company by improving its innovation capability, in order that the company can keep innovating.

There are several concepts/theories to integrate both of them more specifically, which are: the network theory, the learning theory, and the resource-based view.

The network theory explains about the relationship between an organization/company in a network and how this relationship influences its behavior and produces an outcome (Dyer, 2000). Related to this, the network theory needs competence from company entrepreneurs and emphasizes that a network is comprised of several institutions that have the same experiences and culture.

The learning theory discusses about how an organization takes advantage of knowledge resources through organizational learning and a knowledge-based view to reach success in producing advantages for the company and its surroundings (wealth creation).

There are four keys to success in the learning process, which are the ability to acquire knowledge, distribute knowledge, interpret knowledge, and apply knowledge within an organization (absorptive capacity) – (Huber, 2019).

The resource-based view (RBV) is the most dominant concept in strategic management and entrepreneurship (Alvarez & Busenitz, 2001). In the RBV concept, according to Barney (1991), resources that are characterized as “VRIO”: valuable, rare, inimitable, and well organized will become sources of strength and competition for companies. For creative industries, these resources are creativity and innovation ability from the entrepreneur and all the company employees, also including the company work culture.

A leader, whether in the government (bureaucracy) or business sector (corporation), must have the ability to manage internal and external resources (strategic resource management) to do innovation.

In the initial stage, a leader is expected to be able to see opportunities and be able to build competition in the market (entrepreneurial mindset and entrepreneurial culture). In the next stage, a leader is expected to be able to establish procedures and lead the organization in creating value that is beneficial for the organization’s growth (entrepreneurial leader).

Then in the next stage, a leader must be able to manage human resources and other resources to build a capability and do innovation. In the end, a leader is expected to be able to orchestrate all of the organization’s internal and external resources (resource orchestration) to obtain opportunities and utilize them for the company’s growth (Hitt, Ireland, & Gilbert, 2011).

In the resource-based view, small companies (MSMEs) are more controlled in doing collaborative innovation (CI) than large companies.

The limitations of small companies (MSMEs/ start-ups), according to Purcarea et al. (2013) are: 1) limited access to finance institutions; 2) limited management abilities; 3) limited public facility access; 4) limited management of intellectual property rights; and 5) limited network activities (Purcarea et al., 2013).

In overcoming the limitations of MSMEs/ start-ups, government support is needed through: 1) an increase in the business quality; 2) support from the technical and managerial skill sides; 3) support in building a network; 4) support in financial access; and 5) support towards market access.



Limitations of MSMEs/ Creative Industry Start-ups in Indonesia



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One of the government policies to support the innovation process is by providing banking access to small and medium enterprises and receiving support for market access. This is all done to create a conducive business environment through partnerships between government institutions, universities, and private companies, so that a transfer of knowledge is reached, which is an important resource in the innovation process. In this context, the involvement of higher education institutions and other public research bodies can assist small and medium industries in improving their work effectiveness (Etzkowitz & Leydesdorff, 2000; Roos, Fernström, & Gupta, 2005).

Departing from the concept about the quadruple helix, this book delves into four institutions which are considered as having a role in creating innovation in creative industries, which are industries, universities, the government, and communities. This quadruple helix concept is developed to become a framework and model that can depict the collaboration process between actors (innovators) in building innovation capabilities to produce innovation performance.

Through an academic research process, a **Creative Industry Innovation Ecosystem Collaborative Model** is produced. This model is expected to be able to become a reference for charting the creative industry innovation ecosystem in creative cities in Indonesia.●

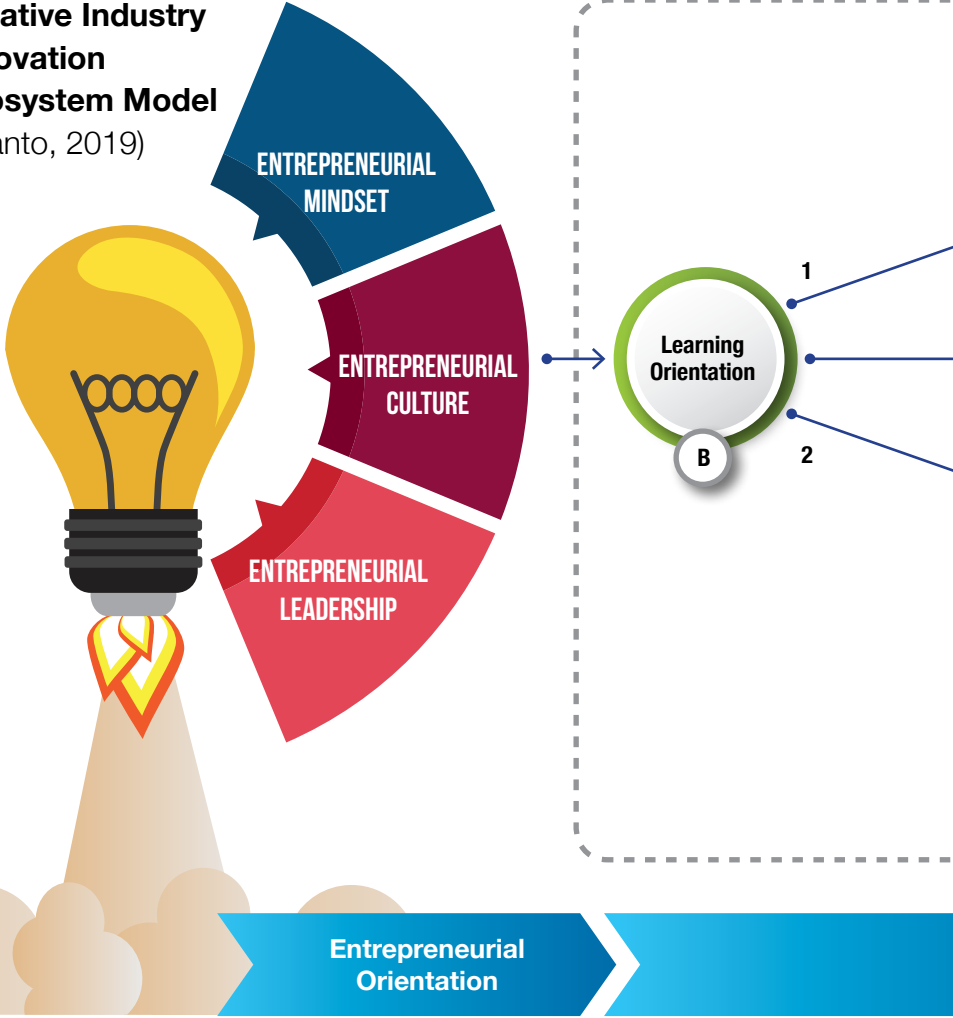
CHAPTER V

CREATIVE INDUSTRY INNOVATION ECOSYSTEM MODEL

Variables in the Creative Industry Innovation Ecosystem

The innovation ecosystem model consists of variables which act as antecedents (influential factors) in building innovation capability. These variables are learning orientation, collaboration with universities, and networking capability as antecedents in constructing innovation capability. Then there is the government support variable, which plays a role as a moderator (facilitator) that influences the relationship between networking capability and innovation capability, the relationship between collaboration with universities and innovation capability, and the relationship between learning orientation and innovation capability.

**Creative Industry
Innovation
Ecosystem Model**
(Imanto, 2019)

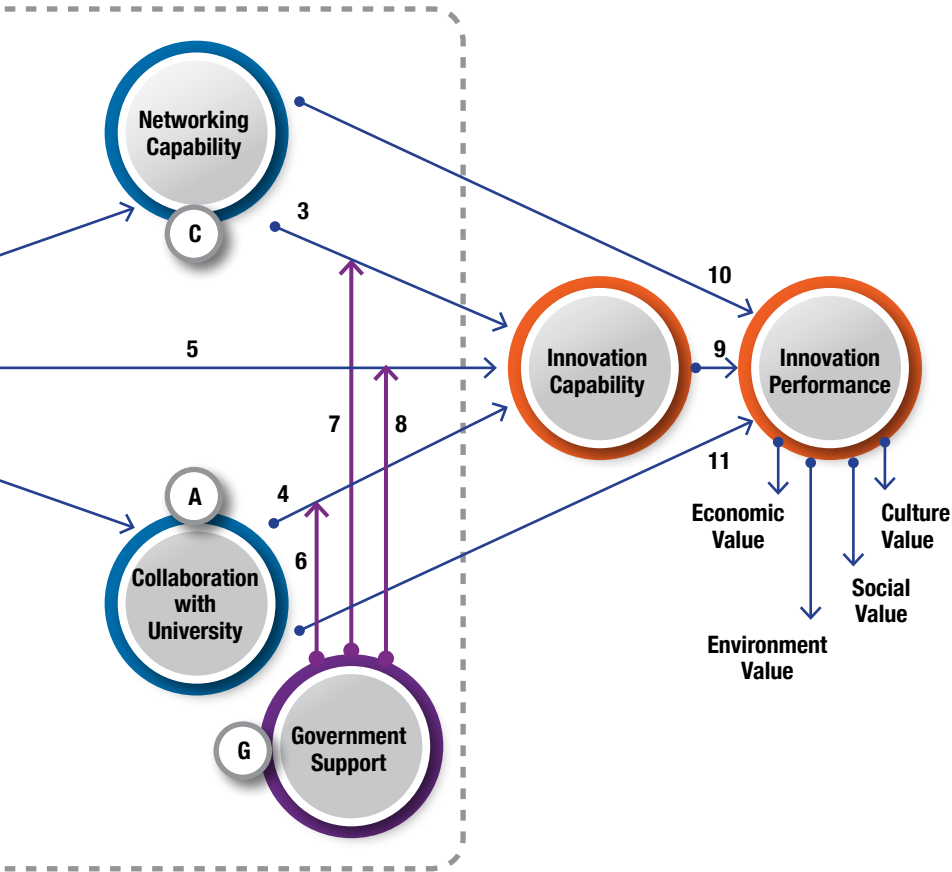


Next, there is a summary/explanation of each of the variables.

Learning Orientation: an active process of a creative industry to create something new by using knowledge to reach competitive superiority.

Collaboration with Universities: collaboration that is done by a creative industry with a university to produce a transfer of knowledge as an external resource.

Networking Capability: the ability of a creative industry to build



relationships in a community network to obtain external resources.

Government Support: support from the government/ public sector to produce sustainable innovation in innovation policies and facilities that support innovation that is part of external resources.

Innovation Capability: the ability to continuously transform knowledge and ideas, and then change it to become a product or business process for the company's need.

Innovation Performance: the output of innovation capability that is produced from the collaborative innovation process, which can be in the form of a product, a process, marketing, or sustainable innovation.

Innovation performance is expected to be able to create advantages for a company (economic value) and its surroundings (the natural and human environment, and the related social and cultural aspects), which is considered as wealth creation (Fontana & Musa, 2017a, 2017b)

Thus, it can be explained that this model has a primary variable that is related with an internal resource (learning orientation) and three variables that are related with external resources (collaboration with universities, networking capability, and government support), which affect the development of innovation capability in creative industries. The last goal is to produce innovation performance, which is expected to be able to generate wealth creation.

Interrelatedness between Variables in the Creative Industry Innovation Ecosystem Model

The following is an explanation of the interrelatedness between variables, which depict the innovation collaboration process of innovation actors.

1. Learning Orientation and Networking Capability

The learning orientation from a creative industry is the main driver of a creative industry in developing capabilities from the creative industry. Related with this, learning orientation is a fundamental aspect for an organization to do innovation through knowledge sharing with an external network (Jiménez-Jiménez & Sanz-Valle, 2011).

Pertaining to this, the learning process is crucial in developing and disseminating knowledge and technology in a company. The learning process needs to be well managed, in order that the sticky

knowledge phenomenon does not occur (Szulanski, 2002), which is when it becomes part of a company that does not want to share its knowledge with other individuals or sections within the company. This can obstruct the learning orientation in the company.

A business which wants to improve its organizational performance and competitive edge must be able to keep learning. One of the ways to do this is by improving the business network activities. Learning orientation is the engine behind the organization's ability to expand its business network.

An organization with a high learning culture will search for a network, in order that it can improve its competitive superiority. MSMEs which keep learning to innovate will tend to search for additional knowledge and information sources in business networks.

2. Learning Orientation and Collaboration with Universities

Besides with business networks, an organization which is centered on learning and knowledge needs to interact with universities as centers of knowledge and research. In a creative industry context, a partnership between a creative industry MSME and various universities can start from problem solving in doing research and development (R&D) projects to inspire ideas and look for new concepts, forming informal relationships, and developing projects.

The reason why a creative industry is required to foster relationships with networks and universities is because universities are knowledge production centers that are expected to transfer knowledge from universities to creative industries.

Thus, as an organization that is focused on learning, it must improve its organizational knowledge and abilities in the business world by doing knowledge sharing, whether inside the organization or with outside parties. Knowledge sharing which arises from organizational learning facilitates leadership and employees to be able to share information, including with academicians/universities,

which is considered an important part of information and knowledge exchange in achieving innovation.

Cooperation between universities and industries is also thought to be an instrument that can improve knowledge in open innovation. This is keeping in mind that rapid changes occur from the technology side, business dynamic side, and business competition side. This step is also done to monitor the external condition, make improvements as an adaptation, and do performance improvements.

3. Networking Capability and Innovation Capability

A network is identified as one of the main factors in the innovation process. Previous research revealed the significance of a network through the open innovation process, where a company achieves and seeks it by using various external factors to obtain knowledge resources. Several studies have demonstrated that companies which have limitations in building networks (the ability to build, foster, and take advantage of associations, contacts, and connections) will experience potential obstacles in their growth (Ritter & Gemunden, 2003).

Literature related with innovation shows that since the 1990s, there have been systematic changes and based on company performance in doing innovation activities. There are changes which occur in the form of growth in using external networks by companies for various purposes. Zeng, Xie, and Tam (2010) stated that innovation is a process which is produced from various interactions between different actors.

In an innovation ecosystem concept, a business network can be viewed as an entity or actor which is strategic in creating industry innovation. Therefore, the role of a network as social capital in building innovation ability in creative industry MSMEs is very significant. This has been confirmed by several empirical studies, including that done by Ahuja (2000).

4. Collaboration with Universities and Innovation Capability

The open innovation concept emphasizes the innovation capability

building process, which does not only rely on internal resources, but it also looks for resources from external parties. This open innovation concept provides positive contributions for MSMEs to deal with their resource limitations. Innovation activities are not an isolated decision-making process, because innovation is a repetitive, cumulative, and collaborative process.

Innovation is produced through an interaction process between heterogeneous actors and combined with various resources like universities. As a research and knowledge base, universities have a strategic role as a source of innovative ideas that can be developed by industries to build innovation capabilities. In the triple helix concept, it is mentioned that there is an interrelatedness between three actors in the innovation development process, which is building partnerships with universities, industries, and the government.

In an innovation system perspective, it was found that higher education institutions and other public research bodies can assist small and medium industries in improving their work effectiveness. Among the various roles that can be done by the higher education institutions, one of such is to produce ideas and knowledge-based innovations for MSMEs.

Having partnerships with academicians is very important for companies. These collaborations encourage working together between companies and universities, which is proven with an increase in doing joint research and academic publications together (Calvert & Patel, 2003).

5. Learning Orientation and Innovation Capability

In general, companies (including creative industry MSMEs) need knowledge from an internal learning process or what is known as the sharing and transfer of knowledge from an individual or group within an organization. Innovation is a process to obtain new knowledge that is encouraged by developing a solution that has commercial value. Meanwhile, management knowledge is related with things to

support innovation, in terms of forming new ideas and exploitation from ideas that are within an organization. The next knowledge management is building collaboration, knowledge sharing, learning, and improvements.

Innovation needs an acquisition process, a distribution process, and the usage of new knowledge (Calantone, Cavusgil, & Zhao, 2002). For that, a learning climate or learning orientation and company innovations are strongly connected. A learning orientation is greatly related with the company activities in a wider meaning and knowledge usage, which has a wide meaning and knowledge usage that is shown to build innovation capability, in order to improve competitive superiority, receive information about customers and competitors, as well as use new technology to create new products.

Learning orientation is very important as the main driver in producing innovation capability in an organization/company, which in turn will produce innovation performance. Jimenéz-Jimenéz, Martínez-Costa, and SanzValle (2014) revealed that learning orientation has a positive influence on shaping innovation capability that is difficult to be copied, where a company that is focused on knowledge will have a competitive position for a long-term period.

A company which has a learning orientation culture will tend to receive more new ideas and creativity as a part of innovation, so that innovation capability can be created. It can be said that the more an organization is focused on knowledge, the more the organizational resources become knowledge intelligence, so that the company will achieve a competitive edge through the innovation capability produced (O'Cass & Sok, 2014).

6. Influence of Government Support on the Relationship between Collaboration with Universities and Innovation Capability

The role of an organization in improving performance cannot be separated from government support. This is supported by exposure to

the triple helix concept, where there are interactions between industries, universities, and the government. Historically, this is a linear process, but the government's support does not always become a factor that causes innovation, but as a facilitator that can influence the path of the innovation process. One of the real forms is when a university wants to develop a business incubation, so that it can develop business innovation, for instance, when a university develops a project with a creative industry MSME. This can occur due to the government's role in providing a policy to increase innovation knowledge in the business actor sphere (Simard & West, 2006).

The university connection in developing MSME innovation in general is because there is cooperation with universities in MSME research that is supported by the government. Associated with this, the government's role can become a motivating factor in the innovation process in a business environment. Nevertheless, on another side, the government's role can become an obstacle to innovation advancements and can even extinguish business innovations if the support does not match with what is needed (Vega, Brown, & Chiasson, 2012).

The government can provide backing through policies, in order that universities can be the centers and key elements in developing MSME innovations and technology, so that as education centers, universities can contribute their knowledge for developing innovation. The government can provide a conducive situation for the relation-based innovation process with universities like by facilitating the occurrence of collaborations or networks with outside parties which can encourage the innovation process. For example, there can be collaborations with higher education institutions or partnerships between the government and private parties.

7. Influence of Government Support on the Relationship between Networking Capability and Innovation Capability

The government plays a role to create relations between related businesses within an industry and between communities. Even though

the local governments have different policies, it will certainly involve innovation policies, so that entrepreneurs will foster more relationships with business communities, suppliers, as well as external and internal relations.

Besides relations with universities, the government's role is also able to foster networks between organizations or what is referred to as networking capabilities to create an innovation process (Simard & West, 2006). Therefore, the greater the role of the government is, there will tend to be greater cooperation between industries, so that it reaches a maximum innovation process for MSMEs. This cooperation can promote innovative ideas within an organization, which is related with open innovation.

The government's role is also expected to be stronger in strategic intervention, so that the government can develop a clear interactive structure between the government itself (regulations and policies) and between industry and public sectors. This is referred to as meta-governance, where the government affords the ability to arrange agendas by determining important issues in a country, determining regulations for stakeholders who are involved in a business, allocating resources (including information) in a business network, and offering a positive perception for society (Bell & Park, 2006; Glasbergen, 2011).

Meta-governance depicts the government's role in its relationship in forming the innovation process between business networks to a better direction that will affect the establishment of innovation capability.

8. Influence of Government Support on the Relationship between Learning Orientation and Innovation Capability

The role of the government in facilitating innovation activities in MSMEs includes forming advisory boards/ institutions for developing MSMEs.

The transfer of scientific knowledge, which becomes the core of a learning organization, makes creative industry MSMEs better able

to see new opportunities. This can occur whenever the relationships between creative industry MSMEs and the government run well, so that incentives like research support and training given by the government can reduce innovation costs and can improve innovation ability (Nguyen & Nguyen, 2013).

This demonstrates that the government with its backing directly supports creative industry MSMEs in improving innovation abilities (Patanakul & Pinto, 2014). Several creative cities have already formed an institution called a Creative Economy Committee.

9. Innovation Capability and Innovation Performance

The capability to do innovation is the key to success for companies to produce the desired innovation performance. The innovation capability of a company is greatly dependent on the knowledge it has and its ability to use it. The formation of innovation capability that is done in micro, small, and medium enterprises (MSMEs) does not have the same character and behavior.

In general, MSMEs have more flexibility in innovating. The problem is they are obstructed with limited resources, so that they need external resources to support themselves. Innovation capability in micro, small, and medium enterprises is very important in winning the competition dynamic by building specific expertise.

The innovation capability concept has three elements, which are: 1) the innovation potential which consists of the factors that show the effects from the current innovation capability and the factors which reflect the organization's potential to do future innovation; 2) the innovation process, which is a system or activity that helps the organization to use its innovation potential; and 3) the output or results from the innovation activities (Saunila & Ukko, 2012).

Although there are many factors which influence the success of an innovation activity from an MSME company, research shows the importance of having open innovation in creative industry MSMEs, in order that they can achieve the desired company performance

through the innovation performance and innovation capability that they have (Van Hemert, Nijkamp, & Masurel, 2013).

10. Networking Capability and Innovation Performance

Creative industry MSMEs which have high innovation performance are also expected to be able to produce high company performance. Innovation performance can be seen from the kinds of innovation created by an organization like new products, services, business processes, or methods which then can result in an increase in company performance.

The importance of innovation performance in an organization relates to several external factors like the organization's ability to add to its business network. To achieve innovation performance in the middle of tough competition, innovation resources are needed, such as business partners that are a part of the networking capabilities (Chesbrough, 2003; Gronum, Verreynne, & Kastle, 2012).

With the ability to build a network, MSMEs can attract partners who can create, expand, and modify technological resources, so that it is easy to commercialize new products as a part of innovation performance which is the biggest challenge for MSMEs in achieving innovation performance (Mu & Di Benedetto, 2012).

11. Collaboration with Universities and Innovation Performance

In referring to the open innovation concept, building a network with universities can create a capability for an organization in developing its innovation (D'Este & Patel, 2007).

Partnerships that are carried out between universities and industries are very beneficial between both parties, which refers to a transfer of knowledge or technology, including academic publications and intellectual wealth (patent rights, commercialization, licensing, and the like), and human resource mobility with the purpose to transfer skills like recruit graduates based on their fields of study or participants who completed training programs (Corral de Zubielqui,

Jones, Seet, & Lindsay, 2015).

This is in line with an explanation by Perkman and Walsh (2008), who stated that collaboration with universities can improve innovation performance. Fischer and Varga (2002) stated that to achieve the maximum innovation performance in an organizational scope, there is the influence of a vertical organization (customers, suppliers, producers, and network suppliers) and the influence of a horizontal organization (relations with universities and industries). Therefore, establishing relationships with universities can cause organizations, especially MSMEs, to improve their innovation performance in the form of products or business promotions.

Illustration of the Creative Industry Innovation Ecosystem Model

The Creative Industry Innovation Ecosystem Model in this book is the result of empirical testing by using structural equation modeling (SEM). This model depicts horizontal collaboration between innovation actors, who are academicians (universities), industries, communities, and the government.

As an illustration, the competition dynamic case is used in the batik industry in Pekalongan. The competition dynamic which occurs in the batik industry is not just from the side of the batik products, because each city/region has its own uniqueness, which is generally related to the local culture.

In a creative economy era as well as the tourism which is being fostered by the government and the fashion business which is developing, the Pekalongan batik industry which in general is MSMEs has the potential to increase its sales. However, in an open commerce era, to beat the competition it is not enough to just rely on the product quality and unique batik motifs.

Other aspects like distribution, promotion, and collaboration are

very significant in facing competition from product substitution (batik printing) from its own region or competition from batik industries in other cities (like Cirebon, Yogyakarta, and Solo) or with batik from overseas (for instance, Malaysia and China).

The batik industry, which commonly is comprised of creative industry MSMEs, in running its businesses needs collaboration with other parties like communities, academicians, and the government.

Pekalongan batik creative industry MSMEs engage in research collaborations with Universitas Pekalongan (UNIKAL) related with batik colors, in order that they can present the brightness of the unique Pekalongan batik colors. At Universitas Pekalongan, there is also the Polytechnic Diploma Program for Batik, the only one in Indonesia.

The Pekalongan municipal government has many programs which support the advancement of the Pekalongan batik industry. Every year, there is an innovation and creativity exhibition, as well as a Batik Festival that is national standard and international standard. This event provides opportunities for Pekalongan creative industry MSME innovation products to gain market access. Recently, since 2005, a campaign has been launched to love Pekalongan batik. One of the ways to do this is by requiring civil government employees and school students to wear batik uniforms on certain special occasions and during official inauguration events (Riyanto, 2014).

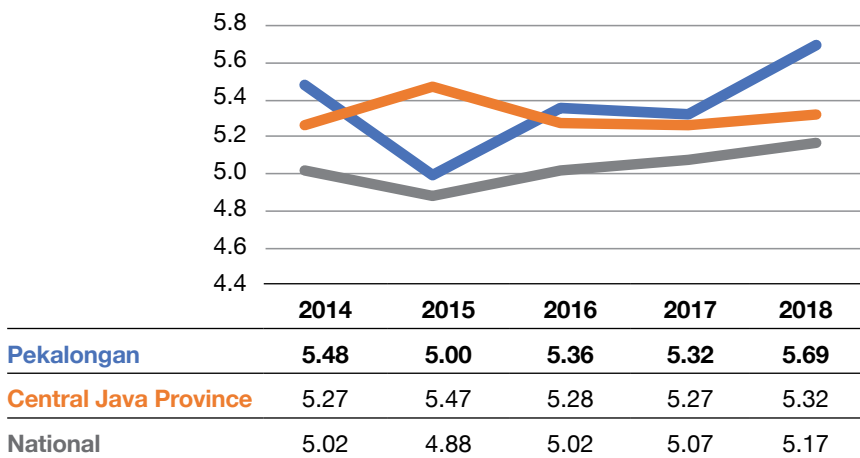
Talking about batik in Pekalongan is an endless conversation. It is not only because the society and the Pekalongan batik creative industry MSMEs keep creating with dynamic color patterns through a learning process and understanding about the market taste. The Pekalongan municipal government even incorporated batik learning in the local main curriculum at the elementary school, middle school, high school, until university levels (Riyanto, 2014).

The Pekalongan batik MSME community is concentrated in production centers which are collections of several batik MSMEs with the goal of production space efficiency and limited collaboration between MSMEs by using production space excess. Pekalongan

batik MSMEs also do collaborations with batik industries from other cities by receiving production orders according to the desired patterns. Associated with this, Pekalongan MSMEs have increased the Pekalongan batik industry added value by applying what is called a coopection concept (Brandenburger & Nalebuff, 1996), which on one side competes with batik industries from other cities, and from another side also engages in cooperation.

The batik commerce center also grows with batik in Pekalongan for the middle to lower class buyers, and the most famous is the Setono Batik Center, where the buyers are individual consumers or resellers for large quantities.

In 2017, the Pekalongan Creative Cities Forum (PCCF) was established. This is a creative industry MSME networking medium in Pekalongan to create a collaboration network between batik industries, academicians, the government, and stakeholders of the batik industry needs. PCCF was also formed to develop the social, cultural, and economic infrastructure, which is related with developing creative industries in Pekalongan, especially batik.



Economic Growth in Pekalongan, Central Java, and National (2014-2018)

Source: BPS and Bappeda of Pekalongan 2019

With the collaboration and ecosystem that was built, the Pekalongan local economy in 2018 grew by 5.69%, more than the national economic growth of 5.17% and the Central Java economic growth of 5.32% (BPS Kota Pekalongan, 2019). What is also praiseworthy is that as a member of the UNESCO Creative Cities Network (UCCN), Pekalongan received a very satisfactory evaluation in the 4-year evaluation in 2018 from UNESCO, and one of the main criteria were networking activities and collaboration in the ecosystem.

As a reminder, collaboration is an instrument to facilitate the creation, exchange, and transfer of knowledge in a dynamic ecosystem. The purpose is to develop competence and unique resources to improve the competitive ability. The collaboration consists of learning from the current knowledge and creating new knowledge to achieve a competitive edge (Asheim & Coenen, 2005).

In an innovation ecosystem, an organization does not innovate individually, but it depends on resources and organizational knowledge (Adner & Kapoor, 2010). Each individual/organization strives and has a way to overcome a problem. However, by working together and collaborating, the opportunity to find a solution to a problem will be greater. The solution can be better than one which someone comes up with individually.

Collaboration involves two main elements: interactive learning and new knowledge (Asheim & Coenen, 2005; Lundvall, 2007). Although interactive learning is a process that is based on learning by doing and using, the goal of knowledge creation refers to activities that are directed towards sustainable innovation.

As an organization which relies on learning and creativity in innovating, creative industry MSMEs are actually learning organizations. Then with learning orientation activities, creative industry MSMEs look for community networks to find knowledge sources and business information sources, establish relationships, and collaborate with universities as research and knowledge centers. Besides that, obviously creative industry MSMEs try to take advantage of the public service

facilities with innovation policies and support to innovate from the local government.

In innovating, MSMEs are more directed whenever they begin with an innovation process by utilizing the “Creative Industry Innovation Ecosystem Model”. By comprehending and utilizing this model, MSMEs will know where the innovation process begins, how to share the roles, and how to collaborate. No less important is to know the dimensions and their indicators. In brief, this model can function as a map in running the innovation process, or as an instrument to map the innovation pattern for creative industry MSMEs in creative regencies/cities in Indonesia.

From research that was conducted, it was revealed that the learning orientation of creative industry MSMEs is the primary driver for building innovation capability to maximize their human resource creativity as internal resources. The creative industry MSME sphere is urged to be active in networking with business communities (networking capability) and having relationships, and then to collaborate with universities as external resources.

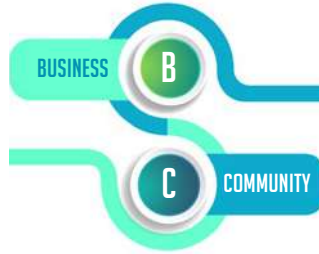
The relationship and collaboration activities that are done by creative industry MSMEs with universities, besides improving the innovation capability, also have positive effects on improving the innovation performance. The networking activities of creative industry MSMEs through networking capability with community networks, besides improving their innovation capability, also have a positive influence towards improving the innovation performance.

From the empirical research, it was also discovered that government support of creative industries to be able to produce innovation capability is greatly needed. Indeed, there are still constraints with the communication problem in the internal bureaucracy. However, in general, by doing innovation collaboration through the Creative Industry Innovation Ecosystem Model, it will improve the innovation capability of creative industry MSMEs and also make their innovation performance better.●

Based on the empirical research results of creative cities in Indonesia, there are developments of the double helix until the quadruple helix as follows:

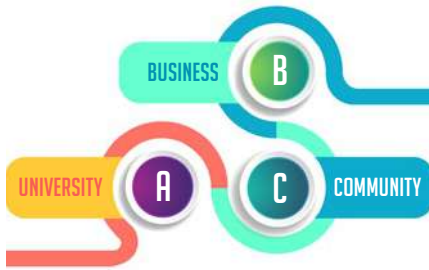
The Double Helix Model

(Imanto, 2019)



The Triple Helix Model

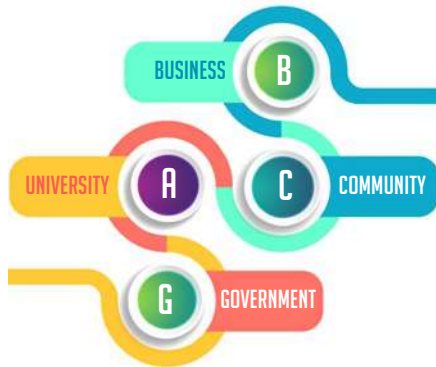
(Imanto, 2019)



The Quadruple Helix Model

(Imanto, 2019)

**The interaction among Industry -
Community - University &
Government in
developing innovation capability**



PART THREE

**NUSANTARA
ARCHITECTURE
AND INDONESIA'S
CREATIVE CITY
IDENTITY**

CHAPTER VI

ARCHITECTURE AND CREATIVE CITIES

Architecture is not only part of 16 creative industry sub-sectors under the Indonesia Creative Economy Agency (Bekraf), but it is also able to support the development of 15 other creative industry sub-sectors. For instance, architecture is needed by the culinary industry to build interesting and comfortable restaurants.

For example, architecture is needed by the fashion industry to design interesting outlets, so that they appear classier. In the handicraft industry, architecture is desired to design exhibition galleries that are more artsy and seem more artistic. In performing arts buildings that are often used by the music and film industries, architecture can make the places become more magnificent and beautiful.

In a wider scale, architecture also plays a role as the identity of a city. A city is not just a collection of buildings, but it is also a series of human activities that involve social and cultural characteristics. Unfortunately, many regencies/cities in Indonesia have lost their identities due to being eroded by the continuing flow of modernization. Here, architecture can play a role to raise the local culture and wisdom (local genius).

Currently, the government is developing cultural-based tourism as an attraction. So, buildings with architecture that raise the local



Oti Bubane Morotai is a work by Mochamad Ridwan Fauzi and his team (1st place winner of the 2017 Nusantara Restaurant Design Competition, which was held by Propan Raya along with Bekraf and the Ministry of Tourism.

culture can become tourism destinations in the city. The presence of conventional tourists who only enjoy nature tourism at this time is being shifted by tourists who want to enjoy culture tourism. This culture tourism is created from synergy between creative industries and architecture which raise the local culture and creative activities. This gives rise to what is known as creative tourism.



Be.la.ju Mandalika is a design by Harly Valiant Niviano and his team (winner of the 2018 Tourism Souvenir Center Design Contest, which was held by Propan Raya along with Bekraf and the Ministry of Tourism).

The Role of Nusantara Architectural Designs for Indonesian Tourism

In the last few years, the tourism world has experienced transformations. Its development has shifted from mainstream, which is tourism trips that usually just look around at the natural scenery and take photos, to experiences that are more unique. The focus can be various, depending on the tourism potential in the region, such as culture tourism, sports tourism, environment tourism, and culinary tourism.

Architecture, as a cultural tourism object, is not just a creative industry sub-sector, but it has become more of a leverage for many

other creative industry sub-sectors. There are many examples of the ability of an architectural building that can invigorate other creative industries. For example, the Charming Restaurant in Sanur – Bali is a commercial building but has succeeded to prioritize its architectural design concept which adopts an ethnic theme as its design space concept. The architecture of this restaurant looks splendid by applying shape games that are connected with color games and wood as the building material.

The Charming Restaurant in Sanur – Bali is a commercial building that has succeeded to put forward an architectural design concept by adopting an ethnic theme as its design space concept. The architecture of this restaurant looks splendid by applying shape games that are connected with color games and wood as the building material. Due to an architectural design like this, the Charming Restaurant has become more well-known in the public. People come not only to enjoy the



Charming Restaurant in Sanur – Bali.

food, but also to enjoy the building architecture and its interior.

It is clear that architecture is like an “illuminating light” that has an important role in triggering the development of other sectors, including social, cultural, and economic sectors, whether at a city scale or a national scale. Architecture can create “new” experiences which are more relevant, impressionable, interesting, and in-depth in traditional local meanings. Architecture can penetrate further into the tourism industry and the creative industry.

Another example is in Bandung. In this “Flower City”, we can find many restaurants with an architectural concept that raises the local values. These kinds of restaurants are often found in tourism areas like on Jalan Sersan Bajuri, Jalan Cihideung, and Jalan Dago. The uniqueness of these restaurant buildings is not only seen from the building designs, but also from the entrance door designs, the windows, and the signage, whether it is inside or outside the buildings.

From a Global Phenomenon towards Creative Cities

Since the 1980s, world-class famous clothing designers like *Armani*, *Comme des Garçons*, and *Gucci* have been involving architects to create brand designs, buildings, and megastores that can differentiate their characteristics with others (Manuelli, 2006).

Stores that have been designed untraditionally like that can play a role as three-dimensional advertisements to promote their fashion brands (Webb, 2009). The places and locations facilitate their brands to be presented and found with more authentic styles. This seems to send a message about the image and promises new experiences.

Similar with the fashion companies above, Sainsbury’s, which is one of the biggest supermarket chains in England, has applied the same thing. During the 1980s, Sainsbury’s focused its attention on its stores’ architecture and designs, in order to differentiate itself from other competitor food retailers and improve its uniqueness. This

decision was taken after Sainsbury's received an architectural critique in the *Financial Times* newspaper. The writer suggested that strategic changes should be done.

At this point, architecture became a part of the company's strategy, to create a visual identity that is different to strengthen the market leadership and retailer brand power. This shows that architecture can also become an instrument to strengthen creative industries.

In observing this matter above, a city is not just about building skyscrapers and the residents with their activities. A city is a "brand" and buildings are no longer objects, but they are promotion and destination media. In an experience-based economy, that experience itself has become a product. People no longer consume objects but also sensations and even lifestyles. It is not wrong if we now demand a creative city to be able to develop in all areas of Indonesia.

Nevertheless, it should be understood that a city is the result of the collective effort of the agents or actors to organize, arrange, and fill in the spaces. The actors are the government, higher education institutions, industries, communities, and other stakeholders. Here, collaboration is a key component that matches with a city's ever-changing environmental needs.

The relationship between participation and community is very clear and undeniable. There are several significant ways to communicate and abilities to understand and use media for positive processes that involve all stakeholders. The development of a future vision based on innovation and supported by stakeholders will only succeed if it is based on strong communication and consultation with professionals and other parties collectively, which will benefit all parties. An environment is needed with mutual understanding and respect between all stakeholders.

Architecture as a City's Identity

Based on the book *Ekonomi Kreatif: Kekuatan Baru Indonesia Menuju 2025* (Pangestu, 2014), architecture is defined as the actualization of applying knowledge, technology, and art completely to change the educational environment and space as part of human cultures and civilizations, so that it can unite all the spatial environments.

In a creative economy context, architecture is part of a creative industry. As a part of a creative industry, architecture can stand on its own, but it also can become leverage for other creative industry subsectors. Next, in a creative city context, architecture can become an identity and differentiate a city with other cities.

If there is a question about what differentiates the cities of Jakarta, Bandung, Surabaya, and other cities, it is rather challenging to answer because there is a need for an identity, even if in a city there are many buildings, residents, and their daily activities, as well as the effects of the residents' activities. The question will certainly lead to one thing, a city's identity through its architecture.

Jakarta is known for its National Monument (Monas), Bandung for Gedung Sate, and Surabaya for Tugu Pahlawan (National Hero Monument). This is also true for other cities in the world; they will be much easier to recognize from their architectural identities. London has its Big Ben, Paris has its Eiffel Tower, New York has its Statue of Liberty, and Rio de Janeiro has its Christ the Redeemer. As providers of the cities' characteristics, all of these objects are called landmarks.

According to McNeill and Tewdwr-Jones (2003), architecture can influence the meaning construction of a local culture. Culture makes every place unique. The buildings, roads, monuments, fields, and other city physical component manifestations that become city icons are markers of the related city's culture and civilization. As a result, almost all cities have these markers. This uniqueness reflects the historical, business, struggle, and spirit specificities of the city residents.

However, this shift in the global, national, and local economy bases forces cities to market themselves as businesses looking for new sources of revenue. The city marketing concept does not only help 'sell' the city's identity, but it also inspires the new icon or building creation process (Greenberg, 2000). Bilbao, Singapore, Taipei, Kuala Lumpur, Dubai, Abu Dhabi, Qatar, Shanghai, and Beijing are cities which strive to improve their image through architecture.

Cities which have cultures that are different from the commonly known architectural features will be more popular than cities which do not have an identity dimension. One such example is Denpasar. This city is more popular than Jakarta or other cities in Indonesia as a tourism destination. The reason for this is because Denpasar has icons and identities that are not owned by other cities in the form of Balinese local architectural buildings, which have great character and culture that have been upheld by its citizens since the past.

Balinese architecture is one of the kinds of ethnic architecture in Indonesia, which is also part of the "Nusantara architectural" richness. Several other cities which do not have these unique features in the last several years have strived to look for their architecture in an effort to find a "new" identity. They change their self-image, so that they can improve their bargaining power in the city competition arena in Indonesia. At this juncture, protecting the Nusantara Architecture as a wealth of the Indonesian nation is more important and must keep being protected (keep it relevant, so that it does not become extinct).

Architecture can also be seen as one of the main types of media to express national identity, in addition to a city's identity. From a commercial perspective, or related to a company's brand identity, architecture can also be used along with the company's identity. In a company context, architecture is used to reflect a brand in the form of design consistency and visual appearance (Kirby & Kent, 2010).

There are three city identity marking systems that are built and communicated through architecture, which are material, visual, and rhetorical. These three systems interact to determine in what way

a city can metamorphosize from time to time, so that it shapes the meaning of a city's identity. The Eiffel Tower is a material reference that is visually seen by people from various locations. This tower has become a reference to its form of style, and its design records a transition from classicism to modernism, in which its result is the rhetorical city of Paris.

From an architectural and branding perspective, buildings are understood to be symbols of 'good taste', 'power', and 'status' (Berg & Kreiner, 2017). Architecture in a certain meaning can become a promotional media and an identity determinant. In other words, architecture promotes social and individual relationships, and can be used as a territorial identity symbol. That is the reason why architecture must be understood in its symbolic and operational dimensions (Klingmann, 2007).

So, a city's identity does not only rely on its physical form, but also its value procedures, such as the condition of integrated service, and service is its own 'roof' because architecture is not only in a physical form. Denpasar is a good example about how a city's identity is shaped.

A city's identity is something which is seen. The regency of Banyuwangi, for instance, is said to have its identity from the Osing culture. This is not entirely true because the Osing people are just one of the ethnic groups who live in Banyuwangi. Some of the other ethnic groups include Madura, Bali, and Jombang. Hence, if architecture becomes a city's identity, then it will be better if not just the Osing element is raised, but several other ethnic groups in Banyuwangi are integrated into the designs. The unique aspects of each of the four ethnic groups can complement each other into one design.

Iconic Architecture and the Revival of Creative Cities

For the last fifty years, there has been a revolution in developing cities. In the book *The Age of Spectacle*, Tom Dyckhoff talks about how architecture has become focused on things that stand out, are monumental, and are extravagant, and how all people must live with the consequences.

Cities and city buildings now must compete to get attention from investors and consumers. In exploring city landscapes from New York to Beijing or from Bilbao to Portsmouth, Dyckhoff showed that now society does not only witness new kinds of buildings. Citizens live through fundamental transformations in how they connect between their workspaces and city spaces.

'Iconic' structures are the clearest architectural phenomena these days. Icons are sources of notoriety that are built from meaning from the esthetics or symbolism (Sklair, 2017). The Sydney Opera House, Australia, is often depicted as the first global architecture icon. The building structure is unusual, which actually makes it popular and its self-worth increase, whether inside or outside Australia. This building until now is often visited by tourists.

The city of Bilbao in Spain has shifted from being an industrial city to a city that is known for its avant-garde architecture and its contemporary designs. The general notion of an innovation city is that it involves the creation of a number of "integration areas", connecting the important points within a city. This idea involves designs in areas that initially were not used along the river, and finally they were able to be converted to become the "backbone" of a strong city and connected with a new environment.

The Zubizuri Bridge, which goes over Nervión River, on the eastern side of the Guggenheim Museum, which was known as the Calatrava Bridge – took the name of its design architect, Santiago Calatrava, made from curving steel cables and see-through glass brick floors, which lets people see the river below their feet. This was a very



Zubizuri Bridge in Bilbao, Spain. Source: (Fox, 2017)

controversial design project. The residents of Bilbao made this bridge as an important symbol of the city.

Meanwhile, in another hemisphere of the world like in Dubai, an extravagant apartment block was built in the form of a giant iPad. The iPad Tower, which was designed by an architect from Hong Kong, James Law, was built in Dubai Business Bay starting in 2006. After more than one decade of being worked on, this building was finally opened at the end of 2018. This building is a mixture between technology, software, and architecture to create a more responsive structure towards the needs and desires of people today. This tower, which has 24 floors and 231 “smart” apartments, was constructed with walls that can project virtual reality, so that it seems as if it changes the location.

Its bathrooms are designed and equipped with technology which allows its inhabitants to check their health, because the applications in these rooms enable the residents to analyze their health in real time and show the reports on the mirrors. These apartments do not

use a traditional key system, but instead use RFID (radio frequency identification) technology.

So, what does that mean? Architecture used to just be about concrete, steel, and glass, and in the shape of buildings, but now the concrete, steel, and glass are just the basic materials. Today, there are new materials like technology, smart material, content, and interactivity. We are all living at a time when we are accustomed to interacting with the environment through the Internet.

The main architectural works in these cities 'that have just surfaced' have produced immense publicity. These famous buildings not only have positive social and economic impacts on the cities themselves, but they also place themselves 'in the fast lane' to connect with the famous city brand rankings like New York, Paris, and London (Sari, 2004). Nowadays, the iconic architecture has become a central part of a city's brand image so that, according to Dovey, a city without an icon is like a company without a logo (Dovey, 2007).

These phenomena above show that a city needs to have special characteristics and certain traits, so that it is able to maintain its existence in the middle of the flow of globalization. However, one of the negative effects of globalization is uniformity. Cities in the world will ultimately seem and feel the same, tending not be known or become places to visit. What about countries that have so many icons? It is not certain that it is an excess. Having so many icons can make tourists forget them, because they will not be impressed and feel the icons are just ordinary.

In other words, when all the cities build landmarks, there is a tendency that the cities will become generic again. However, in order that a city can be competitive, it should have something to differentiate it from others. Here, Parkerson and Saunders (2005) believe that the most significant differential element for a city is its socio-cultural identity. The uniqueness of its socio-cultural elements is the key in building a sustainable competitive advantage for other cities.

In this context, these cultural differences become important

variables and added value. These significant variables can be formed positively or negatively by creativity. For Indonesia itself, the Nusantara Architecture is the key – to become unique, distinctive, and valuable differentiators.●

CHAPTER VII

MAKING THE “NUSANTARA ARCHITECTURE” RELEVANT

As what was alluded to earlier, architecture is one of the creative industry sub-sectors under the control of Bekraf that has great potential to be developed further, in order to find pride in the country itself. Architecture which is in the form of beautiful and elegant buildings can attract admiration for those who see it. In addition, it can also depict solidarity and various other positive values.

But it can also do the opposite. Architecture can also have ugly, boring, and nauseating buildings. That is architecture, which does not have just one value. Architecture can also be a marker of time, place, and idea, so that there is ancient and modern architecture, classic and modern architecture, as well as global and regional architecture.

In facing facts like these, it is better if architecture is not considered as a painting that is made by a painter, and not as a serious song that is sung by a soprano singer. In today's time, in what is called the millennial era with the millennial generation, individual creation goes in step with group creation.

In a city scale, architecture is design work that is able to “accommodate other creative and collaborative activities” and at the same time have a form that can become a distinctive and original city marker and identity.

With this kind of a superiority, the position of architecture becomes very strategic in developing creative regencies/cities in Indonesia.

Besides that, in a tourism context, architecture also has other important roles, such as:

1. Architecture as a tourism attraction
2. Architecture as a support for tourism infrastructure
3. Architecture to improve tourism competitiveness
4. Architecture to develop and create tourism

To strengthen its roles, the Nusantara Architecture becomes a great potential for tourism in cities and regencies in Indonesia, because the Nusantara Architecture basically already has strong creative genes from the beginning, which have been developed by the archipelago's people and wait to become a foothold in developing Indonesia's contemporary architecture.

Traditional, Vernacular, and “Nusantara Architecture”

There are various viewpoints about Indonesia's architecture in the past: there are those who understand it as traditional architecture, vernacular architecture, and Nusantara Architecture. This occurs because there are different individual viewpoints and perspectives. For instance, the term 'traditional architecture' uses a viewpoint of cultural knowledge, or the term 'vernacular architecture' sees it from the viewpoint of 'architecture without an architect'.

In Indonesia, many spheres consider vernacular architecture as being the same as traditional architecture. The consequence is clear, as its knowledge discipline is cultural knowledge. If juxtaposed with a knowledge discipline from European architecture, then traditional architecture or vernacular architecture is not included in the architecture knowledge discipline.

As emphasized by Nikolaus Pevsner (1949), in Europe and the

United States what is classified as architecture is only stone and brick buildings that are inorganic. Meanwhile, those that are made from wood are categorized as buildings, not architecture, so that it does not become a main subject in architecture schools. The knowledge that is built by traditional architecture and vernacular architecture is cultural knowledge in general, and especially is anthropological, ethnographical, and geographical knowledge, not part of architectural knowledge.

Four Basic Understandings of the “Nusantara Architecture”

In placing itself as architecture that is equivalent with stone architecture, especially in Europe, Indonesia’s architecture takes the viewpoint that the “Nusantara Architecture” is the ‘grand design’ in the scope of the Indonesian archipelago which is called “Nusantara”, as European architecture is the ‘grand design’ in the scope of Europe.

If the Nusantara Architecture can be placed in a position that is equivalent with the grand design of European architecture, then a basic comprehension of the “Nusantara Architecture” needs to be elaborated, so that it explains the differences with an understanding of the traditional architecture and the vernacular architecture.

First, “Nusantara Architecture” is a term that was given to architecture that was present in Indonesia’s Mother Earth before 1800, which was during the time of the Dutch Indies. This means that the Nusantara Architecture is that which was in this Mother Earth period before the presence of European colonial architecture.

Second, there is architecture which has two seasons as well as is earthquake proof, because Indonesia is a region that is susceptible to earthquakes. This is very different with European architecture, which is suitable for four seasons and does not experience earthquakes. It also needs to be conveyed that the “Nusantara Architecture” is that which

develops in a sea region, while European architecture develops in a land region. Next, the "Nusantara Architecture" is shelter architecture, while European architecture is protection architecture. The "Nusantara Architecture" applies swaying construction in response to its earthquake-prone region, different with European architecture which applies 'dead/rigid' construction by using nails.

Third, in a social environment with a non-writing tradition (verbal tradition), the "Nusantara Architecture" becomes a representation of the archipelago's culture. Here, architecture has a role like a book which needs to be read carefully and deeply to know its content, in order to find out what and how culture is sustainable in society. Therefore, studies on the "Nusantara Architecture" must start from reading about architecture/buildings. Only then can comparisons be made with culture according to certain places and times. So, interviews with citizens are done after reading about the architecture/buildings. This is what makes the "Nusantara Architecture" different from traditional architecture which begins its assessment by doing interviews with the local society.

Fourth, the "Nusantara Architecture" does not place each architecture in an isolated position, as what is customarily done by traditional architecture. In the Nusantara Architecture, an evaluation is not only done to disclose each architecture of the nation's cultures, but it is also done to understand that which is cross architecture or thematic architecture.

With those four main ideas, then there will be a great opportunity to understand about the Nusantara Architecture to become a source, primary reference, and basic reference to Indonesia's architecture. The architect Putu Mahendra, for instance, stated that the "Nusantara Architecture" must become DNA (deoxyribonucleic acid) for Indonesia's architecture today, as what was also supported by Yori Antar, who stated the "Nusantara Architecture" is the top quality of Indonesia's architecture.

Unity in Diversity in the “Nusantara Architecture”

One of the basic characteristics of the “Nusantara Architecture” is the basic disposition of unity in diversity. Here, Javanese architecture is no longer the architecture of Javanese people, but it is the “Nusantara Architecture” with a Javanese style; Muna architecture is the Nusantara Architecture with a Muna style; Minangkabau architecture is the Nusantara Architecture with a Minangkabau style; and so on.

Appeal for architecture is no longer included as a characteristic providing issue, but it has become a style issue. With its role as a style provider, for the Nusantara Architecture, Javanese, Muna, or Minangkabau styles are no longer limited to just the areas where they originated. The Javanese style can be present in all parts of Indonesia, as can the Muna style, Minang style, and others.

By eliminating the isolation of each architectural style just as a local trait, then it permits more possibilities to merge between styles, such as Javanese style can merge with Muna style, Minangkabau style can merge with Toraja style, etc. In other words, there are shifts (transformations) from each style to become a new mixed pattern.

In the Minangkabau region, there can be Minangkabau designs combined with a Toraja style, and in Muna there can be a mixture between Muna and Javanese styles displayed. In this transformation, the style which becomes the ‘host’ is positioned as the dominant one, while the style that is combined with it is the subordinate one.

This transformation step is a ‘new good’ in the archipelago’s architectural environment. However, it has actually been around for a long time; so, it is not a ‘new good’. Architecture from the Yogyakarta Palace and the Surakarta Palace, for instance, has been merged between Javanese architecture and European architecture. Likewise, in Minangkabau, there are *Gadang* houses which show the various Minangkabau and European decorations (for instance, the *Gadang* house in Sumpur, which was burned).

We can also be ‘suspicious’ of the presence of diagonal blocks that

are a series of blocks with a pole in an *Uma Lengge* house, a traditional house in Bima. Up until now, there are no brackets used in the swaying construction of the "Nusantara Architecture". Brackets are used in European construction, in order that the construction becomes rigid/dead. However, how can this be present in Bima architecture which has buildings with swaying construction?

Today's Nusantara Architecture

Nowadays, the "Nusantara Architecture" is able to be present in the globalization era, in the modern era. Hidayatun (2014) conducted a study and found that what is considered as the "Nusantara" does not have to be limited to architecture, in buildings. This means that with a primary desire to present one's self-image, it is clear that this self-image should be physical, or seen visually. As a cultural attitude which shows that Indonesia's self-image is not only architecture but also various artistic works and other cultural works, this cultural attitude will also be followed by architecture.

An identity can be expanded in architecture by not only limiting oneself in architecture. Various cultural works by Indonesians like batik and woven cloth; pottery and stones; masks, clothing, and even culinary items can be used and presented as a part of the Nusantara.

Just look at an interior which can be used as the Nusantara identity just by filling the walls with shadow puppet displays and Malang masks. It is not forbidden to replace traditional material with more modern material, as long as the self-identity can still be presented. Moreover, there is nothing wrong with having high rise buildings with the image of the Nusantara. In the 9th century, wasn't the Prambanan Temple the tallest building in Asia (maybe even the world)?

From the description above, Indonesian architecture can be considered as being modernized from the "Nusantara Architecture". which does not only have one term of reference in its actualization,

but it can have many according to its location. Even in one location/ island, we can adopt or adapt the “Nusantara Architecture” from a different location/island with an Indonesian spirit. We are no longer trapped into a superficial regional spirit.

So, the “Nusantara Architecture” is architecture which is rooted from local wisdom (local genius) in Indonesia and becomes the main basis for developing Indonesia’s architecture for today and in the future. Thus, architecture can be defined as “architecture of today and tomorrow that raises local cultures”.

In developing creative and collaborative cities, even though cities or regions are close to each other, or even right next to each other, architects should creatively be able to find the identities of each region with a meeting process between what is modern and what is the Nusantara with different results or outputs. This is especially for regencies or cities which are located directly beside each other (a city is usually surrounded by a regency).



A modern building design that is rooted from Toraja architectural genius by the architect Raul Renanda. This architectural design shows that the Nusantara Architecture is actually able to become a strong departure point for developing more advanced contemporary Indonesian architecture without losing the basic identity (Renanda, 2012).

For instance, city A has its traits from its ornaments, while regency B has its traits from one of its architectural elements. Thus, architecture can become a distinctive icon for the regency or city in which it exists, while at the same time showing how architectural creativity can face globalization and keep its creativity to preserve the architecture locality in the specific region or city. Related to this, finding the distinctive traits becomes important, as a differentiator of one region with another one, even if the architecture falls under the same classification.

Globalizing Locality

In talking about this, we can refer to an architect, Y.B. Mangunwijaya, who in his works strongly displayed a regionalism viewpoint. The regional enthusiasm from Mangunwijaya is indeed



Baruga Tambi which is a modernized Nusantara Architecture from Lore traditional houses of Poso, Central Sulawesi, by Reynaldo Theodore (1st place winner of the Nusantara Culture House Design Contest, which was held by Propan Raya in 2013).



A food pier which adapted the idea from the pier in Labuan Bajo, Flores, a work by heh.studio - Ardinanto Prakoso Rudini and his team (1st place winner of the Nusantara Restaurant Design Competition for the Labuan Bajo Tourism Destination, which was held by Propan Raya in 2017).

unique by rejecting the term 'architecture' and replacing it with *wastuwidya* (architectural knowledge). So, what was done by Mangunwijaya was not internationalizing local traits but making the local traits more relevant today. He clearly modernized the local traits.

If what is local is handled locally, it will be able to present itself equivalent with or in line with architecture of today in various parts of the world. A local variety that is known as a local identity is changed to become a local variety which is geometric. Why geometric? Because geometry becomes the identity of rational thinking.

Humanity is also a great concern of Mangunwijaya. This is accompanied with executing his design works in the form of entrusting the builders to be creative in processing their craftsmanship skills, as well as emphasizing that appearance is the job of craftsmanship (using one's hands), not machine work (done by machines). Kali Code Village and Sendangsono Religious Pilgrimage both strongly show the regionality of Mangunwijaya.

These are small samples from Mangunwijaya which we must appreciate as regional works, which apply a regionalism viewpoint that is not completely aligned with the perspectives of Oskan, Frampton, and Tzonis. Here, Mangunwijaya (who rejected the term 'architecture') did architectural activities with a different viewpoint.

For Mangunwijaya, local culture and identity are a source of architectural presence. It is present today and will continue in the future, so this culture and identity must be transformed, so that it becomes more relevant, not a reproduction of a local culture and identity. It is not surprising if the works of Mangunwijaya show a Javanese identity, but without using wood and bamboo, and instead using concrete or steel. Also, it does not apply capital intensive technology (marginal industry and technology), but work intensive technology, and does not place workers as just workers but as partners who have the authority to be



A design titled Menitis Tazo, by adopting a Tazo village traditional house in Ngada, NTT, by Tobias Kea Suksmalana. He already tried to internationalize the local concept, even though there are still a few weaknesses, especially in the interior part (1st place winner of the Nusantara Culture House Design Contest, which was held by Propan Raya in 2013).

creative. Thus, the regionality from Mangunwijaya basically can be said to be a regionalism viewpoint that is locked on “what is local presenting itself in modern times along with being international (globalized)”.

Regrettably, the regional spirit of Mangunwijaya (who passed away on 10 February 1999) has not been frequently inspired to others. His works are not very well known in Indonesia, moreover applied. Only several of his former university students have continued his work, and one of these is an architect named Eko Agus Prawoto, better known as Eko Prawoto. The majority of Eko Prawoto’s works can be said to be a dynamic continuation of Mangunwijaya’s architecture.

Another former university student of Mangunwijaya was Galih Widjil Pangarsa (who passed away on 7 February 2013). Galih did not continue Mangunwijaya’s style in his architectural works, but rather in his architectural thinking. Along with Josef Prijotomo, he declared that the Nusantara Architecture is an architectural concept which originated from the viewpoint and thinking of Mangunwijaya.

Here, what is modern/international is a fact which cannot be denied, but it does not mean that it must be followed without a critical attitude. Galih Widjil Pangarsa emphasized that the architecture of today is the “Nusantara Architecture”, which has been made more relevant for today, just spiced up with knickknacks from the archipelago. After the death of Galih Widjil Pangarsa, Josef Prijotomo has been continuing this understanding.

Nusantara-Based Regionalism

Learning from the Mangunwijaya case, it is clear that regionalism does not have to mean something that is modern/international that is accepted and applied with something local. Mangunwijaya with his regionalism actually can be said to traverse down the opposite path. Here, regionalism can be understood as a modern archipelago. Here, what is meant by modern is *modo* or ‘today’, not international,

moreover European. So, it can clearly be seen that there are differences between modern, European, and international.

For the “Nusantara Architecture”, the regionalism that is meant here is that which refers to modern, not European or international. In this kind of regionalism, we can place the works of Popo Danes, Putu Mahendra, Yu Sing, Andy Rahman, Gayuh Budi Utomo, and Effan Adiwira as examples of the Nusantara regionalism. It is a viewpoint about architecture regionality with a “Nusantara basis”. Of course, those architects do not present a uniform architecture, but architecture which – as the same as Zuha Oskan – can be grouped into various approaches.

Exposure to regionalism along with its historical aspects are intentionally covered in-depth in this book, in order that we realize that this is not just an understanding but a mindset. Placing regionalism from an international/modern side will produce an understanding about international/modern acceptance which is local.

In this understanding, Zuha Oskan, Kenneth Frampton, Lianne Lefevraire, and Alexander Tzonis are names which are behind that regionalism. In contrast, by using a local perspective, it will produce an awareness about local businesses to become international/modern. Here, the names which can be brought up are Mangunwijaya, Eko Agus Prawoto, Galih Widjil Pangarsa, and Josef Prijotomo.

Nusantara Regionalism and Indonesia’s Architectural Development

Faced with the millennial generation in the 21st century, it is time that the Nusantara regionalism be prioritized, so that it is able to contribute to the architectural developments in Indonesia today and tomorrow. There are certainly many paths which can be taken, so that it demands long, extensive, and in-depth discussions, as well as holistic and comprehensive ones.

With various limitations, we can choose topics and issues to be

raised, so that they are able to become answers for the challenges in this millennial century. One issue or topic that can be controversial will be found here, which is about architecture in a creative economy aspect. In the context of having spirit to work together in Indonesia's past, the topic of innovative collaboration will be summarized below.

Regionalism in Indonesia can be understood in two contexts. First, in an Indonesian context, regionalism shows Indonesian traits in general, which are based on its nationalism and differentiates it from non-Indonesian architecture, different from international architecture. Second, in regencies or cities, regionalism can refer to the unique traits of each regency or city under the auspice of an Indonesian context. It can appear in various forms, but it still shows its unity in diversity and its Indonesian traits.

Thus, the "Nusantara Architecture" can find its strength in various contexts that are different and rich to be current and universal, and become stepping points in developing creative regencies/cities and their tourism in more planned and organized ways.

Collaboration of the "Nusantara Architecture" and Creative Cities

Related with creative collaboration in regencies and cities in Indonesia, each area certainly must possess and develop their respective potentials. Looking for these potentials should go through a process and be tested in-depth, not done instantly. In this book, the city of Bandung, the city of Denpasar, and Banyuwangi Regency are examples of case studies that deserve to be raised, because these three areas are able to demonstrate that good collaboration between the elements and stakeholders in these regions will create creative cities that are prideful and provide significant contributions for the regions/cities.

Indeed, architecture is not only about esthetics or creating



Although they are both inspired from the ideas of Borobudur Temple, the appearances of these two souvenir centers can be different. Above: Pajupat Wadhah Lan Isi, by Tiffani Tania and her team (Winner of the Tourism Souvenir Center Design Contest, which was held by Propan Raya along with Bekraf and the Ministry of Tourism in 2018). Below: Watu Jejer, a work by Fauzia Evanindya and her team (Winner of the Tourism Souvenir Center Design Contest, which was held by Propan Raya along with Bekraf and the Ministry of Tourism in 2018).



beautiful buildings, but it must also provide prosperity for its citizens, whether directly or indirectly. With architecture as an icon that is able to attract tourists and improve economic (and business) awareness for the citizens, then later architecture will also be able to raise the citizens' prosperity in the respective region or city.

Architecture as a Differentiator

To obtain maximum results, every regency or city must look for its own distinct potentials. For instance, if city A develops performing arts, then regency B can develop cloth, and city C can develop a food or culinary business, and regency D can develop its heritage buildings.

These differences also become measuring sticks to see which cities or regencies are the most creative, so that they can become examples (not to be purely copied) for other cities or regencies in the area. Also, more importantly, every potential certainly needs an architectural form as its realization, and that also needs distinctive traits that should be delved into by architects.

In Banyuwangi, we can see how a creative collaboration environment was well built. It began from innovations made by the government, which was able to drive collaboration with the society and universities. Moreover, then it also involved architects to design several important building which made Banyuwangi "different" from other regions, and finally it became a tourism destination that was deserving of consideration, which raised the economic, environmental, and socio-cultural aspects of Banyuwangi.

Here, architecture can become a differentiating factor between one city and another one. Architecture must search for and become the characteristics of each city or regency as a source of pride which encourages the creativity of the regency's/city's residents and all parties who are involved in it with collective spirit, mutual assistance, mutual support, and mutual criticism to move forward together.●

PART FOUR

**CASE STUDIES OF
CREATIVE
REGENCIES CITIES
IN INDONESIA**

CHAPTER VIII

BANDUNG, THE WORLD CREATIVE CITY OF DESIGN



The city of Bandung has many nicknames: City of Flowers, City of Parahyangan, City of Fashion, Paris van Java, and others. It is not surprising that for many citizens of Indonesia, Bandung emits its own enchantment. Has this charm of Bandung that is able to attract many people to visit it been there since the city was established? I think not.

Its location which is at a high altitude with a cool climate is not special. For instance, in Indonesia there are also various other

cities/regions like this. There is no mountainous tourism or splendid waterfalls. Because it is at a high altitude (768m asl), of course Bandung does not have any beaches. In brief, it can be said that this city lacks in fantastic natural tourism objects.

So, how did Bandung become a city which stands out? Also, how does its name reverberate until foreign traveler circles? The secret is because Bandung has succeeded to create various interesting things which originated from the society's creativity that was integrated with art and culture. This strength has also caused a new nickname to surface for Bandung, which is a Creative City.

Bandung society has extraordinary creativity with great diversity. From the fashion world, Paris deserves to be the Mecca of the world's fashion. Bandung is also known as an icon in Indonesia's fashion world. Any kinds of fashion models can be easily found in Bandung.

From the culinary world, Bandung offers various kinds of culinary items. If you look around the whole city, you can find almost any kind of culinary food in Bandung. Besides the diverse tastes, it is combined with unique architectural designs and interiors, which make Bandung a cool place to hang out. You can go to the Cihampelas Walk (CiWalk) area. Moreover, many restaurants in Bandung have archipelago architectural designs by integrating them with traditional food and drink menus.

There is also an incredible amount of artificial tourism in Bandung that has succeeded to become a strong magnet to attract visitors to visit the city. The man-made tourism in Bandung is a collaboration of many creative aspects, such as tours, culinary items, fashion, games, among others. The attraction becomes stronger because it is packaged with splendid architectural designs, whether from the building designs or region, by raising the local culture and values.

So, how can Bandung become a city which stands out, so that its name resonates to foreign tourist circles? The secret is because Bandung has succeeded to create various interesting things that originate from the society's creativity that is combined with the art and



Cihampelas Terrace City Walk – Bandung.

culture. This strength also gives rise to a new designation for Bandung, which is a Creative City.

This creativity in many sectors has made Bandung deserving of being called a Creative City. The reason is that the society's creativity is really able to invigorate the creative industry and the creative economy of Bandung. Based on data from the Bandung Tourism Agency in 2018, the tourism and creative industry sector contributes to 32.9 percent of the local revenue of Bandung from a total local revenue of about Rp 2.9 trillion.

The Struggle to Become a World Creative City

Referring to Bandung as a creative city is not an overstatement. For instance, this city has provided various evidence. Moreover, Bandung has succeeded to meet the UNESCO (United Nations Educational, Scientific, and Cultural Organization) evaluation qualifications as one of the world's creative cities in a network called the UNESCO Creative Cities Network (UCCN), which it officially bore on 11 December 2015.

Bandung is the second creative city in Indonesia to be listed in UCCN after Pekalongan, Central Java. However, they are both in different categories. Pekalongan is included as a creative city in the field of Craft and Folk Art. In contrast, Bandung is listed in the field of Design. Besides Bandung, other cities in the world which have been crowned as creative cities in Design include: Singapore, Budapest (Hungary), Detroit, Michigan (USA), Puebla (Mexico), Montreal (Canada), Bilbao (Spain), Turin (Italy), Berlin (Germany), Shanghai (China), and Kobe (Japan). At this time, there are 180 cities from 72 countries which are included in the UCCN World Creative Cities Network.

Launched in 2004, the UCCN initiative strives to encourage international partnerships between cities which have a commitment to invest from the side of creativity as a driving force to build sustainable cities, social inclusion, and culture. The inclusion of Bandung and Pekalongan certainly is a source of pride for Indonesia. For both of these Indonesian cities, being recognized as world creative cities provides enormous opportunities, because it will increasingly raise both of these names in the international sphere.

Nevertheless, Bandung's achievement to be recognized as a creative city by UNESCO was not an easy journey. The city had to work hard to build and then promote itself at the global level. Realized or not, this success was also because Bandung applied an appropriate creative industry innovation ecosystem model.

This creative industry innovation ecosystem model is clearly seen in Bandung's struggle to become a member of the UNESCO Creative

Cities Network. The journey can be said to have begun in December 2008, when the community leaders, art activists, design practitioners, academicians, as well as other creative economy activists formed a creative community forum called the Bandung Creative City Forum (BCCF) in 2008.

This forum was formed with the purpose to create an environment that supported creative communities and entrepreneurs who were developing throughout Bandung. The main focus of this activity was to do creativity-based education, city infrastructure planning improvements, city branding activities, and business network developments.

Only within a year, with the increasing number of creative industries growing and the creative communities popping up, it made Bandung more known as a creative economy city. In 2009, Dada Rosada, the Mayor of Bandung at that time (2003-2013), formed a team to prepare Bandung to become a creative city. Included in the team were famous architects from Bandung, Ridwan Kamil as the Head of BCCF (now the Governor of West Java) and Kenny Dewi Kaniyasi (now the Head of the Bandung Municipal Government Culture and Tourism Department).

In 2010, the Ministry of Tourism and Creative Economy, which was led by Mari Elka Pangestu at that time, strongly supported the initiative for establishing creative cities in a number of areas in Indonesia. Bandung is considered as one of them. Since then, the Bandung Municipal Government was more determined to reach a higher level, which was to have the status of a creative city at the world level (UNESCO). Therefore, the Bandung Municipal Government was earnest in arranging a dossier to become a UNESCO Creative City.

The dossier was a document to submit a proposal with Bandung's city data, as determined by UNESCO. Since it raised the design theme, one of the important things that were asked was the number of universities which had a Design Department.

In 2013, the Ministry of Tourism and Creative Economy proposed four cities in Indonesia as potential creative cities to UNESCO, which

included: Yogyakarta, Solo, Bandung, and Pekalongan. Fiki Satari (Vice Head of BCCF 2008-2013) and Dwinita Larasati (ITB lecturer), with the assistance of the Republic of Indonesia Ambassador for UNESCO in Paris, submitted the documents and presented them in front of panel members. From the results which were announced in 2014, from the four cities which were suggested by Indonesia, only Pekalongan was successfully admitted into the UNESCO Creative Cities Network (UCCN).

It would not be called Bandung if it easily gave up. So, with great enthusiasm, Bandung wanted to overcome this failure in the subsequent year. In 2014, Bandung prepared itself better, in order that it could enter the UNESCO Creative Cities Network. It received support from various parties, such as communities, academicians, creative industry actors, the government, and the society.

Ridwan Kamil, who was the Mayor of Bandung (2013-2018) at that time, was directly involved in providing direction, in order that the Bandung delegation would return home with a victory. This hard



Fiki Satari and Ridwan Kamil during the replacement of the Head of BCCF in 2013.



Fiki Satari (Head of ICCN), Ridwan Kamil (Governor of West Java), and Dwinita Larasati (Head of BCCF), when the President of the Republic of Indonesia , Joko Widodo visited, at Simpul Space, the secretarial office of ICCN and BCCF on Braga Street No. 3, Bandung, in 2018.

work and long struggle finally bore fruit. In December 2015, Bandung was officially established as a member of the UNESCO Creative Cities Network.

Learning from Bandung's effort, it can be seen that to get the best results, collaboration is needed from many parties. This is in line with the quadruple helix model, where all actors – academicians, businesses, communities, and the government (ABCG) – work hand-in-hand to deal with the complex issues that need to be overcome. Ridwan Kamil, since he first led Bandung, was able to combine the innovation and collaboration elements to design a collaborative city.

Proof as a Design City

If looking at the reality in the field, the creative works in Bandung are quite diverse. However, popularizing all of them is not the best solution. The reason is that every city must have differentiating factors, in order that people know and can better recognize the unique aspects of the city. These differentiators can also become the identity of a city.

For Bandung, its main differentiator is its creative strength in the design field. This is why its identity as a Design City is the key to developing this city. If we pay attention now, all parts of Bandung are related with the design element.

The role of architects in architectural works is already part of this city's development. Starting from the micro-scale architectural work designs until the monumental designs, they can all be found in Bandung. There are those which have been in existence for a long time and become integrated with Bandung's history, and there are many others which have been recently created by design.

The inclusion of Bandung as a member of the UNESCO Creative Cities Network certainly reinforces Bandung's identity as a Design City.

Simply, a design can be translated as applied art, whether in an architectural work or in various other creative creations. In an activity context, a design can be defined as a process to create a new object. The results can be in the form of building designs, product designs, or visual communication designs. From the side of shape, they can be two-dimensional or three-dimensional.

One of the extraordinary creative designs in Bandung that are inspirational is the making of a zebra cross with a unique concept. Usually, a zebra cross is designed with black and white lines. However, it is different with the zebra cross designs in several streets in Bandung like in Merdeka Street, Balai Kota, Braga Street, Naripan Street, Tamblong Street, Aceh Street, and Wastukencana Street.

The pedestrian crossings on these streets are painted with various kinds of designs, starting from pictures of flutes, *angklung* (traditional



One of the unique zebra cross designs in Bandung.

bamboo musical instruments), snakes and ladders, until a long-jump arena. So, in Bandung, a zebra cross does not only function as a place to cross the street, but it is also educational and informational, as well as can beautify the face of this city.

Bandung is also very creative in beautifying several city locations due to the painted mural drawings. Several locations which originally looked ordinary and run-down, now appear more interesting and have even become tourism objects. Some of the places where mural paintings are made are at Cikapundung Park, Antapani Bridge, Leuwi Panjang Terminal, and many others. This activity is supported by the industrial world, especially the Propan Raya paint company.

Several of the general facilities also do not escape from the design exploration in order to embellish the city of Bandung. Try walking along the sidewalk from Ir. H. Juanda Street until Merdeka Street. You will be spoiled with the very comfortable design of the sidewalk.



Antapani Bridge on Terusan Jakarta Street.



Cikapundung Terrace.

All along the sidewalk, esthetic benches are provided which can be used for pedestrians to have a rest and take selfies. The presence of beautiful potted plants and sculptures reinforces the design splendor of Bandung.

From the side of city planning, the parks in Bandung, which have actually been there since the time of the Dutch Indies Government, cannot escape from the touch of the new designs. Several parks which have been beautified include Badak Park (Pieters Park), Maluku Park (Molukken Park), Nusantara Park (Insulinde Park), Vila Tiga Warna Park, Homann Hotel (made by AF Aalbers and built in the 1930s), and still many more.

These design renovations were done during the period of Ridwan Kamil as the Mayor of Bandung. The park was laid out more beautifully with a spacious plaza area and road pavements that were designed with a dynamic pattern. In the plaza area, the Bandung Municipal Government provided a big net for the citizens' interaction needs. This net has "Love" written on it at a place where people can put "love locks".



Taman Badak (Pieters Park).

There are also shallow pools which were intentionally created as a free recreational place for kids. Children can freely play in the pools without having to worry about endangering themselves. There is also a place to interact with pets. Furthermore, there is a fountain which makes this public space seem cooler. These parks are not only designed to make the city layout look better, but they are also the life of the society to engage in interactions.

The Bandung Municipal Government is very focused on other park designs and public spaces. The municipal government is convinced that the design element is crucial in creating the city as a public space which brings great advantages for its residents. The designs can also become a bridge to optimize the functions of the public spaces to create something which is interesting and functional.

Besides the park revitalization, the design applications in the public spaces in Bandung are also seen in several points in various forms. It starts from the micro-scale level like signage until large scale like the Bandung Creative Hub building. This design aspect is also viewed from the improvements to public transportation stops until rejuvenating the river banks. Ridwan Kamil, as the Mayor at that time, wanted the public spaces in Bandung with interesting designs to make the city be loved by its citizens and a comfortable place to live.

Having a loveable city and a livable city were the vision and mission of Ridwan Kamil for Bandung when he was elected the Mayor of Bandung. In the vision of this person who had a long career as an architect, public rooms which are well-designed will make the people who fill these spaces feel happy. They can interact with each other happily, walk around and explore the city sidewalks, sit comfortably, and have discussions on the benches that are provided.

The main point is that a good design produces communality and ultimately happiness. A survey which was conducted by the Department of Statistics of Universitas Padjadjaran in 2017 found that 96% of Bandung's residents enjoy living in Bandung and 87% of them admit that they are content living in this city.



Oded M. Danial, Mayor of Bandung.

It needs to be noted that no matter how small a positive change is in a particular regency/city, if it is done continuously and consistently, then eventually it will become a big change. In the end, that positive change will not only appease the residents, but it will also attract other people to live there and vitalize the creative sector in that city.

Building a Creative Economy Center

According to Oded M. Danial, the Mayor of Bandung, the recognition of Bandung as a world creative city in 2015 has implications for Bandung to be able to network with other world creative cities. Thus, Bandung has the chance to obtain ideas and solutions for its city problems from other cities in the world. Another benefit is that the brand of Bandung increases in the eyes of society and the world.

Nevertheless, the predicate of being a world creative city certainly also has its own responsibility in how to maintain it. According to Oded, having a roadmap as a world creative city is a reference for the Bandung Municipal Government to carry out activities in the creative economy sector.

One of these is to work with society to use a design thinking and a design action approach, which can contribute to developing and building the city. For instance, the Bandung Municipal Government developed a tourism village with a community-based tourism (CBT) approach, which means it is from society, by society, and for society, with creativity as its main element.

This is one of the ways for the Bandung Municipal Government to maintain its status as a world creative city, as stated by Mang Oded, as the Mayor of Bandung is affectionately called.

With this step, Oded hopes that by developing Bandung's image as a world creative city, it will also improve the quality of life for its citizens – not only from an economic side, but also for the environment.

Bandung is the "home" to approximately 2.5 million inhabitants who are active in the creative industry and entrepreneurship. A fact by UNESCO provided a depiction, as 56% of Bandung's economic activities are related with design (including graphic design), fashion, and digital media. Bandung is also known as a place to conduct various seminars, conferences, and festivals which encourage the development of creativity, prototyping, and especially product design.

As a creative city which wants to keep reviving and animating the spirit to create for its citizens, the Bandung Municipal Government also built a creative economy center for its residents called the Bandung Creative Hub (BCH). The presence of this creative center building, according to Oded, is expected to become a *wasilah* (intermediary) for its Bandung society to be more creative.

BCH is a channel for creative artists and creative industry actors in Bandung, which was built with a financing of about Rp 40 billion. It can be stated that BCH is a creative hub with the most complete and



Kenny Dewi Kanasari, Head of the Bandung Municipality Culture and Tourism Department, stated that Bandung Municipality has a target to possess about 30 co-working spaces in every sub-district by 2023.

sophisticated facilities in Indonesia. For its management, BCH is under the Technical Implementation Unit (UPT) of the Bandung Culture and Tourism Agency.

With the various facilities which support this design-based creative industry, it is evident that Bandung deserves to be crowned as a member of the UNESCO Creative Cities Network in the Design field.

Interestingly, the Bandung Municipal Government and the city's creative communities realize that centralizing the various activities for the creative industry actors is not entirely good. So, to support the presence of BCH, Bandung also designed BCH in a mini version, which was built at the sub-district level, in the form of a co-working space. Just like a creative hub, a co-working space plays a role as a means to unite creative industry actors in a smaller societal scope.

Kenny Dewi Kanasari, the Head of the Bandung Municipal Tourism and Culture Agency, stated that the Bandung Municipal Government is targeting to have about 30 co-working spaces in every sub-district by 2023. Not only that, the Bandung Municipal Government – which

has 151 village districts – through its collaboration with communities, industries, and academicians, has admitted that it is ready to develop, guide, and provide mentorship programs until the village district level.

Although the process is still long, the Bandung Municipal Government is certain that this will expand opportunities to make Bandung as a creative industry center. Not only that, this process will be able to give rise to new tourism destinations that are different in every village district. It is hoped that tourists will be offered 151 tourism destination choices, not only culinary or shopping tourism, but also various kinds of other tourism like performing arts tourism and the like.

Thinking that it was not enough, the Bandung Municipal Government also created Bandung Teknopolis. This is a place for communities which need a space to work or as an office. The location is in Gede Bage, East Bandung. This Bandung Teknopolis concept was inspired from Silicon Valley, which is in San Francisco, California, the United States.

This region was also prepared to be a creative center which can be used for product exhibitions. This is part of an effort to motivate youths to start entrepreneurships at a young age with infrastructure assistance from the government. Based on research results, the Teknopolis region is claimed to be able to absorb hundreds of thousands of workers. If it is already firmly established, this region is expected to be able to provide over 400,000 job fields.

To attract the top information technology investors like from Silicon Valley, Bandung Teknopolis certainly needs to have a role as well as venture capital investors or industry actors. Bandung Teknopolis is expected to become a kind of creative hub or living lab which brings together collaborative steps from communities, industries, academicians, and the government, especially in the technology field.



A Bamboo village.

From Architecture to the Tourism Industry

If talking about architectural designs, the architectural designs in Bandung are not just regular architecture. The designs do not only produce works in a physical shape, but they also make collaborations with societal needs, socio-cultural lives, and local content.

From a city architecture perspective, Bandung has many architectural remnants from the Dutch period. Just look at Braga Street, which appears more beautiful and interesting. Besides that, the artificial architecture that was developed in Bandung also seems to be able to support the development of other creative fields, whether in the tourism, culinary, fashion, hotel, or social spheres.

Bandung can be considered as an architectural heaven that is connected with tourism. Even though its natural beauty cannot be considered as extraordinary, Bandung's tourism industry actors are known for being very creative. Bamboo Village, Farm House, and



The interior of a restaurant on Dago Pakar Street.

Floating Market are a few examples of man-made tourism in Bandung that have successfully combined architecture with Bandung's natural condition and its culture. As a result, these places have demonstrated that they can become popular tourism destinations.

In the culinary field, Bandung not only competes with other cities in providing diverse food and drink menus and tastes which tantalize the tongue. Bandung has succeeded to make its architecture and interior designs become a strong magnet to hook many people to partake in its culinary delights, while at the same time enjoying its architecture and interiors.

Try looking around the food locations all along Dago Pakar Street. All of the restaurants or food locations seem to be competing to provide interesting architectural designs and interiors combined with a romantic nuance. This is also the case with the restaurants lined up along Sersan Bajuri Street – built with archipelago architecture designs – which mostly offer Sundanese specialty foods. In brief, in

Bandung, there are numerous choices of culinary places. Moreover, there are many restaurants which integrate it with another creative world, such as music performances.

Then in the fashion world, Bandung is already known as the Fashion City or Paris Van Java. This city seems to be surrounded with creative industry centers that are related with fashion, such as leather makers in Cibaduyut, textile factories in Majalaya, tailors in Pasar Baru, and embroidery craftspeople in Tasikmalaya. The city of Bandung itself is also known as a screen printing center in Indonesia. The combinations and collaborations between industry actor components who are related with this fashion make Bandung easier to produce fashion works that are needed and sought after by consumers.

Unsurprisingly, until today, the fashion industry is still prospering. With this enchantment, the fashion industry is even able to attract many people – even overseas tourists – to come and visit Bandung.

The development of fashion production certainly needs many clothing stores, factory outlets (FO), or distribution store (distro) counters to make fashion products in Bandung. This diversity of FO and distros keeps increasing every year.

Besides competing in fashion choices, the FO business actors also strive to include splendid architectural and interior design concepts. This is what makes the shoppers of fashion products feel spoiled with the beauty of the buildings and the interior of the clothing stores. In addition, these various FOs and distros are usually supported by other creative industries, such as by presenting cafes or restaurants.

Of course, the influence of the architectural designs is also apparent in the Bandung hotel industry. This city offers a plethora of hotels with magnificent architectural design concepts. This diversity in hotels has surfaced due to the numerous tourists who visit Bandung, whether on a regular day or on the weekend. Furthermore, many new hotels have local architectural designs that have been modernized and included in the archipelago architecture designs.

Architectural designs can also be found in social activity places.



Microlibrary:
SHAU/Florian Heinzelmann &
Daliana Suryawinata

For instance, there is Bima Micro-library, which is a small library located in Bima Park, Arjuna Village District, Cicendo Sub-district, Bandung. Made by the SHAU Architecture & Urbanism architecture firm, this project, which was led by Florian Heinzelmann and Daliana Suryawinata, was built to deal with the problem of the low literacy level and the high number of school dropouts, through teaching-learning activities. Simply, this library was established to improve the culture of reading for the local residents.

In its development, this place is not only a library, but it is also a gathering place for the surrounding society. Daliana Suryawinata, an overseas Indonesian diaspora who became its architect, was quite surprised with the development of its function. Besides being used as a library, Bima Micro-library is also a place for neighborhood unit/community unit meetings, religious recitations, a clinic service, a place to gather for village teenagers, and still many other functions. Unsurprisingly, this place is also an allure for many people who visit here.

Interestingly, the architectural works which involve diaspora communities, higher education institutions, and banking institutions, won the 23rd World Architecture Community Award in Architecture Projects in 2016. Bandung also received an A+ for the Architizer Award as the Judges' Choice Winner and Popular Winner in the Architecture + Community category in 2017.

With all of its tourism potentials as elaborated above, it is not surprising if Bandung is one of the favorite tourism destination cities for many people. Considering the size of Bandung's regional revenue (PAD) from the tourism sector with 32.9 percent of the total PAD of about Rp 2.9 trillion, this tourism-based creative industry cannot be underestimated. This means that this creative industry has shown that it is able to provide significant contributions for Bandung's economy.

This is what should be thought about by other regencies/cities to focus on promoting tourism-based creative industries. It can be seen that through interesting architectural and interior designs, Bandung can offer a tourism paradise for many people, whether it is for cultural tourism, culinary tourism, shopping tourism, thematic natural tourism, or other kinds of tourism.

Community-Based Tourism

Tourism in Bandung from time to time has shown immense growth. An important question is how to maximize and encourage this great potential to be even better. Bandung has responded to this challenge by making a new breakthrough, which is building a community.

The Bandung Creative City Forum (BCCF), which was formed on 21 December 2008, is the first creative sector across organizations to be established in Bandung. This forum is a means to collaborate, exchange ideas, make commitments, have non-hierarchical partnerships, and exchange resources with each other.

This forum, which was made along with communities and industry actors, engages in collaboration through dynamic networks between creative communities, so that they can produce strengths with greater potentials in developing the city of Bandung as a Creative City.

This shows that the strength of a network and creativity is actually mutually beneficial. The reason is that the greater the number of nodes in a system, it will have a greater capacity to innovate. This kind of collaboration is carried out in Bandung. It is not unusual then if Bandung is referred to as a city with a strong society, because this city is marked by a tradition of a collective spirit.

After forming BCCF, for instance, this forum then created the Creative Entrepreneur Network (CEN) as a network center in forming business partnerships. CEN works with the Creative Independent Clothing Community (CICC), a community comprised of Bandung fashion entrepreneurs.

CICC holds routine discussion forums about the fashion world by inviting successful businesspeople as resource persons. This fashion entrepreneur community also routinely holds a fashion festival every year in Bandung, displaying the newest fashion designs from its members.

Most recently, in Bandung there is also community-based tourism (CBT) since 2018. Community-based tourism is a concept which

emphasizes community empowerment, in order that they are able to manage and develop tourism objects.

The characteristics of CBT are that it provides an opportunity to the local society to be involved and as much as possible in controlling the management and tourism development. The local society is directly involved by giving them management access. Meanwhile, for the society members who are not directly involved, an effort is made for them to obtain profit from the existence of the tourism business.

Another trait of CBT is that any advantages obtained must be felt by society, so that it can help them handle any problems they are facing. Only the local people understand about their problems. That is the reason why they are involved in the planning steps which represent their interests.

In order that these goals are met, the Bandung Municipal Government urges the society to identify their own goals and direct them to tourism to meet the local society's needs as well as pay attention to tourists and the local people. The actualization of the CBT concept is the development of tourism villages.

The Bandung Municipal Government Culture and Tourism Department also sets up co-working spaces in sub-districts and coordinates with the Communication and Information (Kominfo) Agency to provide Wi-Fi facilities. In principle, developing co-working spaces is from the bottom up and is community-based. These co-working spaces are then synergized with thematic tourism villages. The tourism villages are operated and managed by various societal elements like *Karang Taruna* (a youth social organization), PKK (family welfare empowerment) women, and others. In general, they also make culinary products, handicrafts, and the like.

The Bandung Municipal Government develops tourism villages by introducing the *Kangpisman* (reduce – separate – utilize) concept. Socialization is done starting from the city environment until the village environment, community units, and neighborhood units. The purpose for the socialization is to attract direct societal participation, involve



Braga Street.

all societal elements and regional elements, as well as collaborate with the government.

The program which was then rolled out by the municipal government was the Regional Building and Empowerment Innovation Program (PIPPK). This allows for the opportunity to synergize and facilitate social activities, including co-working space activities. As an

example, a pilot project was chosen by Braga Village District, Sumur Sub-district, Bandung. The reason was this region already has its own brand, and in the international world it is already known as an icon of Bandung.

Along the left and right sides of Braga Street, there are store complexes which have architecture and urban planning that still maintain the old architectural characteristics of the Dutch Indies period. The layout of the stores follows the model in Europe based on Bandung's city development at that time (1920s-1940s) as a fashion city. That historical path is still present and continues to be revitalized. The stores and buildings in Braga like Sarinah, Kimia Farma Pharmacy, and Merdeka Building, still maintain the characteristics of the past architecture.

The building layout is based on a tropical climate, equipped with appropriate street furniture, such as garbage containers and places for visitors to sit. The locations and designs of advertisements are limited, so that they are proportional with the spatial dimensions of Braga Street. There are also buildings with small stalls for small entrepreneurs, which are equipped with clean public toilets, lighting, shady trees, and marvelous potted flowers.

Motor vehicles are forbidden to enter the Braga region (except for fire trucks and ambulances), or are only allowed to go through the area in the early morning hours or late at night. The parking infrastructure is on the outskirts and managed with traffic diversions to alternate routes around Braga. No less important is that there are also preventive measures to keep street sellers from entering the area.

Just as interesting is that there is street furniture which is part of Asia Afrika Street. The sidewalks are designed by placing lawn chairs there for pedestrians, so that they can sit down comfortably. Then round stones which are made from strong basalt from Padalarang provide a feeling of safety for pedestrians, in order that they do not get struck by vehicles which could go astray onto the sidewalk.

The Bandung Municipal Government certainly does not work



Asia Afrika Street.

alone. The development of Bandung's tourism is an end-to-end business, goes from upstream to downstream, is multisector, and involves many stakeholders. There must be collaborations between academicians, communities, the media, the government, and private parties. Communication between the society and the Bandung Municipal Government needs to be maximized, because the society has great potentials.

The way to do this is the Bandung Municipal Government tries to pay attention to the society's needs. That is why Bandung massively, routinely, and consistently holds various kinds of activities. The ideas for the activities originate from society. At the lowest level, there is the Community Unit Forum in every sub-district.

As proof, the Braga region is always enlivened with various routine activities. One of them is by holding the Braga Festival. Now, that event, which was held to close out the year, has been moved up to become the Bandung Anniversary Celebration. The festival arena uses

the whole path of Braga Street as well as the Cikapundung parking area. There is a total of eight amusement centers in this festival.

In 2012, the Braga Festival was held with the theme "People to People". This festival increased to the international level with the presence of several sister cities of Bandung, including: Braunchweig, Hamamatsu, Suwon, Liuzhou, and Yingkau.

From year to year, Braga is increasingly lively. In 2018, Bandung held the 2018 Asian Games Festival on Braga Street with the theme "Braga Culinary Night". There were about 50 food stands, live music, dance performances, a parade competition, and other local entertainment presented.



Lively festival on Braga Street.

In the Braga region, in 2018, Bandung Broadway was also held. This is a fashion world competition for established designers and young designers with the purpose to develop a superior creative economy in Bandung in the fashion field. Bandung Broadway is actually also an effort done by the Bandung Municipal Government to revitalize *de Majestic – Braga* through a tourism village approach and a creative economy approach.

Multiplier Effect Which Develops Other Sectors

When Ridwan Kamil was the Mayor of Bandung, he really knew the business potentials of this area. He especially noticed the creativity potentials of youths. That is the reason why the Bandung Municipal Government focuses on developing businesses and creative economies. "It has already been proven that with creative industries, several communities in Bandung can be independent," he stated. "And the multiplier effect is very significant for the surrounding environment," he added.

The creative industries for the tourism, fashion, culinary, hotel, and architecture sectors can be said to be very strong and dominant, so that they create a good creative industry innovation ecosystem. Based on the theory, when a creative industry advances, then other creative industries will grow. That is what is meant by Ridwan Kamil as the multiplier effect. Other creative works in Bandung really sprout up.

There is a performance place which also functions as a handicraft center and bamboo musical instrument workshop called Saung Angklung Udjo (SAU). The Udjo Ngalagena (nickname Mang Udjo) education laboratory and learning center was established in 1966. The purpose is to protect and preserve Sundanese traditional art and culture, which is not only limited to the *angklung*.

SAU has been visited by many tourists. Here, every visitor can see

how various art events are held every day. Not only *angklung* music performances, but there are also other traditional art performances like *wayang golek* (wooden puppets), a *helaran* (parade) ceremony, a traditional dance performance, and various kinds of *angklung* performances like beginning *angklung*, orchestra *angklung*, mass *angklung*, and *arumba* (bamboo music ensemble). At the end of the performances, the visitors will be asked to dance with the children.

Bandung also has many art galleries that are spread out in many locations in Bandung. There are Barli, Wijaya Art Gallery, Sumarja, Jehan, Padi, Nyoman Nuarta Art Space, Griya Seni Popo Iskandar, and Selasar Sunaryo. These galleries are organized to traditional, contemporary, local, national, as well as performance art works.

This makes art galleries one of the tourism locations that are enjoyed by all groups, including millennials. Not only art lovers, but several art galleries are often crowded by students or people who just want to take photos.

Wijaya Art Gallery, which was established in the 1980s, is one of the first art galleries in Bandung. There are many rare collections from several world renowned painters. Griya Seni Popo Iskandar was built by the legendary painter Popo Iskandar, whose works are sought after by many upper class art collectors from all over the world.

Then in Jelesong Village District, Bale Endah Sub-district, Bandung Regency, there is also an art and culture village. Besides being a painting center, it is also a Sundanese food center, a *wayang golek* making center, and the birthplace of several well-known *dalang* (puppeteer), such as Ki Dalang Asep Sunandar Sunarya. The residents of Jelesong started to do paintings in 1969. However, this place only became famous as a painter village since the beginning of the 1980s.

We can find even more other creative industries that have grown in Bandung. The growth and development of these creative sectors will certainly attract visitors to visit this city to enjoy the creative industry products. In order to make the visitors comfortable, of course supporting facilities are needed.

Up until now, the Bandung Municipal Government provides a fleet of tourism buses called Bandros – an abbreviation of Bandung Tour on the Bus – which is a free facility for tourists to take a trip around Bandung. The municipal government has increased the number of buses from 3 units to become 30 units in 2019.

As a part of the support from this facility, public toilets are also provided in the upgrade. The improvements are not only in public toilets that are clean and fragrant, but also interesting and impressionable.

Tourists will also be provided with the atmosphere of an old and romantic city, with the art deco designed street lamps. The art deco style in Bandung is considered by several experts to be one of the best in Indonesia.

The development of the creative industry in Bandung is connected with the existence of education institutions at various levels which also support it. Up until now, Bandung has been known as a Student City. This is keeping in mind that the number of secondary school and university students in Bandung – who come from various regions in Indonesia – make the city multicultural with the high creativity of its young residents.

There is a total of 168 higher education institutions, whether public or private, in Bandung. From that large number of higher education institutions, there are 11 public higher education institutions, including: Institut Teknologi Bandung, Universitas Padjajaran, Universitas Pendidikan Indonesia, Sekolah Tinggi Pariwisata, Universitas Islam Negeri Sunan Gunung Djati Bandung, Politeknik Negeri Bandung, and others.

The numerous higher education institutions are one of the unique aspects of Bandung compared with other cities in Indonesia. Higher education institutions as potential innovation sources have the potential to strengthen Bandung's position as a creative city. With the developments of higher education institutions in Bandung, it also increases the opportunities for collaboration between creative city actors. In the end, this can stimulate the society's economic growth,

keeping in mind that most of the creative business actors are small and medium enterprises.

Through developing these creative industries, Bandung has earned various achievements. In the 2013-2018 period, when Bandung was led by Ridwan Kamil, the city received 345 awards. According to Ridwan Kamil, these many awards show that Bandung has many achievements and has made rapid improvements. He even predicted that these awards are the most to be received by a city in Indonesia.

There are several prestigious awards that have been earned by Bandung. Among them are the ASEAN Clean Tourist City Standard Award from the 2018 ASEAN Tourism Forum. This award was given in the 2018 ASEAN Tourism Association (ASEANTA) in Chiang Mai, Thailand.

Domestically, Bandung received two prestigious awards. First, it attained the 2018 Yokatta Wonderful Indonesia Tourism Award from the Ministry of Tourism (Kemenpar) as the best regency/city in West Java Province for its achievement in innovation performance and its commitment to build regional tourism. Second, it was one of the 10 best cities at the national level.

The position of Bandung as an innovative city was also reinforced with its achievement of first place in the innovation field for the city municipality government category throughout Indonesia. This award was given directly by the Minister of Internal Affairs, Tjahjo Kumolo, in December 2018. Most recently, Bandung earned an award in the 2019 Indonesia's Attractiveness Award (IAA) in the Gold category for the 2019 Tourism Sector Best Big City from Tempo magazine and the Frontier Consulting Group research organization.



Ridwan Kamil when he explained about how to build the Bandung Creative City Ecosystem and how he will replicate this success to build creative economies in West Java Province.

Source: Indonesia Creative Cities Festival in Ternate – 5 September 2019.

Replicating Creative Cities Throughout West Java

After successfully building an industry and creative city ecosystem in Bandung, Ridwan Kamil is ready to replicate that ecosystem in 27 regencies/cities in West Java Province – which is the province with the biggest population in all of Indonesia (about 50 million people).

One of the keys to create a creative industry innovation ecosystem is human resources. In an effort to improve the human resource quality, Ridwan Kamil plans to present the role of the university sphere to build the industry and creative city ecosystem in West Java. This is also in line with the mission of President Jokowi in the next 5 years to focus on human resource development.

Another plan is to build creative centers in all regency cities in West Java, as well as form creative agencies at the province level and the regency/city levels. Ridwan Kamil strives to make the 27 regencies/

cities in West Java have creative centers.

The reason for building these creative centers is to foster the creative industry potentials in each region, as well as to determine the superiorities of each region. The 16 creative industry sub-sectors are analogous to children which must be nurtured, but there should be one which is superior.

Striving to build creative industries in each region can also start with a simple step. For instance, in West Java Province, Ridwan Kamil trained village children to be able to make creative content with a digital platform. For example, they can make a short video by using their cellular phones, which can then be uploaded to YouTube. Through social networks, he hopes that the village economies in West Java will grow.

Actually, Ridwan Kamil – who used to be a creative industry actor and now works as a policymaker – wants to make a civil society and an industrial society as a driver of the creative city ecosystem. The government will play more of a role as a regulator and an accelerator (moderator) at the village level until the city and province levels, by utilizing knowledge, technology, and digital means as its enablers.●

Bandung Creative Hub

This five-storey building easily catches the attention of vehicle drivers who pass by the front of it. With its polygon shape, this building certainly stands out. Moreover, it is supported with clear ornaments which decorate the building, which at a glance resemble an assortment of colorful candies.

Matching with its appearance, this building can be said to be the center of creative people throughout Bandung. Its official name is the Bandung Creative Hub (BCH). This building is located on Laswi Street No. 5, Kacapiring, Batununggal, Bandung. Its location is next to the tourist locations of R.E. Martadinata Street, Kosambi region, Kiara Condong Train Station, and the central area of Bandung, which is Bandung Town Square and Asia-Africa Street. Access to this building, which was officiated on 28 December 2017, is also easy because it is passed by many public transportation vehicles and a wide protocol road.



The BCH building was designed and built by the Bandung Municipal Government as a creative industry incubator. The facilities inside are designed to allow for creative activities, whether individual or group, from all the 16 creative economy sub-sectors in Bandung. BCH provides physical and digital rooms to promote, test, develop, and showcase new solutions which support urban life.

The role of BCH is more strategic, because through an Internet network, this building is connected to a global network spectrum, so that it is able to bring the users' thematic expertise inside it to complement each other in several ecosystems. This is a concrete form of the living lab concept. A living laboratory represents a learning environment.

It is not surprising that inside BCH there are an auditorium, a theater, a creative economy library, a design studio, a dance studio, a music studio, a fashion studio, a ceramic studio, an ICT room, a creative library, and four classrooms. There is also a café that can be used to relax.

The studios in this BCH building are equipped with various equipment for various creative industry sub-sectors, such as photography, animation, game design, music, fashion, and others. This building also has a theater room with a wide screen and a stage which can be used for a film screening, performance arts, and fashion shows.

In addition, the existence of BCH is expected to become a new icon of Bandung as a creative city. This building will become a place to gather, have discussions, and enjoy the creative works, so that it can become a strength and identity of Bandung.

This building also has rooms which function as shared offices and meeting places for creative industries across sub-sectors, such as the Bandung Design Forum. This forum consists of professional designers who are members of the Indonesia Industry Product Designer Alliance (ADPII), the Indonesia Interior Designer Association

(HDII), and the Indonesia Graphic Designer Association (ADGI).

The BCH building also has a new room which is the first of its kind in Indonesia, which is the Bandung Design Archive (BDA). This room is a kind of mini design museum which contains various design records and documentation, especially about Bandung.

This unique building with all its facilities is actually open to the general public and be taken advantage of by all citizens and creative communities in Bandung. In this place, all creative industry components can bring their ideas, do creations, manifest their interests, and engage in collaboration activities with other creative elements.●

CHAPTER IX

DENPASAR, THE CITY OF CULTURE



The Creative Nature of Balinese People

The journey of creative industries in Bali is very interesting to examine more in-depth. Before the term 'creative economy' became popular as it is today, creative industries were the backbone of Bali's economy since a long time ago. The Balinese people's creative foundation has been there since they were born. Moreover, it has

become the pulse of its society's lives.

Balinese people are quite familiar with creativity, even though the word 'creative' has only been used recently. In Bali, art, traditions, and religion have become an inseparable cultural package. For instance, when doing a service or an offering, there are certainly artistic and cultural aspects. "Therefore, the basics of creativity are actually already within Balinese people," explained the Mayor of Denpasar, I.B. Rai Dharmawijaya Mantra.

What was stated by Rai Mantra is well-grounded. In Bali, a religious service is an example of the presence of creative elements. When doing a worship according to the Hindu religious teachings, cultural and artistic elements are integrated with their ceremonial rituals.

Temples, where Hindu worshippers pray, are designed with Balinese architectural concepts based on certain standards. Choosing a temple location also uses various customary considerations. The Balinese people who come to the places of worship must also wear special clothing. *Banten* (offering apparatus) is offered at a temple, in the form of particular fruits and food. Everything must be integrated with intertwined young coconut leaves and flowers, so that the offering looks beautiful and appealing.

The Balinese society's creativity is seen from their ability to hold religious rituals as well as be aligned with their culture and traditions. A religious ceremony can be beautiful, majestic, and interesting to see without violating any religious codes. It is not surprising if the Balinese society is able to attract and lure local and foreign tourists to their area without losing their cultural and religious traditional identity.

Even more interesting, the high number of tourists actually encourages the creation of creative industries in Bali. The dances, chiseled art, traditional paintings, pottery, wicker, and woven fabric are all packaged like that, so that they are interesting and become a magnet to draw in tourists from all corners of the world. Bali is ranked number one for tourist visits in Indonesia. No other regions are able to compete with the popularity of Bali. It is not surprising if the name

of Bali becomes more popular than the name of Indonesia itself. Other tourism destinations have the impression of just being *Beyond Bali*.

Balinese people seem to have been born from breathing their cultural art and ceremonies. From birth until death, they play an interesting role in the ceremonial rituals. It is also likewise the case for their whole lives in their daily activities which are full of a cultural identity. The way they wear their clothes and speak, learn to do Balinese dances, carve and paint, do a tooth cutting ceremony, get married, and the like, all reinforce their Balinese identity. Religious ceremonies like Galungan, Kuningan, and Nyepi are all integrated in the daily lives of all societal layers and become an inseparable part of their daily lives.

The creativity and identity of Balinese culture is something which is naturally present, not reconstructed or created by design like in various other areas.

Denpasar as a Priority City and the Heart of Bali

This grand creative industry innovation ecosystem in Bali is certainly related with government support. As revealed by Rai Mantra, the seeds of creativity in Bali started to be revitalized by the father, Ida Bagus Mantra, who was the Governor of Bali from 1978-1998. At that time, Ida Bagus Mantra launched the biggest art party in Bali, which included performing arts creativity, handicrafts, fashion, music, dances, culinary items, and the like.

Even though at this time the term 'creative economy' was not really known, Ida Bagus Mantra was already convinced that culture, tourism, and creativity will be able to revitalize Bali's economy and make its people prosperous.

The overall strategy which was designed by Rai Mantra was very clear. First, it was oriented towards tourism by improving the infrastructure. Second, it was oriented towards developing the local

resource potentials. In the end, these two strategies were adopted by the government to develop Bali.

Denpasar, which is the capital of Bali Province, was chosen to be the priority city in developing the cultural tourism, creativity, and infrastructure, before spreading out to other cities in Bali. It is no wonder why Denpasar has grown to become an impressive creative city from the past until now.

Another reason is that most of the activity centers, whether at a national scale or international scale, are conducted in Denpasar. The Ngurah Rai International Airport in Denpasar is the main gateway for local or international tourists when they want to visit Bali. The geographic location of Denpasar is also a strong reason why this city is the top priority for culture and infrastructure development.

With all of these things above, it is fitting that Denpasar positions itself as *The Heart of Bali*, which is the benchmark and the overall driver of Bali's pulse.

It needs to be emphasized that all of the operational, technical, and development activities of Denpasar are not just done by the center (province). The responsibility still falls to the Denpasar Municipal Government under the leadership of the Mayor. In the leadership era of the Mayor of Denpasar, Rai Mantra, at this time, Denpasar firmly positions itself as a cultural tourism-based creative city, in order to stimulate the city's economic development.

Supporting Cultural Tourism

In talking about tourism, Bali is indeed second to none, whether within Indonesia or the world. Besides its extraordinary natural riches, there are many other factors which make people want to visit Bali. It starts from its traditions, religion, art and culture, architecture, and many other reasons. All of this charm is because Bali has strong cultural roots that cannot be found in other places.



Agung Jro Temple in Kuta Denpasar.

The incredible enchantment of Bali is able to inspire new ideas and concepts in Indonesia's tourism sector. President Jokowi through the Ministry of Tourism of the Republic of Indonesia even designed a program to develop the 10 Indonesian Priority Tourism Destinations as "New Bali".

The term "New Bali" should not be translated literally, meaning all of the designs in Indonesia should have Balinese architectural designs. It should be more based on this understanding: how the tourism efficacy and creative economy in Bali can be imitated in other regions by raising their local values.

The ten priority tourism destinations include: Toba Lake (North Sumatera), Tanjung Kelayang (Bangka Belitung), Tanjung Lesung (Banten), the Thousand Islands – Kota Tua (DKI Jakarta), Borobudur (Central Java), Bromo – Tengger – Semeru (East Java), Mandalika (NTB), Labuan Bajo (NTT), Wakatobi (Southeast Sulawesi), and Morotai (Maluku). In 2019, the ten priority tourism destinations were increased by one to become eleven with the Likupang Special Economic District,

North Sulawesi. From the 11 priority tourism destinations, there are 5 which are super priority ones: Toba Lake (North Sumatra), Borobudur (Central Java), Labuan Bajo (NTT), Mandalika (NTB), and Likupang (North Sulawesi).

Similar with Bali Province, the Denpasar Municipal Government has a strong commitment in supporting the development of tourism and sustainable creative economies which are based on culture and local values. This is listed in the vision and mission of the Denpasar Municipal Government, which has a cultural mindset.

The vision is for Denpasar to be creative with a cultural insight in a balance with harmony. The mission is to strengthen the self-identity of the Denpasar society based on Balinese culture, to empower the Denpasar society based on local wisdom, to improve public service through good governance based on law enforcement, to improve the Denpasar society's economic sustainability by depending on the society's economy, as well as to strengthen the balance in developing various dimensions and scales based on *Tri Hita Karana*.



Graha Sewaka Dharma – Denpasar Municipal Government.



Graha Sewaka Dharma – Denpasar Municipal Government.

Through this vision and mission, the Denpasar Municipal Government strives to convey that building in Denpasar always places culture as its basic potential or foundation – whether as a way or an approach or a final goal – as well as to emphasize creativity in order to stimulate rapid economic growth in a positive direction.

The effort to support Denpasar’s tourism is also spelled out in the Denpasar Municipal Government’s policy, what states ‘to make Denpasar as a creative city based on a superior culture, as the implementation of the Republic of Indonesia Presidential Regulation No. 6 of 2009 regarding Developing Creative Economies’.

Rai Mantra believed that through developing the cultural tourism and creativity, it will keep providing positive effects towards advancing the economic sector and the creative industry ecosystem in Denpasar. Thus, the economic growth is in line with the cultural advancements, which is known by the term “Orange Economy”, which results in developing creative economies.

The Inter-American Development Bank (IADB) defines an Orange Economy as the meeting of three elements. First, the raw materials



Rai Mantra, Denpasar Mayor, emphasized the importance of culture and creativity as a source of societal welfare.

originate from creativity, art, and culture. Second, there is a strong relationship with intellectual property rights, especially royalties. Third, it operates directly as a creative value chain.

Besides full support from the government, what needs to become a lesson for all parties related with the development of cultural-based tourism and creativity in Denpasar or Bali (in general) is the amazing role of the citizens who are so active – whether directly or indirectly – in developing culture. The society is really extraordinary in carrying its mandate: to still be Balinese people, to wear Balinese clothing, to do Balinese dancing, to speak Balinese language, and others.

The strong and intense active participation of the society really corresponds with the concept of community-based tourism, which was previously introduced by tourism experts. Bali has proven that the local society is able to manage its regional tourism potentials under the auspices of traditional organizations that work in cooperation with the government and other related parties.

Collaboration with various sides is strongly needed to make the creative economy ecosystem in Denpasar or Bali (in general) keep growing and advancing. The birth of creative industries, the appearance of community networks, the presence of businesspeople who want to invest their capital, as well as the involvement of academicians to support the development of innovation for collective improvements are an integration of Denpasar's strengths.

"I feel it is a very big potential. The society genuinely realizes that between culture, creativity, and welfare, it is like an egg yolk and an egg white," said Rai Mantra. "Actually, tourism is just an effect which automatically comes, which we then manage well. The point is that everything is in creativity," he added.

Denpasar, as a regency/city which is a part of the Island of Deities (another name for Bali), stresses that cultural-based tourism is a positive means to support the cultural and natural preservation according to the adage: "The more it is preserved, the more prosperous it will be".

Building Creative Spaces

As a gateway for all the international cultures to enter Bali, Denpasar has its own challenges in facing the globalization era and the presence of tourists from various corners of the world. The focus of the government is to not let outside cultures erode the local cultures and traditions that have been there for generations. On another side, the government and the society cannot necessarily just reject the cultures which come in to Denpasar or Bali.

In a positive way, the presence of tourists with their cultural diversity can reinvigorate the Balinese society's creativity in other fields. For instance, there is a high increase in the number of tourists from China who come to Bali every year, which can revive other creative sectors, such as the appearance of Mandarin language courses. Or there are opportunities to become chefs who are skilled in making Chinese food.



Youth Park, a public area where creative youth communities gather in Denpasar.

Nonetheless, the open entrance of foreign cultures into society – especially for the young generation – can influence the society's behavior. These influences take various forms, starting from having a lack of interest in their own culture, considering their culture to be old fashioned, wanting to be free and not burdened with various traditional regulations, and the like.

A matter which has gained the attention of the current Denpasar Municipal Government is the need for intellectual exploitation in developing cultural-based creative cities. "We must maintain this identity. Don't let global cultures keep entering our culture. Our culture also has to go global or collaborate. If there is no effort in doing intellectual exploitation and building an ecosystem, then our culture will not be known," stated Rai Mantra.

The Denpasar Municipal Government realizes that building sustainable talents in all societal layers is very important to be maintained. Moreover, society plays a great role and provides enormous contributions in developing tourism and cultural-based creative industries in all cities in Bali, including Denpasar. The reason is

that creativity needs sustainability. Therefore, the Denpasar Municipal Government conducts training or workshops to improve the citizens' creativity.

Several programs have been actualized by the Denpasar Municipal Government to facilitate and provide creative spaces for the young generation in Denpasar to keep expressing and networking with each other. One example is in constructing a gathering place for Denpasar creative youth communities in a public area called Youth Park.

An interesting activity that was once convened in Youth Park was in doing mural paintings. Having the theme "Denpasar, Youths and Culture", these mural designs had a collaboration concept which was laden with art and culture as well as was a positive activity for the youths of today. It is hoped that this activity can beautify and accommodate the creative activities of the young generation, as well as become a trigger for doing mural activities and other positive activities.

The event organizer was the *Arsitek Tanpa Nama* (Architects Without Names) community, supported by Sekolah Tinggi Desain Bali (STD Bali), New Media College, the Indonesia Young Entrepreneurs Association (HIPMI) of Denpasar, the Denpasar Creative Agency, the Denpasar Creative Youth Agency, and the PT Propan Raya paint company.

The Denpasar Municipal Government encourages societal creative spaces by building *bale banjar*, which are communal buildings and gathering places for the citizens that are spread out in every traditional village. With a total land area of 12,778 Ha, Denpasar has 357 *bale banjar* points that are distributed in every traditional village (Regional Regulation No. 27 of 2011). Denpasar has also built a new icon in the creative-based societal economic sector called Badung Village. It is located on Sulawesi Street No. 1, Dauh Puri Kangin, New Denpasar, Denpasar Municipality, Bali. Based on its designation as a traditional market, various kinds of food are sold here. This includes kitchen spices, herbs, vegetables, fish, and meat, until other creative industries like culinary items.



Badung Market - Denpasar.

The condensed nuance of Balinese architecture is strongly attached to this market building design. Despite being conventional, the facilities in this market are just as good as in a modern market. Moreover, this market is the first digital market to make a cashless transaction system. This is really an amazing breakthrough and a real example from the innovation collaboration that produced a creative-based economic ecosystem.

Besides the example above, there are many other creative rooms which have popped up in Denpasar to rekindle the young generation's and the society's creativity. It is all the result of collaboration between two parties or more, which include academicians, communities, businesses, and the Denpasar Municipal Government.

These creative spaces cover Danes Art Veranda, Kesiman Reading Park, Sanur House, Jepun Park, Manshed, Panggak Men Mersi Antida Sund Garden, and many others. In the end, from these creative spaces, it leads to the establishment of creative communities.

Encouraging a Creative City Movement

The numerous creative communities in Denpasar have made several creative actors motivated to form larger scale creative communities. One of the most famous ones is the Bali Creative Community (BCC). This is a societal and creative element group that was established in 2008, by focusing on developing creative industries in Bali as drivers of Bali's creative economy.

BCC was founded as a social community which was expected to become a forum for the formation of a creative culture, the appearance of new creative talents, innovation encouragement, and the growth of entrepreneurial spirit. The initial activities were in the form of a creative festival that was framed in the 2008 Bali Creative Power event. Now, BCC has developed to become a cross-sector community.

To encourage creative communities, the Denpasar Municipal Government also does not stay inactive. The Mayor of Denpasar realizes that the development of creative economies (whether creative elements or creative products) is more rapid and diverse in Denpasar. This certainly needs a medium which can influence, direct, and control development which is more focused, measured, and structured in accordance with the vision and mission of Denpasar.

The medium which is meant here is a non-governmental and independent means, as a partner for the central government, provincial government, and regency/municipal government, along with all the stakeholders to develop local culture-based creativity, so that it has competitiveness and a clear identity.

From this idea by the Mayor of Denpasar, the Denpasar Creative Agency was formed in 2010. The function of the Denpasar Creative Agency is to assist the Mayor of Denpasar in formulating, establishing, coordinating, as well as aligning strategies and policies related with Denpasar society's creativity.

The aforesaid function is to formulate strategies and policies; conduct coordination and program alignment; offer technical guidance

and supervision of the program implementation; as well as provide for the establishment and enactment of partnerships.

Eight Principles of the Denpasar Creative Agency Work Program

1. To spur and gather local creative communities to be more active and productive.
2. To encourage the presence of creative spaces which can develop creativity and innovation (for instance: creative centers, science/techno parks, incubators).
3. To boost public spaces which become activity and interaction centers for creative economy actors across sectors (the government, business/industry actors, academicians/universities, and creative communities/forums).
4. To motivate the exploration of regional local potentials as the excellence and identity of Denpasar.
5. To spur the creation of an ecosystem which can integrate part or all of the creation process, production, and distribution/market.
6. To encourage the existence of city infrastructure which can boost creativity.
7. To boost the regional government development program related with creativity and innovation.
8. To motivate the creation of a means of collaboration between the government, creative communities, the business world, and academicians.

The eight program principles that were made by the Denpasar Creative Agency are not only able to boost the growth of the creative industry sector in Denpasar, but they also become a bridge for collaboration between all parties involved, so that it produces a good creative industry economic ecosystem.

Not only that, the Denpasar Municipal Government also has a policy to facilitate issuing building permits for anyone, including individuals, businesspeople, communities, or other parties who want to build creative rooms and gathering places for creative communities in Denpasar. One of these which received building permit facilitation was the Sanur House Creative Hub.

The Sanur House Creative Hub was founded to supplement public facilities or infrastructure for the communities in Denpasar or outside of Denpasar, in order to improve their capacity and quality in revitalizing creative industries. The Sanur House once held 420 programs or events from various sub-sectors in 2018. These included discussions, workshops, film showings, music performances, and the like.

Besides building creative rooms and facilitating permits, the Denpasar Municipal Government is rather energetic to address the development of these various communities by conducting creative class mapping, such as there is an animation creative community, a design creative community, and others. "After being given a space, then we hold various competitions for entrepreneurs and provide a chance to experience education," stated Rai Mantra.

For the next step, the Denpasar Municipal Government continued it with encouraging all communities to do positive activities, in order that they would be known in all countries and corners of the world. To help the development of these community activities, the Denpasar Municipal Government requires the communities to include cultural elements as an identity. "All of the young generation's positive activities must be connected with culture," revealed Rai Mantra.

Through these various activities, Rai Mantra is optimistic that Denpasar can synchronize the tourism economic condition and the

creative economies. "Tourism and creative economies are closely connected, but creative economies are greatly reliant on tourism. Creative economies have superiorities in their own markets. This means that creative economies can enter anywhere, like the air which can give life to everything," he stated.

Besides resonating outside, Rai Mantra also spreads this creativity motto within the government that is under his leadership. "While I hold my position in the government, I challenge everyone to innovate, so that performance and achievements are created to form a creative government. We also have an annual target of doing innovations within the Denpasar Municipal Government," he shared.

Therefore, Rai Mantra drives the university role in Denpasar. The foremost universities like Universitas Udayana, Institut Seni Indonesia (ISI) Denpasar, Universitas Marwadewa, and many private universities also support the development of the life sectors in Denpasar, including the creative industry sector.

ISI Denpasar, for instance, has made many contributions in the art field in Denpasar and Bali. Many ISI Denpasar graduates have become



ISI Campus Denpasar.



Universitas Udayana Campus.

creative world drivers in Denpasar, and even Bali.

Universitas Udayana is also a bridge for language exchanges, because many foreigners are interested to study here, especially to learn Indonesian language. The government and communities often coordinate with universities and other higher education institutions, especially in terms of training and research.

With these various efforts, Rai Mantra hopes that Denpasar becomes a creative study center which can become a reference for other parties. "When it becomes part of society, eventually Denpasar will expand and become a creative study center, so that in the end many creative people will come. Don't think of that creativity as being something raw, but it has specifications and differentiations. The specification of its identity is as the Nusantara," he said.

Design and Cultural Creativity

If the key to success for tourism in Denpasar is its nature and people, then the key to success in developing creative industries in Denpasar is in the strength of its designs and cultural differentiation. Starting from architecture, paintings, batik, woven fabric, handicrafts, until culinary locations, they greatly rely on the strength of the design innovations that are integrated with the local culture.

For instance, the creative industry which is a competitive advantage of the Denpasar society is seen in its custom culture, meaning the art modifies the driver with a taste of Balinese tradition that eventually succeeds to make this product loved by people from the outside, and finally exported to Japan. Another example is Starbucks Reserve Dewata, which is the biggest outlet in Southeast Asia, using the Bali Barong design in cup designs and other elements.



All of the creative products in Denpasar depict Balinese ethnic cultural elements, starting from t-shirts, traditional cloth, clothes, accessories, hand fans, until sandals and shoes, among other items. This Balinese special cultural element is seen in clothing and decorative products. There are also dance motifs, Barong pictures, Ramayana and Mahabharata shadow puppet stories, the Balinese people's daily lives, until its natural tourism objects. It was fitting that in June 2019, Denpasar was established by the Republic of Indonesia Creative Economy Agency (Bekraf) as a creative city with fashion excellence based on the Republic of Indonesia Head of Bekraf Regulation No. 83 of 2019.

"Denpasar has been established by the Indonesia Creative Regency/City Independent Evaluation (PMK3I) taskforce team through an evaluation of its fashion excellence sub-sector, and also established in a regulation by the Republic of Indonesia Head of Bekraf," stated the Head of the Denpasar Municipal Tourism Department, Dezire Mulyani.

The establishment of the Indonesia Creative Regencies and Cities is inseparable from the central government's steps through Bekraf to expedite the building of physical infrastructure as a way to unite the nation, build lasting sustainability, hasten cultural connectivity, construct new cultural infrastructure, and develop the potentials of creative economy sub-sectors in regions which will be facilitated in the 2019 creative economy ecosystem strengthening process.

"With this establishment, the Denpasar Creative Agency will keep fueling and opening wide-open spaces in improving Denpasar's creative elements," stated the Mayor of Denpasar. Not only in the fashion world, Denpasar has also succeeded to launch many creative products like animation, applications and games, advertisements, music, architecture, films, fashion, culinary items, and art performances, which are composed of interesting design elements and culture as their identity.

Viewing Culture through its Architecture

In talking about the cultural tourism and creativity that is found in Denpasar, you cannot disregard the role of architecture, which is another strong magnet to attract tourists.

Ketut Arthana, a professional architect and founder of the Arte Architect and Association architect consultation bureau, stated that architecture is a very important tourism element as an amenity. Moreover, it could be the most significant among all the other tourism elements.

“Our parents, whether they were originally from Bali or immigrants who live in Bali, always design buildings based on the cultural elements raised as architectural works,” said Arthana. “Local culture is very important in tourism. Balinese architecture is not only designed as a place to sleep, but as a place which is comfortable to live in; and combined with nature, it can eliminate problems and many other things,” he continued.



Puri Agung Jro Kuta Denpasar.

Overall, the Denpasar architectural designs are greatly influenced by the Balinese Hindu belief traditions. The existence of the Hindu manuscript “Lontar Asta Kosala Kosali”, which contains the regulations for making a house or *puri* and a place of worship or temple, now is the standard in making designs.

In Asta Kosala Kosali, it is mentioned that the guidelines for constructing a house must follow the house owner’s body anatomy conditions with the assistance of an *undagi* as a *pedande* or holy person, who has the authority to help build houses or temples. Up until now, the citizens still follow this rule, so that it has become part of Balinese architecture until it has spread overseas.

The municipal government is also very concerned with protecting the Balinese architecture, especially the buildings which contain historical and cultural values. In Denpasar, there are many Balinese architectural remnants that still have historical and cultural values that are well preserved and maintained. One of these is Puri Agung Jro Kuta Denpasar. This building, which was established in 1820, used to



Bali Museum, Denpasar.

be a residence of the nobility, the family of Kyai Agung Gede Jro Kuta Kahuningan. According to the historical records, the family members of Kyai Agung Gede Jro Kuta Kahuningan were descendants of Dewa Agung Kusamba, one of the Raja Klungkung.

Besides that, there is also Bajra Sandhi Monument, which was constructed for and dedicated to the struggle of Balinese society. There is the Bali Museum, which was built with Balinese characteristic architecture by taking the shape of the Denpasar kingdom temple. In addition, Jagatnatha Temple, which was built in 1953, is positioned facing Agung Mountain. The Balinese Hindu society believes that this mountain is the castle of the Gods.

In order to preserve the Balinese culture local wisdom, the government issued Bali Province Regional Regulation No. 5 of 2005 regarding the Architectural Stipulations of Building Construction and in 2015, Denpasar Government issued City Regulation No. 5 of 2015 regarding Building and Construction. Within it, it states that architectural designs must be built with special characteristics that refer to the culture and present Bali's identity through a local architectural



Ngurah Rai Airport.

physical form. Until now, the architecture regional regulation in Bali is the only one in Indonesia.

One of the iconic buildings in Denpasar, which have a Nusantara Architecture concept is the Ngurah Rai Airport in Denpasar, Bali. The Balinese ornamental characteristics are not only seen from the building façade designs but also in the interior designs. Moreover, from the time tourists arrive at the airport, they will be greeted with Balinese music oscillations, Balinese traditional flowers, officials wearing Balinese clothing, and still many others.

The name I Gusti Ngurah Rai International Airport is also written in Balinese script. That Balinese script is placed in accordance with the Governor of Bali Instruction No. 2331 of 2018 regarding the Implementation of the Governor of Bali Regulation No. 79 of 2018 regarding Days to Wear Balinese Traditional Clothing and the Governor of Bali Regulation No. 80 of 2018 regarding the Preservation and Usage of Balinese Language, Script, and Literature, as well as conducting Balinese Language Month simultaneously all over Bali. This airport won an award as the 1st place winner in 2017 for the category of airports with a capacity of 15-25 million passengers per year, defeating 340 other airports in 85 countries.

Ketut Arthana stated that ideally every region should have its own regional government that preserves the local culture architecture. However, according to him, the regional government should not limit the architects' creativity. The purpose of this is to make Indonesian architects and their architectural works more well known to the outside world and globally.

Ketut Artana took an example of windows in Balinese architecture, which originally are small, so that it makes the rooms look dark and seem small. This kind of a design is not favored by foreign tourists, such as in Europe or America, because they feel uncomfortable being in rooms that feel cramped. Therefore, the architects need to modify the designs to be more modern, so that they can be received internationally.



Fivelement project that was designed by the architect Ketut Artana.

Ketut Arthana stressed that architectural works are not only about the physical building structures, but they also deal with humans and their cultures. "Architecture is not only about buildings, but it is also about people and culture," stated this Balinese architect. What he means by people here is not just the Denpasar local people, but also the newcomers and tourists who come to visit Bali.

Rai Mantra, as the highest stakeholder in Denpasar, also believes that there is a need for cultural collaboration or cultural acculturation,

without having to disregard the local culture. “Denpasar is not just owned by Denpasar residents, but it is owned by the world,” he claimed.

According to Rai Mantra, the Denpasar society does not reject the global cultures that enter Denpasar, but rather the citizens interact with them. “The form may change, but its essence should not be lost, meaning there are still a head, body, and feet,” he said. “In the past, Balinese people were unfamiliar with storied buildings, but now it is possible as long as they are not higher than the tops of coconut trees. This living factor cannot be bypassed with a non-living factor,” he continued.

Culture Festivals in Denpasar

The Denpasar Municipal Government is very aware that to make Bali’s echo reverberate all over the world, various activities must be continually presented. Festivals are considered to be able to play a significant role in introducing the cities in Bali, including Denpasar.

The Denpasar festivals are designed to be events to present





Various festivals in Denpasar.

Denpasar society's creativity and cultural wealth, which tends to be inclusive so that the residents can also enjoy and play active roles in presenting their top creative works.

All of these creative activities involve and empower individuals, artists, humanist, creative communities, and society at large. The essence is to educate and build a balance between the soul and body, inner and outer, spiritual and material, in order that the society can creatively maintain a balance in facing global changes and world challenges.

Some of the festivals which are held in Denpasar are the Sanur



Village Festival, the Serangan Festival, Maha Bhandana Prasadha, the Denpasar Festival, the Kite Festival, and many others. The Sanur Village Festival is a celebration of the majesty of the cultural heritage and tourist life in Bali on Earth. Meanwhile, the Serangan Festival is an important celebration for environmental conservation, especially the coastal and maritime ecosystem. Maha Bhandana Prasadha is a celebration of the majestic essence, artistic charisma, and noble culture. Then the Denpasar Festival celebrates the creative excellence in Denpasar.

With the numerous festival agendas that have wide scopes, Denpasar is considered as a city with the most comprehensive festivals in Bali in exploring creative achievements, including traditional, modern, and contemporary ones.

The Mayor of Denpasar, Rai Mantra, will continue to encourage the creative economy ecosystem in building his city by focusing on the tourism sector and the culture-based creative industry.

On behalf of the effort done, in the 2019 Indonesia Attractiveness Award event, Denpasar earned a platinum award as The Best Tourism City, and a gold award for The Best Public Service for the large city category.●

RUMAH SANUR

Arief “Ayip” Budiman, as the initiator, stated that Rumah Sanur (Sanur House) was built to fulfill the need for a creative space which could encourage the dynamics of a city. “It functions as a public place to accommodate the creative activities of the Denpasar residents,” stated Ayip.

The concept is a consummation of what we know as a sense of place, not only physically but also a sense with a third space concept. As is known, the first space is the home. In the home, there are applicable regulations and structures which cannot be violated. The second space is the office and the school, which also have applicable rules and structures which must be followed. Well, the third space is created to be more open without the hierarchical constraints. This space facilitates people to feel like they are more equal. This equality is able to bring about freedom of expression. The Sanur House provides this inclusive space.



Arip “Ayip” Budiman, Co - Founder Rumah Sanur.



Remarkably, everyone can enter the Sanur House, including various community members who are different. The people who frequently come to the Sanur House are those who need to integrate with other communities. What is meant by integrate is to look for suitability, the same vision and mission as other communities, so that they can produce new works together.

It is not surprising that the programs run at the Sanur House also have different audiences. The accumulation of activities done for one year show that this space can work to be multidiscipline, multisector, and multi-background.

"The people who come can at least get inspiration from the discussions they hear, the activities they see, and the discussions they partake in. That is what stimulates and accumulates the occurrence of change," stated Ayip.

However, individuals who want to change will feel it is useless if they do not have the supporting infrastructure. "We are there to provide a space for those who have an inspiration and change," said Ayip.

In 2018, the Sanur House held 420 events from various sub-sectors and the public, such as discussions, workshops, film showings, music performances, and others. "We are not the only ones who hold these events. Each community makes an event in coordination with the Sanur House," revealed Ayip.

That is what makes the Sanur House special. The centralization that occurs is not centralistic, but it can become a trigger for other communities. As proof, since the Sanur House was established, there are many other creative hubs which have surfaced.

Since it started operating in 2014, the Sanur House can be said to be a pioneer in the appearance of creative hubs in Indonesia. The Sanur House existed before the Bandung Creative Hub and the Jakarta Creative Hub. This appearance is a positive indication: the more that surface the better.

Now, the Sanur House applies a store concept by selling young designers' products and MSME actors' products that have been selected. There is also Kultur, a coffee shop which sells coffee from all over Indonesia, in coordination with local farmers. This space is operated with a social entrepreneur concept.

Later, this space will develop a research-based program that will coordinate with businesspeople, communities, academicians, the government, the media, and others. Research needs to be done because Indonesia has numerous resources which have not been properly utilized, because there is still a low level of knowledge about the resources. This must be bridged through research that ends in the creation of something new and creative, whether in the form of a product or a service. This program will be facilitated by the Denpasar Municipal Government.

Looking at this, collaboration between businesspeople, communities, academicians, and the government again will become a solution to keep pumping creativity, in order that its results soar without limitations.●

CHAPTER X

BANYUWANGI, THE CITY OF FESTIVALS



The name Banyuwangi is really receiving lots of accolades, not only domestically but also overseas. The large number of awards that have been received by the Banyuwangi Regency Government is proof that Banyuwangi has successfully improved itself.

Just consider that since the leadership of Regent Abdullah Azwar Anas, who was appointed on 21 October 2010 until August 2019, the Banyuwangi Regency Government has received more than 200 awards, whether at the regional, national, or international scale. This incredible



Various events are held in Banyuwangi Regency, starting from art and culture festivals, fashion shows, until sportourism.

track record seems difficult to be countered by other regencies/cities in Indonesia.

The success of Banyuwangi in achieving top recognition is not an easy feat. It takes a lot of struggle and sacrifice to reach this success. This is because Banyuwangi used to have a very bad image, even at its lowest point. It was like Banyuwangi's 'life' was in critical condition and almost dead.

With its status as being the widest regency on Java Island, Banyuwangi used to be considered as an unproductive regency. It had an image of being a backwards city, far from the city center, and with low city revenue. With the status of its neighbor Bali being so famous, it seems it was unable to improve the position of Banyuwangi, which was only used for access to Bali and as a transit city.

What was the most painful was that Banyuwangi was labeled as a city full of black magic and even believed to be the most haunted place in Indonesia. This negative image made Banyuwangi feared by many people. Banyuwangi's reputation was even further smeared with the killing tragedy of individuals who were considered as being black magic practitioners in 1998. This black magic tragedy took many victims lives, including clerics, religious teachers, and other religious leaders.

However, if you look at the city now, Banyuwangi has really improved its reputation without the black magic image and other



Portrait of Banyuwangi in the past and today.

negative things. Under the leadership of Regent Abdullah Azwar Anas, Banyuwangi has grown and morphed into its new image. Nowadays, Banyuwangi is no longer just a transit city, but it has become a tourism destination city. Everything is due to the collaboration of various parties.

Airport Becomes the Primary Key

Since he was appointed as the Regent of Banyuwangi, the main target of Abdullah Azwar Anas, or also known by the nickname Anas, has been to focus on developing the tourism sector as well as possible, in order to boost Banyuwangi’s economy. Through developing tourism that is planned and designed well, he is certain that Banyuwangi will be able to lure local and international tourists to visit it.

Planning and designing on its own is insufficient. Anas realized that without easy and quick transportation access, it would be difficult for Banyuwangi to develop and catch up with other regencies/cities. The target was also difficult to make Banyuwangi become a tourism



Banyuwangi Airport is not just a place for arriving and departing plane passengers, but it is also the main gateway to be introduced to the Banyuwangi local wisdom.

city. Therefore, in the 100-day program, Anas strove to complete the construction of the airport in Banyuwangi.

However, Anas' effort was not without constraints. He faced difficult challenges. When he lobbied to several parties, the Regent had to face many obstacles. Besides completing the construction of the airport, which needed large financing and had a history of delays, Anas also had many hurdles because many parties did not believe that Banyuwangi could develop. Nevertheless, for him, just being inactive was not the answer.

Anas felt it was too much to just rely on Banyuwangi's access at that time. With a distance of about 300 km and a time of 7-8 hours from Surabaya, it made Banyuwangi seem very far. "In this kind of a condition, how would investors be convinced to come? They would think twice because of the time and money wasted to reach Banyuwangi," said Anas.

The hard work and effort of Anas paid dividends. In 2010,

Banyuwangi finally officially had an airport called Blimbingsari Airport. Through a business-to-business (B to B) operating system, which was collaboration between the Banyuwangi Regency Government and businesspeople, the Banyuwangi Regency Government even did not have to use any funds from the State Revenue and Expenditure Budget (APBD).

Due to this collaboration, the Blimbingsari Airport kept developing with a number of innovations. In the past, this airport only received four flights that were served by Wings Air and Garuda Indonesia airlines, with a transit in Surabaya. Now, this airport can serve many routes, even overseas. Even the access has many direct flights now with no transits.

Angkasa Pura II, as the management of Banyuwangi Airport (as it is now called), stated that as of 2018, this airport has 16 flight routes every day. The number of plane passengers has also increased from 1,000-1,200 people per day to become 1,400 passengers in 2018. They generally come for business and tourism purposes.

With the increase in the number of visitors, and to make Banyuwangi's tourism more international, the Blimbingsari Airport had its name changed to become the Banyuwangi Airport in October 2017. Anas stated that the name change was established through the Minister of Transportation Decree No. KP 830 of 2017.



A natural atmosphere envelops the Banyuwangi Airport by looking at the fields all around it.

"The name was changed so that Indonesian society and the world will become more familiar with Banyuwangi. Banyuwangi's name will be better known than Blimbingsari," revealed Regent Anas. Replacing this airport's name was considered to be more effective in promoting Banyuwangi as one of the top tourism destinations in Indonesia.

From being a local airport, the Banyuwangi Airport has had the status of being an international airport since 2018. This determination is in line with the Director General of Air Transportation Decree No. KP 384 of 2018 regarding Providing Permits. Meanwhile, the Banyuwangi Airport as an airport can serve flights from and to overseas.

Anas added that this international terminal is temporary, as there is a plan to make an ultimate terminal that started in 2019. Meanwhile, the building process will be finished in 2021. By improving its status to have an international airport, Banyuwangi is certain to go full speed ahead.

As the main gateway to Banyuwangi, Regent Anas is very observant in looking at the opportunities related with the function of the airport. Supported by a famous Indonesian architect, Andra Matin, the Banyuwangi Airport does not only function as a tourism traffic access, but it is also the main vanguard in recognizing Banyuwangi's local wisdom.

Andra Matin stated that that one of the main messages that Regent Anas gave to him was that the airport should reflect the image of the local wisdom as well as support the Banyuwangi rebranding effort through good architectural designs.

"So, when I talked with Mr. Anas about designing several buildings and locations in Banyuwangi, the main point that he had was that because this is in Banyuwangi, it must look like 'Banyuwangi'. When people come to Banyuwangi, they should know exactly where they are. If they are confused about their location, it is because it is unclear about what the special characteristics and identity are. I agree with that. So, my message is to translate it into my designs," clarified Andra Matin.

In doing his architectural designs, at first Andra Martin looks at the functionality and then his ideas are refined into something expressive. If it is made analogous with music, there is pop music, jazz music, and others, which maybe originally were not popular, but now can be enjoyed from generation to generation. Regent Anas has good taste and is clever in choosing Indonesian architects who have the capacity to create his ideas to produce functional buildings, raise the local culture, and be timeless in undergoing a collaborative innovation process that also involves society and a research process.

The Banyuwangi Airport is inspired from the shape of the Osing ethnic group traditional house (one of the ethnic groups in Banyuwangi), through the hands of Andra Martin, who produced an airport design by adopting an archipelago architecture concept. "This is an Osing house in the 21st century. So this building should look like it was made in today's period. Besides the site context, the time context is also built," stated Andra Martin.

As a result, the Banyuwangi Airport looks like an Osing house from the 21st century with a simple and modern appearance, as well as uses many natural elements to create a sense of comfort. Interestingly, this airport was not only designed to look beautiful and fascinating, but it is also environmentally friendly. Furthermore, the Banyuwangi Airport is claimed to be the first airport with a green building concept in Indonesia.

The green building concept is seen from the airport's operational activities, as it rarely uses an air conditioner. It has an overhang of seven meters, wood lattice as the walls, as well as gaps in the roof, which all function to cool the airport. Added with a fountain in every room corner, it makes the airport seem cooler.

In order to optimize the sunrays for illumination, Andra Martin made a skylight in the roof by using glass material that was given wood gaps to reduce the heat. Light also comes in from the wood gaps through the walls as well as for the gardens in the building, so that during the daytime, this airport practically does not use any lights.

In designing this airport, Andra Matin also took advantage of vegetation in the form of gardens which he designed outside, inside, and on top of the building. Moreover, the Banyuwangi Regency Government forbids building around the airport and wants to leave the area as a paddy field to add to the airport's beauty. With all of this planning, the Banyuwangi Airport is expected to provide a good first impression as a tourism city.

Metamorphosis to Become a Festival City



Abdullah Azwar Anas, Regent of Banyuwangi, makes the festival as a cultural consolidation, a tourism instrument, and a local economy driver.

Branding Banyuwangi as a tourism city is not an easy task. However, Banyuwangi has extraordinary tourism location assets like Kawah Ijen with its blue fire, Alas Purwo National Park with forest beauty and various wildlife inhabitants, as well as G-Land Beach which is not only beautiful to the eyes, but also good for surfing. Nevertheless, the beauty of these places seems to not be too well known.



Banyuwangi Ethno Festival. Banyuwangi has many festivals which are able to raise the richness of the local cultures.

The Banyuwangi Municipal Government in the end took the precipitous path of doing an innovative breakthrough in the creative industry field. The purpose of this was to make Banyuwangi's name known in a wider scope. The greater its reverberation would attract more tourists (local or international) to visit Banyuwangi, as well as convince investors to invest their capital.

The initial measure taken by the Banyuwangi Regency Government was related with tourism, not focused on the physical building and infrastructure, because there were limited APBD funds. If there were funds, they were only used at the most strategic points. The Banyuwangi Regency Government was more focused on developing the creative industry ecosystem as a driver to stimulate other creative industries in Banyuwangi.

From here was born the idea to hold the Banyuwangi Festival or B-Fest consistently every year. In 2012, it was the first time for Banyuwangi to hold the Banyuwangi Festival with 12 events. Due to the positive



Fashion shows are one of the top festival activities in Banyuwangi.

responses from the Banyuwangi society and from people outside of Banyuwangi, it made this festival keep growing and developing.

In the years following that, the Banyuwangi Regency Government could no longer hold the enthusiasm and passion of the society to raise their potentials and regional cultures through a series of activities that were packaged in the event called Banyuwangi Festival or B-Fest. The supporting creativity was various, covering art, culture, fashion, culinary, sports tourism, and others. It can be said that this was the success of Anas to make the citizens have a strong desire to work together to promote Banyuwangi's tourism by holding various attractions and events while reflecting the local culture.

Banyuwangi Festival 2012 – 2019





Jazz Ijen Banyuwangi is one of the festival icons in Banyuwangi Regency.



Just imagine, in 2018, these activities soared incredibly to reach 77 events. In 2019, the activities held by the Banyuwangi Regency Government totaled 99 events, which are summed up in a tourism calendar titled the 'Majestic Banyuwangi Festival 2019'. The 99 activities consisted of 28 sports events, 17 music events, 16 culinary and innovation events, 30 religious events, and 8 digital and millennial events.

If seen from the numbers, this means that every 3-4 days Banyuwangi held a festival. It is difficult to imagine logically that

Banyuwangi is able to hold so many events. However, it seems that the city is able to do just that. This is all due to the collaboration between all related parties, including the government, academicians, communities, businesses, and the citizens who fully support all of these events.

There are even 3 Banyuwangi culture events which were included in the 100 Wonderful Events of Indonesia, which are the Banyuwangi Ethno Carnival, International Tour de Banyuwangi Ijen, and Gandrung Sewu. The newest that is ready to promote Banyuwangi is the Nusantara Architecture Festival, which was initiated by PT Propan Raya and the Banyuwangi Regency Government.

“For Banyuwangi, festivals are not only about tourism events but they are also instruments for consolidation, including cultural consolidation, behavioral consultation, infrastructure consultation, and economic consultation,” stated Anas. He also explained that from the references he read, these events can provide three main effects for the region.

First, it can increase the regional revenue in accordance with the number of tourists who come. Second, it can improve the region’s



PT Propan Raya and the Banyuwangi Regency Government initiate the launching of the 2019 Nusantara Architecture Festival.



A carnival is one of the attractions for tourists to visit Banyuwangi.

image, not only from people outside of Banyuwangi, but also from a local community perspective. Third, as well as the one with the most potential, these festivals can be used as important marketing instruments to expand the destination lifecycle, so that the region is not only known through one or two tourism destinations. Due to this success, investors will also come on their own accord.

Community-Based Festival

The main strategic design of the Banyuwangi Festival is that it is an event to empower the local people. "This is inseparable from the big umbrella of community-based tourism by involving many communities that we develop," said Anas. The local community empowerment-based policy to develop the tourism is based on utilizing the local human resource potentials and local institutional resource potentials. This approach provides a pressure point for local initiatives to stimulate the regional economic growth through tourism.

The Banyuwangi Festival depends on local human resources,

starting from the planning aspect, talent, until the execution. Art places are involved. Students from all areas of Banyuwangi are the main part of the event, so that they are active in learning about the local arts. Only a small part involves human resources from outside the region, especially for musicians (Banyuwangi Beach Jazz Festival) and motorcycle racers (International Tour de Banyuwangi Ijen).

The local institutional resources, such as youth associations, women's communities, until societal organizations are involved, in order that the events can also foster social capital to build the city in a better direction. The event financing is done amongst them. It does not only depend on regional funds, but also many other parties, including businesspeople.

With all of this grandeur, it is not surprising if in 2018, Banyuwangi was officially crowned as the Best City of Festivals in Indonesia by the Ministry of Tourism of the Republic of Indonesia. Anas explained that all of these events are held in an effort to increase the number of tourist visits, as well as to reinforce Banyuwangi's position as the best festival city in Indonesia.

The Minister of Tourism, Arief Yahya, conveyed his appreciation to Banyuwangi for actively packaging tourism events, so that every year the number and quality can increase. "Banyuwangi is established as the Best City of Festivals in Indonesia, because the events have grown rapidly and improved the Banyuwangi society's welfare," clarified Arief Yahya. According to him, BEC is one of the events which are in the Top 10 Calendar of Events at the national level. Besides that, there are two events which are in the Top 100 National CoE, which are Gandrung Sewu and Tour de Ijen.

"The 2019 Majestic Banyuwangi Festival is like a compilation of all the potentials which are in Banyuwangi Regency, starting from the cultural art, the natural wealth, and the societal creativity. This event also reinforces Banyuwangi as a famous festival city in Indonesia, because of its success in holding the Banyuwangi Ethno Carnival (BEC)," Anas added.

These festivals are able to stimulate Banyuwangi's tourism industry and provide fantastic effects towards this city's economy. Due to the tourism, the Banyuwangi Regency Government has succeeded to reduce the poverty level, which was previously above 15%, to now at 7%. Besides that, the regional income has spiked up by 134%. Meanwhile, the net regional domestic product (PDRB) of this regency has increased from Rp 32 trillion to become Rp 78 trillion. The per capita income of the Banyuwangi citizens has increased from Rp 20.8 million to become Rp 48.7 million per year.

From the festivals, other tourism has also substantially gone up in Banyuwangi. The construction of physical buildings and infrastructure occurs everywhere. Then the tourism objects that are already there like Kawah Ijen with its blue fire, Baluran National Park, and G-Land Beach are more popular and attract many local and foreign tourists. This is the form of strength of a creative industry ecosystem, which is not completely understood by other regency/city governments.

Its success in tourism and infrastructure was proven by Banyuwangi in earning two of the best awards in tourism and infrastructure for the highest category (platinum) in the 2019 Indonesia Attractiveness Award from Tempo magazine and the Frontier Consulting Group research organization.

Banyuwangi also made a proud achievement for the Indonesia tourism world with earning an award from The United Nations World Tourism Organization (UNWTO) in the 12th UNWTO Awards Forum in Madrid, Spain, in 2016. Banyuwangi won the UNWTO Award for Excellence and Innovation in Tourism by defeating the other nominations from various countries in the world.

Empower Architects

Involving architects and making architectural works as a means to increase tourism visits in Banyuwangi is another accomplishment done by the Banyuwangi Regency Government in developing its region. After the Banyuwangi Airport, Anas was supported by many skilled architects in Indonesia to reorganize the face of Banyuwangi. The purpose was to not only make it more beautiful, but also to reinvigorate Banyuwangi's economy through its architectural designs.

The design planning not only dealt with one building, but it involved an enormous scale, the whole area of Banyuwangi, especially that which was related with public spaces and tourism. The public facilities and public open spaces were the primary design targets of the Banyuwangi Regency Government in arranging the city. By having comfortable public spaces and facilities, it was expected that the citizens would be interested to do activities, making these places



Sabha Blambangan Pavilion by the architect Adi Purnomo was revitalized as a public room, a discussion place, a book discussion location, and a new tourism place in Banyuwangi.

become community gathering places, so that they would turn into tourism objects, which eventually would develop the creative economy ecosystem in the area.

This overhaul started from the city park or Banyuwangi square, which covers Sabha Swagata Pavilion and Blambangan Park. The Regent was supported by an excellent Indonesian architect, Adi Purnomo, to embellish the city park and Banyuwangi square again. As two of the landmarks of Banyuwangi, they both play vital roles and are the face of the future which depict the whole of Banyuwangi.

Before Sabha Swagata Pavilion was renovated, this place was only used as a residence for the Regent, which was closed off and did not have access for the general public. However, if you look at it now, Sabha Swagata Pavilion is a public space, a discussion location, a book discussion place, and a new tourism site in Banyuwangi. There is even an expression that you have not seen the best of Banyuwangi if you do not visit this location.

The renovation of this pavilion complex started in 2012 and finished in 2013. Anas chose a green and open concept in renovating this complex. The complex design was intentionally made open to convey its main message of renewal, where the government wants to be close to society and Banyuwangi is ready to become a tourism destination city.

After being renovated, the pavilion looks beautiful and orderly, as well as has clear *joglo* characteristics, which ultimately is a source of pride for the Banyuwangi Regency Government. Oftentimes, Regent Anas and his ranks hold government activities and invite guests to this location. The pavilion has become a new tourist attraction in the middle of Banyuwangi.

Remarkably, in the building process, no trees could be felled. Consequently, the mango trees, *kelengkeng* trees, *sawo kecil* trees, *wuluh* starfruit trees, palm trees, and tamarind trees, which are all rather big, are still standing and contribute to the cool atmosphere. The fence has been lowered, the tiles have been replaced based on

the original ones, and the park is spacious to make the visitors relaxed.

That is also the case with Blambangan Park, or what used to be known as the Art and Culture Building Park (Gesibu). In the past, this park was a closed-off location, because it was surrounded by an iron fence, a run-down condition, a messy layout, and surrounded by street side sellers who peddled their goods at will.

The idea to return this park to the public was translated to become several design strategies, such as getting rid of the park gate, widening the pedestrian pathway, providing a specific location for peddlers, and adding a location with a number of poles. The idea was to not intervene too much with the original condition of the park, in order that the park's originality and gazebo with its historical elements would still be maintained.

Although it was simple, this design idea had a rather significant effect. The dismantling of the fence and expansion of the sidewalk from 2 meters to become 14 meters directly reinvigorated the atmosphere of the park, which previously did not attract people to visit it. After the renovation, in the afternoons and on the weekends, Blambangan Park is always packed with people who exercise or just have casual walks. Providing a place for the sellers was also positively received and is one of the interesting culinary centers of Banyuwangi.



Blambangan Park every afternoon and weekend is always filled with residents who exercise or just take casual walks.

The most significant change that is felt in this park is the existence of the “Culture Every Day” activity, which was initiated by the Regent. By taking advantage of the gazebo stage which faces the park, the citizens through schools or communities fill the art and culture activities every night. These activities not only enliven the atmosphere of the public space, but they are also a trait of Blambangan Park and have become a destination for tourists in Banyuwangi.

This open, beautiful, and welcoming park has become a new magnet for social activities in the city center. The residents and tourists crowd the park, proving that a public open space is needed in the city area. The park is also a significant early step for the Banyuwangi Regency Government to restore the region’s image.

Across from Blambangan Park, there is a traditional market which was reorganized. At this location, it has now become a culinary center for MSMEs (micro, small, and medium enterprises), which have been peddling the traditional foods of Banyuwangi for a long time all around the market. This culinary center has also been included in the list of Banyuwangi’s tourism destinations. Moreover, the Banyuwangi Regency Government often holds gatherings or meetings there, right in the middle of the market.

Seeing the society’s enthusiasm and appreciation for having the green open space of Blambangan Park, the Banyuwangi Regency Government then decided to add other green open spaces at strategic locations, so that they would be spread out more evenly. The architect Yori Antar then was tasked with designing green open spaces in Banyuwangi with an open concept to create an egalitarian atmosphere in public spaces.

Afterwards, Kedayunan Park was designed by Yori Antar. It is located on the access road from Banyuwangi Airport to the city. This location is on a strategic road to introduce the new image of Banyuwangi after leaving the airport. Besides presenting many local elements in his designs, Yori Antar also designed Kedayunan Park by considering the initial function of green open spaces. The field, which

is often used for ceremonial and sports activities, was maintained as an activity generator.

This park also provides tree stands, a recreation area for kids, and a pavilion to support even more activities. This park will become a new activity center that will have multiple effects on the community and the surrounding area to create productive and positive activities.

Another open space which was revitalized was the National Hero Cemetery Park that became Sayu Wiwit Park and was designed by Andra Matin. The National Hero Cemetery Park, which used to have the impression of being a haunted place, now has become an enjoyable public park. In the park, there are the Sayu Wiwit Gallery and a mini library. Before it was revitalized, the Sayu Wiwit Gallery terrace was equipped with a Wi-Fi corner and frequently crowded by residents to relax, but the park which was full of oil palm trees and a mini library was rarely used.

With the creativity of Andra Matin, the places which were rarely visited, like the library, were opened to become a pavilion, in order that they had a livelier atmosphere. The pavilion is surrounded by a pond that is connected to the park, so that it seems as if it is floating on the water. In this complex, the park is designed with unique fields which can be sat on; there are some which are extensive, overlapping, and connected to each other.

Another public facility is Diponegoro Stadium. The renovation of this stadium involved a famous architect, Budi Pradono. This stadium was designed with a concept that integrates modern and traditional architecture. It can be seen from the room divider or partition ornaments that connect one room with another one, made from uniquely arranged red bricks. Meanwhile, the outer wall decorations are made from light steel with carved Gandrung dancers of Banyuwangi with various dance poses.

The Banyuwangi Regency Government really opened opportunities for businesspeople to build the stadium. This was a new way to build a stadium by involving businesspeople, like what is done in a number

of other countries. In the future, the stadium will be professionally managed by using a private operator. The purpose is so that the stadium can be continually maintained and preserved well.

Not only the public facilities have an architectural touch. Several hotels, buildings, and resorts in Banyuwangi have been beautified with an architectural touch.

Raise Banyuwangi's Identity

Architectural developments and the role of architects in Banyuwangi are not only in government building projects and green open spaces. The Regent of Banyuwangi requires the service of an architect for whoever wants to build in the Banyuwangi area. Moreover, he only wants to issue a building permit for a project if it involves an architect in the construction process.

“Why do I use an architect? I want to make something which can



Gandrung Terracotta Park, a site to preserve and restore the Gandrung Dance.

be enjoyed for a long time, from generation to generation, something which is alive and can reinvigorate the surrounding environment. It is not just about building something for the sake of building," clarified Anas.

If investors do not have access to Indonesian architects, then Anas is prepared to facilitate them. For instance, Anas will suggest the names of several architects to the investors. From here, the investors are allowed to negotiate themselves related with the designs, the architect's service fee, the construction process, and other aspects.

"I only facilitate meetings. No one forces an investor to build a particular building with a certain architect. Every investor has precise criteria and suitability when choosing an architect," said Anas.

Besides that, Anas also requires that every architect who designs a large scale building must follow the conditions he sets, such as the architect is obligated to use Banyuwangi cultural elements in the building designs. Otherwise, the project will not be built in Banyuwangi. "We take this step in an effort to leave behind Banyuwangi culture, in order that it can be preserved. It can be in various forms, which we leave up to the architect, starting from including Gandrung dancer ornaments, using Gajah Oling motif batik, until adopting Osing culture traditional building architecture, or other cultures in Banyuwangi," he explained.

In this stage, Anas understands that local architecture can become a differentiator as well as can raise the artistic and cultural aspects of Banyuwangi to a higher level. Furthermore, with the local strength, tourists are forced to come to Banyuwangi because these various kinds of architecture can only be found in Banyuwangi.

Jiwa Jawa Ijen Resort, which is in Licin Sub-district, Banyuwangi, is one example. This resort includes one identity of Banyuwangi, which is the Gandrung dance, in its yard area that is called Terracotta Gandrung Park (TGT). In the blink of an eye, this park is able to attract many tourists to visit Banyuwangi.

This park, which has hundreds of Gandrung dancers, is special



Jawa Ijen Resort, which includes the Gandrung Dance cultural elements in its park area, which was named Gandrung Terracotta Park.

because it was built on a terraced field at the foot of Ijen Mountain. Sigit Pramono, the creator of Terracotta Gandrung Park, stated that this is a site to preserve and restore the Gandrung dance as a cultural identity of Banyuwangi.

Furthermore, Sigit explained that the effort to maintain and restore the culture was intentionally done with a regional approach, where this cultural site spread out over dozens of hectares of a paddy field that is left in its natural condition. Its existence is integrated with nature.

“In essence, Gandrung art originates from a local tradition, which was originally a form of thanksgiving for a good agricultural harvest.

Therefore, this Gandrung dance site is spread out alongside the people's activities, which are the farmers who still plow the fields with buffalo, as well as plant and harvest the paddy," stated Sigit.

Another example is Solong Villa. Located on the shore of Solong Beach, this villa provides very captivating scenery. From this location, we can see Bali (the Island of Deities) very clearly. With a background of green vegetation, coconut trees, and the splashing of waves against the beach, anyone will become mesmerized by it.

The design of this villa is adapted from the Osing culture "Nusantara Architecture" in Banyuwangi, which has been modernized. One of the unique traits of an Osing traditional house can be seen from the roof, which has three kinds of roof shapes: *tikel balung*,



Solong Vila Design raises the Nusantara Architecture Osing who have been modernized.

baresan, and *cerocogan*. The shapes of the rooms inside of a house are based on how many people inhabit it. However, because this building is designed as a lodging place, it is different from an Osing culture traditional house.

For the walls, an original Osing culture traditional house uses bamboo, which is referred to as *ghedeg pipil*. Then the front part uses *gebyog* that is made of wood. Another uniqueness is that an Osing traditional house is a building construction which can be dismantled in parts by using a balanced system without nails, but instead using *sasak pipih* called *paju*. In making the villa with an Osing culture architectural concept, it not only makes Solong Villa unique, but it also becomes a very interesting tourism destination choice.

What has been done by Regent Azwar Anas corresponds with part III of this book, regarding architecture. When all cities build landmarks, there is a tendency for these cities to become generic again. However, in order to remain competitive, each city must have a unique aspect to differentiate it from the others. Here, Parkerson and Saunders (2005) believe that the most important differentiating element for a city is its socio-cultural identity. The uniqueness of the socio-cultural elements is the key to build a sustainable competitive advantage over other cities. Banyuwangi is in accordance with this and has successfully applied a socio-cultural identity in its architectural designs.

Banyuwangi 4.0

The Banyuwangi Regency Government realizes that besides accelerating the physical construction, human development is also an aspect which cannot be disregarded. So, they are both built in a parallel way. The government has made several programs to encourage the creation of a society which mutually reinforces each other.

For instance, there is the Siswa Asuh Sebaya (SAS) Program. This is



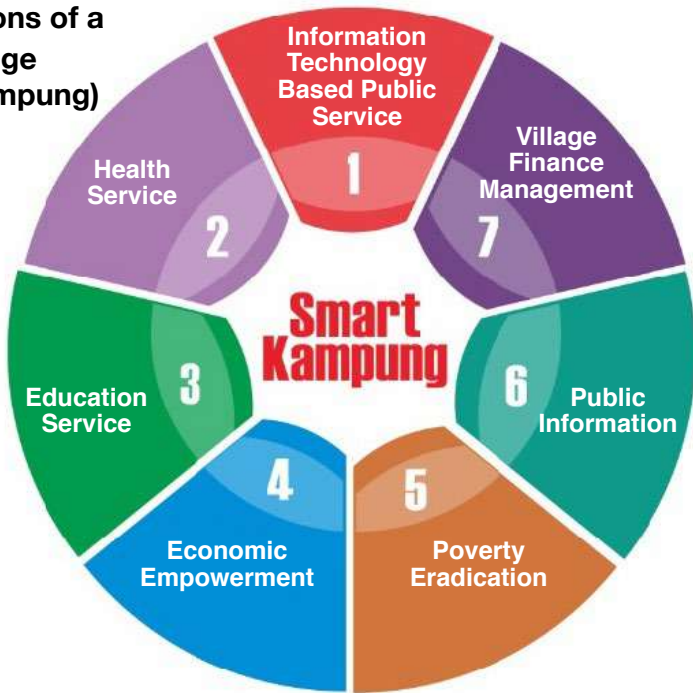
The Banyuwangi Young Entrepreneur Program encourages youths in Banyuwangi to become entrepreneurs.

a program where the students who have a better economic condition set aside part of their pocket money to help their friends who are disadvantaged. The management is done by the students themselves under the assistance of guidance and counseling teachers.

There is also the Rantang Kasih Program, which gives food to the elderly who are all alone and are unable to work anymore. Rantang Kasih offers healthy and nutritious food that is delivered by using the Go-Jek online taxi service. Medicine is taken with a different Go-Jek program called Gancang Aron. To actualize this program, the government works in coordination with Go-Jek Indonesia and the society as its donors.

Then there is the Smart Kampung Program, which urges villages to be literate with information technology. Now, there are already 189 villages in Banyuwangi that are connected to the Internet through optic fibers. The stupendous effort by the heads of villages, sub-districts, and agencies to actualize this Smart Kampung Program has produced results in Singapore, where Banyuwangi was chosen in the ASEAN

7 Dimensions of a Smart Village (Smart Kampung)



Smart Network for the Regency category. In addition, Banyuwangi was invited to Washington DC to attend the Smart Network at the world level.

Another community empowerment program is the Warung Pintar Program, in coordination with the Warung Pintar Start-up. Warung Pintar is a platform which can be used by traditional stalls to improve their business potentials. According to Anas, later the citizens who want to join it will be given training and mentoring. Besides working with stalls, the citizens are also empowered through the Banyuwangi Regency Tourism Information Center.

In the future, tourists who come can easily look for information about Banyuwangi. In April 2019, the Banyuwangi Regency Government then held the Warung Pintar Festival as an opening sign as well as appreciation for the stall entrepreneurs who had used a digital platform. This festival has become a communication and socialization

media, in order that more citizens will join.

Banyuwangi engages in collaboration with various parties to expedite the building process and accelerate regional development in the 4.0 revolution era. Collaboration is done through the support of large campuses to assist in the planning and regional building evaluation.

“Although we are far from the capital, we want the citizens of Banyuwangi to become part of the future in welcoming the 4.0 revolution. In the end, the residents will be able to compete and be useful in the middle of the online trends which are entering several life lines,” stated Anas.

In order to complete the tourism village development program, the Banyuwangi Regency Government is supported by private banks to provide building financial assistance in the form of infrastructure in Tamansari Tourism Village as a secretariat office, toilet, and *joglo*. They also hold training for all the management like brand training and online marketing, as well as leadership training.

In looking at all the facts above, Banyuwangi clearly deserves to be called a Creative City which is able to develop a positive innovation ecosystem from the top (leadership) to the bottom (society). Empirically, Regent Azwar Anas has succeeded to build Banyuwangi to become a Creative City which functions as a means to develop the creative industry and tourism.

All of the achievements of Banyuwangi Regency are connected with the vision and leadership of Anas in building Banyuwangi Regency. He has a clear vision that the best way to progress Banyuwangi Regency is to build tourism which is rooted in the city's cultural wealth. The strength of Anas' leadership is shown by his ability (as a government leader) to embrace various societal elements, especially communities, the academic and business spheres, and research from higher education institutions/ universities. This demonstrates that the innovation ecosystem in building Banyuwangi is running well.●

Festival Brings Banyuwangi Worldwide

Banyuwangi indeed deserves to have the title of 'Champion of Festivals'. There are no other cities in Indonesia – or even in the world – which can hold as many events or festivals as Banyuwangi. Imagine, in 2019, Banyuwangi held 99 events, or 2 events every weekend. In contrast, in the previous year, there were 77 events. It is not overstating it if the Minister of Tourism of the Republic of Indonesia, Arief Yahya, in 2018, established Banyuwangi as *The City of Carnivals and Festivals*.

Carnivals and festivals have been routinely held in Banyuwangi since 2011. The main events which are held in Banyuwangi involve all elements of life sectors, starting from health, technology, sports, religion, agriculture, plantations, maritime, entrepreneurship, fashion, music, culinary, until things related with the local arts and traditions in Banyuwangi. Besides the main 99 events in 2019, there were still 22 additional events which presented the society's traditions.

For professional sports tourism events, like *Internasional Tour De Banyuwangi Ijen* (ITdBI), they are regularly held on an annual basis. Nowadays, there is an even greater amount of sports tourism. In 2018, Banyuwangi held 10 sports tourism events from a total of 77 events, while in 2019 there were 28 sporting events from a total of 99 events.

The various events that are held in Banyuwangi Regency are under the auspices of the Banyuwangi Festival, or abbreviated as B-Fest, as an annual agenda. Initially, it was held from October until December every year in commemoration of Banyuwangi Regency's Anniversary, which falls on 18 December. However, now it occurs for the whole year and the pinnacle of Banyuwangi's anniversary celebration event is on 22 December.



This monumental idea began by holding the Banyuwangi Ethno Carnival (BEC) in 2011, when the government of Regent Abdullah Azwar Anas was in its 2nd year. This was a cultural attraction which was expected to be able to become a bridge to modernize the local cultural arts in the form of a clothing carnival. The goal was to make Banyuwangi become global.

BEC was held for the first time in Banyuwangi in 2011, as it had the theme "Gandrung, Damarwulan, and Kundaran". These three names are traditional arts originating from Banyuwangi. From those three traditional arts, the BEC participants then modified the costumes, so that they looked more contemporary. Even though the Osing culture co-modification idea had been around for several years before, only under the leadership of Regent Abdullah Azwar Anas was the modification of Osing culture able to be done on a massive scale.



The BEC concept is rooted from traditional arts. BEC always has a local culture theme. The purpose is to make BEC become a bridge between traditional arts and modern arts, so that it can be more accepted on the international stage. When other carnivals are busy taking themes from the outside to be used internally, Banyuwangi does the opposite. Banyuwangi searches for the cultural richness from within to be introduced to the outside.

The effort to raise the local culture is a form of cultural investment for the young generation, in order that they can absorb and understand the philosophical meanings that are found in every societal tradition. "We often ask how much of an investment is needed to construct a building, but we disregard the fact that a cultural investment is essential to reinforce this nation's foundation," said Regent Anas.

In holding these events, there is always a theme, and every year the themes are different to depict Banyuwangi's cultural identity. The Osing cultural identity is presented as works which are attention grabbing, unique, exotic, traditional as well as modern, and with

the society represented in every BEC theme, starting from the “Damarwulan, Gandrung, and Kundaran” theme (2011), until the “Kingdom of Blambangan” theme (2019).

Year	Total	Theme of the Event
2011		Damarwulan, Gandrung and Kundaran
2012	12 events	Re-Barong Osing
2013	15 events	The Legend of Kebo-keboan
2014	17 events	The Mystic Dance of Seblang
2015	38 events	The Usingnese Royal Wedding
2016	58 events	The Legend of Sritanjung Sidopekso
2017	72 events	Majestic of Ijen
2018	77 events	Puter Kayun
2019	99 events	Kingdom of Blambangan

It must be admitted that Banyuwangi is one of the regions which applies a city brand concept which is successful to attract tourists to come to Banyuwangi. The tagline “The Sunrise of Java”, which was always resonating from 2013-2016, seems to be appropriate. The geographic location of Banyuwangi, which is at the eastern tip of Java Island and the first area to see the sunrise, has drawn the interest of tourists.

Now, the Banyuwangi Regency Government is doing a rebranding from “The Sunrise of Java” to “Majestic Banyuwangi”. The purpose is to depict the beauty, natural wealth, and culture of Banyuwangi.●

EPILOG

COLLABORATION: THE KEY TO BUILDING CREATIVE CITIES

Indonesia, as a country which is very rich in cultures, languages, architecture, natural beauty, and other local values, has tremendous opportunities and potentials to transform and strengthen the economic structure through developing the creative economy.

The local potentials as a part of the identity of the richness of a region/city is the key to building a creative city. However, what needs to be understood by all parties is that a creative city is not just city branding, but it is also a commitment to adopt and develop local wealth potentials.

Having a vision and commitment by a regional government is greatly needed in building a creative city. It is even more so for those who have strategic positions as bridge stakeholders. Nevertheless, this does not all end here. Involving other parties (academicians, businesspeople, and communities) is the next key to success in building sustainable creative cities.

Bandung, Denpasar, and Banyuwangi are real examples of how creative cities can be formed and developed. These three regions can become places to learn for all parties, in how to build creative cities that match with their respective regional potentials. The following is a summary of what we can learn from these three regions, which previously were described in more detail in the case studies.

Bandung

The process of Bandung becoming a creative city was led by the Spirit of an Entrepreneurial Leader from Ridwan Kamil since 2008 by forming the Bandung Creative Cities Forum (BCCF), which was the forerunner in establishing the first creative city community in Indonesia. At that time, Ridwan Kamil was still a *creativepreneur* (creative entrepreneur), as the founder of the foremost architect bureau called Urbane.

BCCF was formed to become a partner for the municipal government in searching for solutions towards city problems. Ridwan Kamil and Fiki Satari were appointed as the Head and Vice Head of BCCF. The selection of Ridwan Kamil as the Mayor of Bandung in 2012 and Fiki Satari as the Head of BCCF made the creative city ecosystem in Bandung even better.

The collaboration of the Bandung Municipal Government with the government has been run even better. The creative industry in Bandung even continues to grow and develop because the society also greatly supports and appreciates the freedom and creative ideas which continue to surface. The society gives much appreciation to the creative industry.

The development of the creative industry also gives rise to many collaborations with businesspeople, whether in the form of helping modeling, engaging in beneficial partnerships, or doing investments that make Bandung even more lively. On another side, the Bandung Municipal Government along with universities also continue to do much research, in order that the creative resource output produced by the city of Bandung can be accelerated properly.

The creative industry innovation ecosystem in Bandung Municipality became more compact when Bandung was chosen to become a member of the Creative City Network by the UNESCO Creative Cities Network (UCCN) in 2015. Every year, this city, which has the nickname of *Paris Van Java*, can promote itself and learn from

other creative cities overseas, as well as be in a network with UCCN members in the UCCN Annual Meeting.

What happened in Bandung is certainly extraordinary. However, if viewed from its regional potentials, actually Bandung has just average natural resources. Bandung was really processed through a concept by design, especially from the side of its architecture, such as what was shown by the Dutch Indies government when designing Bandung to be Paris Van Java. The role of Ridwan Kamil as a leader who has an architectural background is one of the aspects which made Bandung become a tourism city and a creative city.

The creative industry agents which make Bandung stand out are its music, fashion, arts, designs, architecture, information technology, and culinary foods. What was said by Howkins (2007) that a creative industry needs talents (skills), tolerance among those involved, and technology (3T) are all possessed by Bandung.

Therefore, it is understandable if Bandung becomes an example and reference for creative cities in Indonesia by raising the design side, which is needed by other creative industry sub-sectors. The entrepreneurial orientation of the city leadership, creative culture, and entrepreneurial spirit possessed by the actors and Bandung society, as well as support from the education world with a number of universities in Bandung and longstanding communities make Bandung a creative city which is recognized by the world.

Denpasar

The journey of the creative industry innovation ecosystem in Bali has been around long before the term 'creative economy' became popular like it is today. The foundation of Balinese society's creativity has existed since its people were born, because for Balinese people, arts, traditions, and religion are one continuum.

This occurs because they are born and grow up in a creative and

collective community environment. The simplest example is that of kites. Balinese children like to fly kites, but they have their own creative standards in making kites.

This seed of creativity was even more encouraged and revitalized by Ida Bagus Mantra in 1978 as the Governor of Bali. At that time, the Governor had already launched a Balinese cultural arts party. He believed that through culture, tourism, and creativity, it could make the citizens prosperous.

Different with Bandung, the entrepreneurial orientation of Balinese people since the past refers to culture and creativity as the primary factors in building a creative economy. This is depicted in the life philosophy of Balinese people, which is called *Tri Hita Karana*, in which the content reveals three things that make humans prosperous, including: 1) being close to God, 2) being close to humans, and 3) being close to nature.

These three things even penetrate the house building process, which is found in Balinese architectural designs. There is a belief in Balinese society that to make a house close to nature and God, there must be a head, body, and legs. So, in the design, Balinese society will utilize the elements above when constructing a house or building.

Even though Balinese people have creative spirits since birth, in fact the Balinese government does not just stay inactive. The government realizes that talents and creativity do not just grow from habits, but it also needs training and additional knowledge. Due to this foundation, the Balinese government always strives to have incubation partnerships with businesspeople and universities to prepare start-ups.

Balinese youths are still trained for their entrepreneurial orientation. For example, they can be sent to the House of Change ("Rumah Perubahan") owned by Professor Rhenald Kasali. There, they are required to compete with one another to stimulate their creativity, so that they are expected to be able to become creative industry movers in Denpasar.

In order to encourage the society's creativity, I.B. Rai Dharmawijaya

Mantra, who is the current Mayor of Denpasar, made a new policy to facilitate permits for anyone who wants to establish their own creative rooms for MSMEs (micro, small, and medium enterprises)/ start-ups in the creative industry field.

One example which received a permit from this new policy is the Sanur House. This place was turned into a place with various activities, such as discussions, workshops, and capacity building, in order to improve the creativity and innovations of Balinese society.

Besides this, to respond to global challenges, the Denpasar Municipal Government has built a tourism ecosystem and creative economy together, as well as formed Bekraf Denpasar. In addition, the Denpasar Municipal Government is supported by HIPMI (Indonesia Young Entrepreneurs' Association) and universities, in order that there are links and matches between the theories in the study and the practice in the field.

The cultural based innovation ecosystem, which is collaborated with MSMEs/ business start-ups, universities, and communities, as well as completed with communication and information technology, has successfully made Denpasar into a productive and creative city.

Banyuwangi

As a regency/city which was initially "not considered", Banyuwangi Regency has successfully attracted attention and blossomed among other regencies/cities in Indonesia. Banyuwangi Regency has successfully developed its creative industry in a unique way, which is by conducting a series of cultural festivals that are driven by creativity and entrepreneurial leaders from the leadership of Regent Abdullah Azwar Anas.

Anas, who was elected as the Regent of Banyuwangi for two consecutive periods (2010-2015 and 2016-2020), has succeeded to raise the name of Banyuwangi, not just on the national stage, but also

at the international level. Banyuwangi, which used to be known as an underdeveloped city, from the city center, a city with low revenue, and a city of black magic practices, now has changed.

Banyuwangi has really improved its image without black magic and other things. Under the leadership of Anas, this city has grown and morphed with its new image. Now, Banyuwangi is no longer a transit city, but it is tourism destination city. Moreover, Banyuwangi has the nickname of *The Sunrise of Java*.

As the Regent, Anas has been able to show his capacity as an entrepreneurial leader who has had an extraordinary ability in developing Banyuwangi. With his entrepreneurial oriented spirit, Anas has been able to maximize the citizens' potentials, culture, and nature as a creative foundation to change Banyuwangi's image.

Every year, the creativity in all sectors continues to have extraordinary developments in Banyuwangi. One proof of this from the culture attraction festivals that are held in this city. Every year, these festivals increase in number and are well planned.

At first, there were only 12 festivals (in 2012). Banyuwangi now holds 99 festivals (in 2019). One of the newest to enter the agenda is the Nusantara Architecture Festival, which was held in March 2019, due to the collaboration of PT Propan Raya and supported by the Ministry of Tourism.

Having 99 festivals in a year is an astonishing number that is difficult to reach by other regencies/cities in Indonesia. What is interesting is that these festivals only involve the community's participation, with the collaboration of academicians, businesses, and the community without relying on an event organizer. Banyuwangi has even received the nickname of the "Best Festival City" from the Ministry of Tourism of the Republic of Indonesia in 2018.

Now, Banyuwangi is a tourism destination with easy water and air accessibility. As of November 2018, the Banyuwangi Airport officially gained status as an international airport. Various airlines even have flights to and from Banyuwangi, which has a total of 16 flight routes every day.

Interestingly, Anas has done many things based on his research and knowledge. Therefore, there is an agreement between the Banyuwangi Regency Government and the Creative Economy Agency (Bekraf), which covers research, education, a creative economy, modeling, infrastructure, marketing, regulations, as well as the relationships between institutions and regions.

Genuine opportunities are done quickly, briefly, and flexibly. Moreover, Anas keeps encouraging his citizens from a creativity side by involving them in many aspects, such as building, encouraging public participation, improving tourism, and hosting tourism to improve the regional economy.

From an infrastructure side, Banyuwangi has made a great strike, even though its location is actually not strategic. Being located in a forest and mountainous region, as well as located in ring 3 of the province development program, Banyuwangi is relatively difficult to reach to be stimulated from the side of infrastructure development. However, in fact it is not impossible. Anas was able to prove it.

Besides successfully building the airport with the support of a foremost architect from Indonesia, Andra Matin, Banyuwangi has succeeded to attract many investors and other well-known architects, such as Budi Pradono, Yori Antar, and Adi Purnomo, to design numerous buildings in Banyuwangi. The positive image of Banyuwangi as a regency which greatly upholds the role of architects and architectural works now is increasingly reverberating.

Banyuwangi has also succeeded to build an optic neural network in villages to facilitate communication and information through the digital world/ Internet. With this, the means of conveying information digitally can also be easily formed as a funnel to echo Banyuwangi's name until the corners of the world.

Having an innovation ecosystem as a solution in promoting the regency/city with the support of the creative industry, tourism, and nature, which is supported by local cultural based architectural designs, is the key to successfully advance the economy of Banyuwangi Regency.

Implication of the Creative Industry Innovation Ecosystem in Indonesia

Based on the Creative Industry Innovation Ecosystem Model, it is stated that a creative industry must be a learning organization that has a learning orientation culture. A creative industry must become a driver in building innovation capabilities from a creative industry. The learning orientation arises from the entrepreneurial orientation of a leader.

In an effort to look for external resources, a creative industry must have a networking capability with a creative industry community. This is because in the networking process, creative industry agents will receive the opportunity to meet with their business partners, customers, suppliers, and others who bring advantages for the company.

This networking process has a serendipity effect, which is obtaining something that is enjoyable and benefitable. A city which holds activities that provide opportunities for tourists to come to the city to do networking activities is called serendipity.

Creative industry actors cannot just rely on networking. In a knowledge-based economy era, a creative industry must also be connected with universities. The problem is that creative industry agents who are mostly MSMEs have a gap in their relationships with universities.

In contrast, universities mostly position themselves as ivory towers, where they do research in a field of knowledge without considering the industry needs, which include creative industry MSMEs. In this kind of a condition, a community network can become a bridge between creative industry MSMEs and universities.

The government also plays a very important role to facilitate the creative industry with a creative industry community network or with universities, which in management language is referred to as moderators. At this point, the government's role is greatly needed as

a policy organizer, not as an innovation agent.

Besides being a moderator, the government also can play a role as an accelerator in the innovation process in society. Nevertheless, on another side, the government can also become an inhibitor which slows the innovation process. Making a mistake in determining a program or policy will make the government become an inhibitor.

For instance, in the field of architecture, the government just needs to make a policy that an architecture design should promote the local culture. The government does not need to arrange all the detail designs, because it could inhibit the creativity of the work being made by the architect.

In brief, we as the authors are certain that all regions in Indonesia can and are capable of progressing their individual regions, which makes us certain that all the regencies/cities in Indonesia can become successful creative cities.

Most important, the implementation of the creative industry innovation ecosystem in Indonesia must go through a collaboration process between innovation implementers. The process should be driven by the creative industry with the support of community networks and universities and then moderated by the government. If this succeeds, then it is certain that the cities/regencies will produce magnificent innovation capabilities and innovation performance.

Let's build creative cities through collaboration and innovation.
Good Luck in Being Creative!

Attachment 1:

This is a summary of what must be done by creative industry MSMEs in a network and takes advantages of universities and government support, in order to build innovation capabilities to produce innovation performance. This attachment also contains information about what must be done by universities and the government (Imanto, 2019).

1. Learning Orientation

- Learn from the past and sharing knowledge between sections
- Be open and evaluating customers
- Keep evaluating the quality of decisions
- Be active in networking with the community

- Have relations and collaborate with universities
- Improve communication with the government to obtain information and support

2. Networking Capability

- Keep evaluating relations with business partners
- Have networking activities as a business process
- Keep looking for appropriate business partners
- Look for appropriate local or overseas partners
- Do not only network with the same kinds of industries
- Do not only network with those you already know
- Network to look for customer, market, and competitor information

3. Collaboration with Universities

- Join technical training in the field
- Have long-term partnerships with universities
- Conduct research with universities
- Utilize research from universities
- Take advantage of government support in partnerships with universities

What Needs to Be Done by Universities

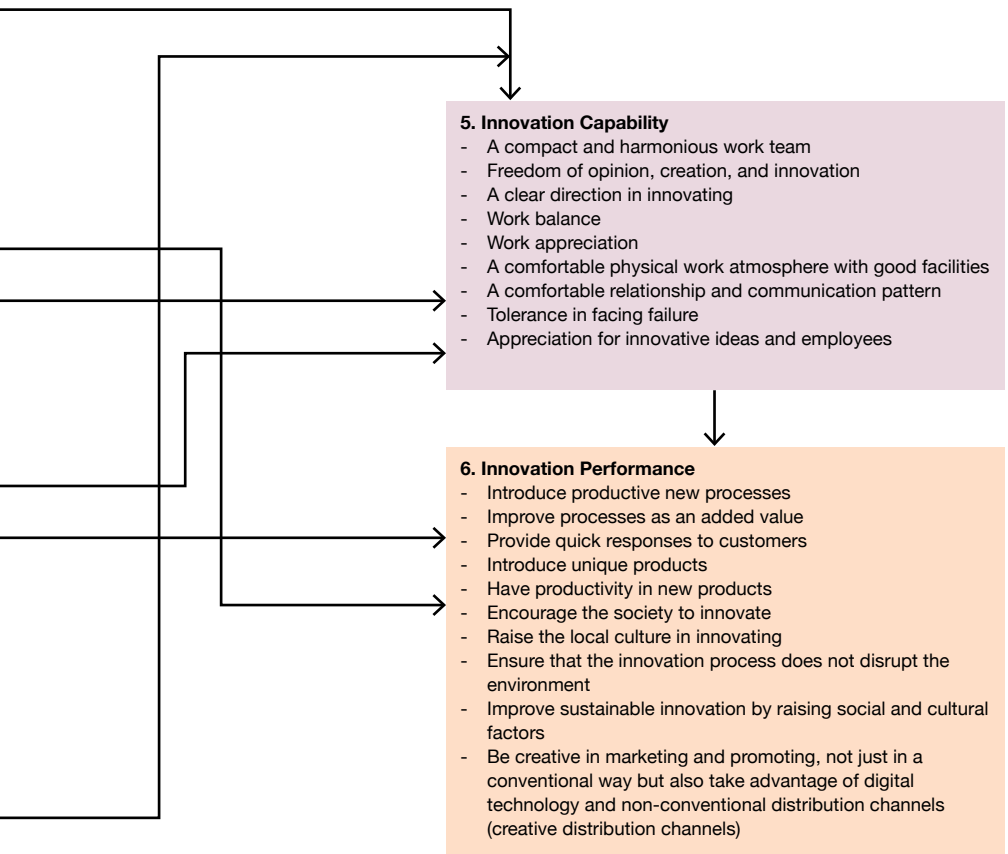
- Take advantage of universities to change MSME tacit knowledge to become explicit knowledge
- Be proactive in finding knowledge and research based on the industry and MSME needs
- Do not become an ivory tower

4. Government Support yang diperlukan

- Take advantage of innovation training from the government
- Take advantage of government facilities in innovating (such as a creative hub, business incubator)
- Utilize government support in the field of technology
- Take advantage of government and independent research institutions
- Utilize access to finance and government institutions
- Take advantage of access to the market and the government

What Needs to Be Done by the Government

- Provide government support which matches with the needs of creative industry MSMEs
- Communicate with creative industry MSMEs, in order that they get the right support
- Become a learning organization which is more creative in making a budget
- Provide a support program for MSME creative industries



Attachment 2:

These are the dimensions and indicators of the creative industry innovation ecosystem model variable in creative cities, in which the creative industry MSMEs/ organizations are the motors of the innovation process (Imanto, 2019).

Dimensions and Indicators of the Learning Orientation (LO) Variable

DIMENSION	INDICATOR
A Commitment to Learning (CL) shows the organization’s level of appreciation and emphasizes the importance of learning activities and creates a learning atmosphere.	An organization must prioritize learning to be able to compete.
	Learning must become a culture for all individuals within an organization.
	Learning for an organization is considered as an investment not a cost.
A Shared Vision (SV) is when all the organization members from the leadership and employees as work partners have the same goals and strive to make them come to fruition.	An organization must have a clear vision, mission, and goals.
	All individuals within the organization strive to make the organization’s vision, mission, and goals realized.
	All people within an organization are treated as work partners.
Open Mindedness (OM) is the desire to open oneself and be critical of routine operations that are done by the company and accept new ideas to do revitalization.	An organization is obligated to conduct continuous evaluations related with its customers.
	An organization keeps striving to understand market developments.
	Every decision that is made must have an evaluation of its relevance.
Intra-organizational Knowledge Sharing (IKS) emphasizes the importance of doing routine sharing to spread enthusiasm to learn within the organization.	Past experiences are used as learning experiences for an organization’s development.
	An organization can learn from the successes and failures of similar companies.
	All people who are involved in an organization are required to share their experiences with each other.

Dimensions and Indicators of the Collaboration with Universities (CU) Variable

DIMENSION	INDICATOR
Relational University Governance (RUG) shows the partnerships between an organization and universities in the form of short-term training activities.	An organization is able to take advantage of universities to improve the knowledge of its human resources.
	An organization sends its human resources for entrepreneurship training that is carried out by a university.
	An organization trains its human resources through workshops and technical training in the field.
Contractual University Governance (CUG) reveals long-term organizational partnerships with universities in research projects, innovation projects, and other kinds of partnerships.	An organization holds long-term partnerships with universities for business incubation innovation.
	An organization holds partnerships with universities in the form of joint research.
	An organization utilizes university research when developing new products.

Dimensions and Indicators of the Networking Capability (NC) Variable

DIMENSION	INDICATOR
Finding Network Partners (FNP) displays the company's ability to look for business partners through a community network.	An organization should be able to take advantage of networks to obtain local business partners.
	An organization must be able to utilize networks to get foreign business partners.
Managing a Network Relationship (MNR) shows the company's ability to maintain relationships in a community network.	An organization must define what the keys of success are in implementing partnerships with its business partners.
	An organization must evaluate its relations with its business partners as well as make adjustments and developments.
	Networking activities should become a part of a company's business process.

Dimensions and Indicators of the Government Support (GS) Variable

DIMENSION	INDICATOR
A Favorable Business Environment (FBE) indicates the government creates a business environment which is conducive for a company.	An organization takes advantage of support from the government in obtaining ease of access to the market.
	An organization utilizes support in ease of financial access from the government to financial institutions.
	An organization takes advantage of government support to network with business communities.
An Infrastructure and Business Platform (IBP) specifies to what extent the government supports innovation activities for a company.	An organization utilizes government facilities to obtain ease of access to business information.
	An organization takes advantage of a business innovation training and development center (innovation hub) that is built by the government as a networking event and to obtain knowledge.
	An organization utilizes government training to increase its innovation abilities.
Investment in Scientific Research (ISR) is the government's support in investing for progress.	An organization takes advantage of institutions or independent/private research bodies that are supported by the government.
	An organization applies a sustainable research program that is done by a government owned research institution.
	An organization utilizes a government partnership program with a research university/institution in a research program.
An Innovation Policy and Regulation (IPR) details the government's support in making policies to support innovation.	An organization takes advantage of the government's support to improve knowledge in the technology field.
	An organization utilizes government support in promoting product innovation results.
	An organization takes advantage of intellectual property rights from the government.

Dimensions and Indicators of the Innovation Capability (IC) Variable

DIMENSION	INDICATOR
A Participatory Leadership Culture (PLC) represents the company's culture in supporting innovation.	An organization encourages initiatives for all individuals within the organization to innovate.
	An organization provides a response for every input from all people within the organization.
	An organization shows appreciation for all individuals who excel.
Ideation and Organizing Structures (IOS) represent the innovation system and process structure.	An organization has a mechanism to process the ideas of every person within the organization.
	An organization provides a clear direction for innovation, in order that all people are focused on the goals.
	An organization provides an appropriate portion between tasks and responsibilities.
Work Climate and Well-being (WCW) depicts the prosperity and work environment that are related with innovation developments.	All members of an organization have the same good work.
	All members of an organization are given the same opportunity to express their opinions.
	All members of an organization are given the chance to develop their various abilities.
Regeneration (RG) displays the company's ability to learn from experiences and take advantage of it to do renewal.	An organization has clear regulations related with all things to do renewal.
	An organization always develops new operational methods according to its needs.
	An organization tolerates any appropriate mistakes that may occur in a new operation for a limited time.
External Knowledge (EK) shows the importance of having an external network and outside knowledge to improve innovation capabilities.	An organization encourages all its members to look for knowledge through external networking activities.
	An organization does collaboration activities with other stakeholders (customers, community networks, universities, the government).

DIMENSION	INDICATOR
An Individual Activity (IA) exhibits an individual's ability in an organization to innovate.	An organization encourages its members to participate in business developments.
	An organization motivates its members to always adopt new activities.
	An organization educates its members to be able to take action.

Dimensions and Indicators of the Innovation Performance (IP) Variable

DIMENSION	INDICATOR
<p>Product Innovation (PDI) is a product innovation result that is the main output of innovation performance.</p>	<p>An organization is able to produce a product or service that is really new to the market.</p>
	<p>An organization is able to introduce a new product which has a uniqueness.</p>
	<p>An organization is able to produce higher productivity in making a new product compared with its competitors.</p>
<p>Process Innovation (PSI) is an innovation in the process field to produce innovation efficiency and effectiveness.</p>	<p>An organization always conducts new operational process changes that match with current developments.</p>
	<p>An organization introduces a more productive new process.</p>
	<p>An organization has a quicker response towards customer needs compared with its competitors.</p>
<p>Sustainability Innovation (SI) measures the innovation output in social, cultural, and environmental fields.</p>	<p>An organization fosters innovative spirit to the surrounding societal environment.</p>
	<p>An organization produces product innovations that raise the superiority of the local culture.</p>
	<p>In the innovation process, an organization does not cause environmental pollution.</p>
<p>Marketing Innovation (MI) measures innovation in the marketing field that supports commercialization.</p>	<p>An organization finds creative ways to promote and market its products.</p>
	<p>An organization builds a new distribution channel but retains its existing distribution channel.</p>
	<p>An organization conducts price strategies in a creative way in selling its products.</p>
	<p>An organization develops innovative product packaging/offerings with the same product functions/advantages.</p>

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INDEX

A

Abbas 34

Adner 59

Adner & Kapoor 90

Ahuja 80

Altinay, Madanoglu, De Vita,

Arasli, & Ekinci 21

Alvarez & Busenitz 71

Anas, Abdullah Azwar xxiii, 193,
195, 200, 223, 231

Antar, Yori xxiv, 112, 212, 233

Arthana, Ketut xxiv, 182, 185

Asheim & Coenen 90

B

Badung Market 174

Bali xi, xii, 13, 98, 103, 163, 164,
165, 166, 167, 168, 170, 171,
172, 173, 175, 178, 179, 180,
182, 183, 184, 185, 186, 187,
189, 194, 217, 229, 230

Bali Creative Community 49, 175

Bandung xii, xxiii, 6, 13, 24, 47,
48, 51, 99, 101, 121, 127,
128, 129, 130, 131, 132, 133,
134, 135, 137, 138, 139, 140,
141, 142, 143, 144, 145, 146,
147, 148, 151, 152, 153, 154,

155, 156, 157, 158, 160, 161,
162, 227, 228, 229, 230

Banyuwangi xii, xxiii, 6, 103, 121,
123, 193, 194, 195, 196, 197,
198, 199, 200, 201, 202, 203,
204, 205, 206, 207, 208, 209,
210, 211, 212, 213, 214, 215,
216, 217, 218, 219, 220, 221,
222, 223, 224, 225, 227, 231,
232, 233

Banyuwangi Airport xii, 196, 197,
198, 199, 200, 209, 212, 232

Banyuwangi Ethno Carnival 205,
207, 223

Banyuwangi Festival xxiii, 201,
203, 204, 206, 207, 222

Barney 68, 71

Barney & Arian 67

BCCF 48, 49, 131, 132, 133, 148,
228

BCH 140, 141, 160, 161, 162

Bell & Park 84

Berg & Kreiner 103

Brandenburger & Nalebuff 89

Budiman, Arip (Ayip) xxiv, 190,
191, 192

Buffalo 31

C

Calantone, Cavusgil, & Zhao 82

Calvert & Patel 81

Carayannis & Grigoroudis 59

Chesbrough 56, 86

CI 68, 69, 70, 71

Closed Innovation 55, 56, 68

Collaboration 70, 75

Cooperation 70, 80, 83

Co-working Space 3, 45, 141,
149, 150

Creative Class 12, 30, 32, 177

Creative Economy Agency ix, xiii,
xv, xix, xxii, 2, 15, 37, 48, 95,
181

Creative Hub 140, 141, 142, 192

Creative Place 29, 42, 45

Crewe & Beaverstock 34

D

D'Este & Patel 86

Danial, Oded M. 139

Design City 134

Detroit 12, 13, 33, 130

Double Helix 59, 60, 62, 92

Dovey 106

Dyckhoff, Tom 104

Dyer 70

Dynamic Capability 57, 60

E

Ekonomi Kreatif: Kekuatan Baru
Indonesia Menuju 2025 101

Etzkowitz 59, 62

Etzkowitz & Leydesdorff 73

F

Festival City 200, 207, 232

Fischer and Varga 87

Florida, Richard 32

Freeman 56

Friedman 56

Frontier Consulting Group 157,
208

G

Galloway and Dunlop 10

Garuda Indonesia 197

Gawer & Cusumano 57

Gibbons, Nowotny,
Schwartzman, Scott, & Trow
59

Glasbergen 84

Gloet & Terziovski 19, 55

GoJek 219

Green Building 199

Greenberg 102

Gronum, Verreyne, & Kastle
86

H

Hakala & Kohtamäki 21

Hall 35

Harkema 19, 55

Heinzelmann, Florian and
Daliana Suryawinata

- 146
 Homann-Kee Tui et al 19
 Howkins, John 14
 Huber 71
- I**
- I Gusti Ngurah Rai International
 Airport 185
 Indonesia Creative Cities
 Network xv, xix, xx, xxiii, 4,
 47, 48
 Information Technology 9, 10,
 15, 142, 219, 220, 231
 Innovation Capability 56, 63, 68,
 70, 75, 77, 78, 80, 81, 82, 83,
 84, 85, 86, 92, 237, 242
 Innovation Ecosystem Model xiii,
 xx, 5, 6, 70, 75, 76, 78, 87, 91,
 130, 234, 238
 Ireland & Hitt 67, 68
- J**
- Jiménez-Jiménez & Sanz-Valle
 78
 Jimenéz-Jimenéz, MartínezCosta,
 and SanzValle 82
 Johnson 67
- K**
- Kakiuchi 34
 Kamil, Ridwan xxiii, 131, 132,
 133, 137, 138, 154, 157, 158,
 159, 228, 229
- Kanazawa 34
 Kaniasari, Kenny Dewi xxiii, 131,
 141
 Karnitis 11
 Ketchen, Ireland, & Snow 65
 Kirby & Kent 102
 Klingmann103
 Kobe 28, 130
 Kumolo, Tjahjo 157
- L**
- Landry & Bianchini 30
 Landry, Charles 29, 31
 Larasati, Dwinita 132, 133
 Law, James 105
 Learning Organization 21, 84, 90,
 234, 236
 Learning Orientation 21, 75, 76,
 78, 79, 81, 82, 84, 90, 91,
 234, 236, 238
 Learning Process 18, 19, 20, 21,
 55, 71, 78, 81, 88
 Learning Theory 70, 71
 Levickaitė 12
 Lundvall 90
- M**
- Mahendra, Putu 112, 120
 Mangunwijaya, Y.B. 116
 Mantra, Ida Bagus 165, 230
 Manuelli 99
 Matin, Andra 198, 199, 200, 213,
 233, 265

McNeill & Tewdwr-Jones 101
Miles et al. 70
Miles, Miles, & Snow 68
MSME 13, 14, 21, 55, 57, 58, 65,
71, 72, 79, 80, 81, 83, 84, 85,
86, 87, 88, 89, 90, 91, 192,
212, 231, 234, 236, 238
Mu & Di Benedetto 86
Munaf, Triawan ix, xix, xx, xxii, 1,
48

N

Nallari, Griffith, & Yusuf 24
Nations, Assembly & Assembly
23
Network Theory 70
New Bali xiii, 167,
Nguyen & Nguyen 85
Nusantara Architecture xiii, xxi,
xxiii, 6, 93, 107, 109, 110,
111, 112, 113, 114, 115, 116,
119, 120, 121, 205, 217

O

O'Cass & Sok 82
Open Innovation 55, 56, 57, 60,
69, 80, 81, 84, 85, 86
Orange Economy 169
Osing xii, 103, 199, 215, 217,
218, 223, 224, 225

P

Pangarsa, Galih Widjil 119, 120

Pangestu 9, 10, 101
Pangestu, Mari Elka xxii, xxv, 47,
131
Parkerson & Saunders 106, 218
Patanakul & Pinto 85
Pekalongan 13, 24, 25, 47, 48, 49,
51, 87, 88, 89, 90, 130, 132
Pekalongan Creative Cities
Forum 89
Perkman and Walsh 87
Pevsner, Nikolaus 110
Philip & Milton Kotler 33
PMK3I x, 37, 38, 44, 181
Pradono, Budi 213, 233
Pramono, Sigit 216
Prawoto, Eko Agus 119, 120
Prijetomo, Josef 119, 120
Propan Raya xiii, xv, xvi, xvii, xxi,
xxii, xxiv, 96, 97, 116, 117,
118, 122, 135, 173, 205, 232,
268
Purcarea et al. 72
Purnomo, Adi 209, 210, 233

Q

Quadruple Helix xiii, xvi, xxi, 59,
60, 61, 63, 73, 92, 133, 264,
265

R

Ramaswamy & Gouillart 18
Regionalism 116, 118, 119, 120,
121

Resource-Based View 67, 70, 71
Ritter & Gemunden 80
Riyanto 88
Roos, Fernström, & Gupta 73
Rosada, Dada 131
Rosi 50

S

Sanur House 174, 177, 190, 191,
192, 231
Sanur House Creative Hub 177
Sari 106
Sassen 34
Satari, Fiki 132, 133, 228
Saunila & Ukko 85
Sepe 24
Simard & West 83,84
Sklair 104
Sports Tourism 97, 203, 222
Stakeholder xiii, xvi, xvii, 18, 27,
34, 40, 47, 50, 55, 56, 57, 61,
64, 67, 70, 84, 89, 100, 121,
152, 175, 186, 227, 242
Start-up 14, 42, 44, 65, 72, 220,
230, 231
Strategic Entrepreneurship 6, 55,
65, 66, 70
Suryawinata, Daliana 146, 147
SXSU (South by Southwest) 42,
43, 44, 45
Szulanski 79

T

Tayyiba, Sungkari, & Mintarga 15
Teece, Pisano, & Shuen 57
Tempo Magazine 157, 208
The Age of Spectacle 104
The Creative City: A Toolkit for
Urban Innovators 31
The John D. and Catherine T.
MacArthur Foundation 45
Tourism City 189, 200, 229
Triple Helix 59, 60, 62, 81, 83, 92
Tukiainen, Leminen, &
Westerlund 26

U

UCCN 13, 24, 46, 47, 48, 50, 51,
90, 130, 132, 228, 229, 265
UNESCO xii, 13, 16, 17, 24, 25,
46, 47, 50, 51, 90, 130, 131,
132, 133, 134, 140, 141, 228
UNESCO Creative Economy
Report 16
United Nations Declaration on
Cities and Other Human
Settlements in the New
Millennium 23
Utoyo & Sutarsih 58

V

Vaaland & Ishengoma 59
Van Hemert, Nijkamp, & Masurel
86
Vega, Brown, & Chiasson 83

VRIO 71

W

Wales, Gupta, & Mousa 21

Webb 99

Westerlund & Leminen 27

Widodo, Joko 1, 15, 133

Wings Air 197

Winning Global Markets 33

Y

Yahya, Arief xi, xxii, 207, 222

Youth Park 172, 173

Yudhoyono, Susilo Bambang xxv,
2, 14

Z

Zeng, Xie, and Tam 80

Zubielqui, Corral de , Jones, Seet,
& Lindsay 86

TESTIMONIALS

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This book, which was developed from the dissertation by Dr. Yuwono Imanto, not only confirms that there are various helixes (pillars) in building creative industry MSME innovation capabilities, but there are also configurations and roles of each helix. This book offers a new model that specifically positions creative industry MSMEs as the main innovation drivers in building a creative economy in a creative city. The model and the findings from Dr. Yuwono are expected to be able to renew insights, not only for the enrichment of innovation theories in the MSME sphere, but also as an alternative strategy in fostering MSMEs, especially creative industry MSMEs which are located in creative cities.

Dr. Sutanto Sastraredja, S.Si, DEA

Head of the Lab of Applied Mathematics at UNS,

Head of the Surakarta Municipal Smart City Board

How can you trigger the growth of the creative process in a business that demands competency in complex problem solving, critical thinking, and creativity? The innovation ecosystem model in this book is a process which is able to respond to this and must be traversed by an individual or institution, especially a creative industry to produce this habit. What is very interesting about this book is the observation made by the author about networking capability, an art of diplomacy which is a part of social capital that must be possessed by every creative human and creative organization. It is very interesting and there are many new insights in the content of this book.

Dr. Hariyadi Sukamdani

Head of PHRI and Head of APINDO

This book discusses the quadruple helix, in which as I know the government is the driver. In this book, it is stated that the driver is small and medium sized industries. For me, this is something new and interesting. In Indonesia, synergy is already seen in industries and communities, such as for Muslim clothing fashion designs, the driver is communities, but universities still play a relatively weak role. This book can be the answer to how the four quadruple helix elements, which are industries, communities, universities, and the government carry out their roles in building synergy.

Ratih Dyah Kusumastuti, Ph.D.

Lecturer and Researcher of Universitas Indonesia

The innovation ecosystem model which was developed in the dissertation written by Dr. Yuwono Imanto can become a reference for academicians, industries, communities, and the government to collaborate together and produce innovations. In particular, small and medium enterprises (SMEs) which operate in the creative industry in small cities in Indonesia can utilize this model to build their innovation capabilities, so that it produces maximal innovation performance.

Dr. Eng Kusumaningdyah N.H, ST, MT

Head of the URDC Lab of the Architecture Study Program – Universitas Sebelas Maret Surakarta, Head of the LPPM-UNS Japanese Study Center, Member of the Surakarta Municipality Creative City Board, Member of the BEKRAF (Creative City and Regency) PMK3I-KATA Team

This COLLABORATIVE INNOVATION book is packaged simply and clearly. This book can depict the ecosystem of creative cities in Indonesia and is written in popular language with practical examples from case studies in creative cities and regencies in Indonesia. This can provide a clear depiction for readers to understand the significance of

collaborative innovation in the ecosystem of a creative city or regency. Besides having inspirational content, this book also has an interesting and elegant appearance. The cover design and book content make the readers comfortable when reading this book.

Liliek Setiawan

Deputy ICCN 2017 – 2019 for Infrastructure and Capital

This COLLABORATIVE INNOVATION book is expected to be able to bridge the academic world and the creative industry actors as well as serves as a reference for creative industry communities which play a role as accelerator agents for government policies to support the advancement of creative industries. This book is in line with the concept of a creative city which was developed by UCCN and adopted by ICCN, which requires synergy between the quadruple helix elements.

Ir. Andra Matin, IAI

Professional Architect

In doing an architectural design, at first you need to look at the function and apply ideas that can be expressive. By making this analogous with pop, jazz, and other songs, it may not be popular at first but can be enjoyed from generation to generation. The Banyuwangi Regent, Azwar Anas, who is an example of a case study in this book, has good taste and is clever to choose Indonesian architecture which has the capacity to bring his ideas to fruition to produce functional buildings, raising local and timeless cultures through a collaborative innovation process which involves society and the research process.

Authors' Biographies:

Prof. Dr. Ir. Josef Prijotomo, M.Arch.



Josef Prijotomo, who was born in 1948, is known as a professor in the Architecture Planning Method and Theory field. He earned an Architecture Bachelor's Degree from Institut Teknologi 10 November Surabaya (ITS), in 1976. In 1980, ITS sent him to the United States to continue his Master's Degree. After completing his studies, Prijotomo explored the possibility of building knowledge about the nation's architecture.

A book that he wrote based on his Master's Degree thesis titled: "Ideas and Forms of Javanese Architecture", marked the beginning of his concern towards the existence of the archipelago's architecture. This exploration about the nation's architecture was done in-between his busy activities in completing his Doctoral Degree also at ITS. After obtaining his Doctorate Degree in 2006, up until now, Josef Prijotomo has written 12 books, published dozens of scholarly articles, been a keynote speaker in various seminars that are related with the country's architecture, been an examiner in many doctoral defense examinations, and contributed articles about the archipelago's architecture in various books. His persistence in exploring and showing concern for the archipelago's architecture earned him the 2015 Culture Award as a Nusantara Architecture Pioneer from the Republic of Indonesia Government. He has also received various other awards in architecture. He is also listed as a core member of the Modern Asian Architecture Network (MAAN) and the Indonesia Architecture History Foundation (LSAI).●

Authors' Biographies:

Dr. Ir. Hari Sungkari, MH.

Hari Santosa Sungkari is a graduate of Institut Teknologi Bandung, the Department of Architecture Engineering in 1984. He finished his Master's Degree at Universitas Padjadjaran, from the Faculty of Law with a thesis

about Business Law. In 2010, he earned his Doctorate Degree with a specialization in Intellectual Property Rights from Universitas Padjadjaran, Bandung. Hari Sungkari has a passion for the creative industry, digital field, architecture, and good corporate governance.

He has held various professional positions. At IBM, he began his career as a programmer until he held the position of a Professional Services Manager, before becoming the Co-founder and Commissary at PT Mitra Mandiri Informatika, a software company and B2B E-Commerce, until finally becoming the Deputy of Infrastructure of the Creative Economy Agency (Bekraf) Indonesia. He also taught as a part-time lecturer in various universities like Universitas Bina Nusantara (BINUS), the MM Program at Insititut Pendidikan Manajemen Indonesia (IPMI), and the Undergraduate Degree Program of the Faculty of Business and Management at Universitas Sampoerna. He has also held various positions in other fields, such as a Board Member of Indonesia Telematics and Information Technology (WANTikNas), an Advisor for MIKTI (Indonesia Telematics and Information Technology Creative Industry Community), Business Mentor Endevour.Org, Wirausaha Mandiri, and Bandung Digital Valley. He also held positions as the Chairman of the Indonesia ICT Award 2008, Chairman of the Indonesia ICT Award 2009, and the Head of the Architecture Alumni Association – ITB 2007–2012.●



Authors' Biographies:

Dr. Ir. Yuwono Imanto, MBA.

After earning his Bachelor's Degree in Civil Engineering from Universitas Katolik Parahyangan Bandung, in 1984, Yuwono became an assistant lecturer at this university. Then he worked at Dextam Contractor in Jakarta.



Before focusing on pioneering his career in Marketing at PT Propan Raya, which he did since 1987, Yuwono supervised several building projects of PT Propan Raya in Tangerang. His work commitment made him entrusted as the GM of Marketing at PT Propan Raya. Yuwono acquired his MM Degree from the IPMI Business School Jakarta in 2000 and an MBA from Monash University Australia in 2001. Yuwono also received "Certified Strategic Execution Professional (CSEP)" in 2000 and "Certified Professional Marketer (CPM) Asia Pacific" in 2004.

He held the Director of Marketing position for 15 years until 2016. At this time, Yuwono holds the position of the Strategic Corporate Branding Director of PT Propan Raya from 2017 until now.

In January 2019, Yuwono earned a Strategic Management Doctorate Degree from the Faculty of Economics and Business of Universitas Indonesia with the predicate of Cum Laude.

Besides being active as the Director of Propan Raya, Yuwono is also an advisory board member of the Indonesia Creative Cities Network (ICCN), Advisory Board of the Indonesia Paint Producers Association (APCI), a permanent member of Mark Plus Club Indonesia, and a member of the International Council of Small Businesses (ICSB) Indonesia. He also teaches in the MM Program at Binus Business School, Jakarta, and member of the Advisory Board of School of Architecture, Planning, and Policy Development of Institut Teknologi Bandung (ITB).●

As a big nation with all of its potentials, all of the regions in Indonesia will certainly face their own challenges in mapping out their creativity potential and to continuously ensure that innovation is carried out. There needs to be a reference for the path, a sustainable ecosystem, a methodology, and others. This book plays that role.

Fiki Satari, Head of ICCN

This book is an ideal combination of the academic discourse process, which is strongly related with the practical experiences of the authors. This reference can become an important navigation which is beneficial as a practical guidebook that assists the government, creative industry practitioners, academicians, and communities in creative cities in Indonesia to collaborate to find authenticity in building creative cities until they are materialized.

Ayip Budiman, Co-Founder of Rumah Sanur Creative Hub

I agree with having a creative industry innovative ecosystem as an infrastructure to build a creative city. I hope that all of the elements in the quadruple helix from the community, the government, academicians, and businesses can implement the content of this book.

Paulus Mintarga, Head of ICCN 2015-2017

Besides natural, cultural, traditional, culinary, and souvenir tourism, architecture has an important role and serves as a strong magnet to attract tourists. As part of the Indonesian nation, we must be proud to own extraordinary assets, which are "Nusantara Architecture". This book discusses in a straightforward way the significant role of architects and cultural based architectural designs and local values which support tourism developments.

Yori Antar, Professional Architect

Almost everyone who comes to Bali states that they want to return there.

Why? Besides the factor of its natural beauty, Bali has succeeded to maintain its own uniqueness through its architecture which is integrated with the nature and culture. This is what makes Bali unlike any other place in the world. This book is a must to read as it uncovers the role of architecture in supporting cultural-based tourism.

Ketut Arthana, Professional Architect

This book provides guidelines for everyone or those parties who want to develop creative industries in their regions. Through this book, we also will obtain an understanding about nusantara architecture, including know the important role of architecture and architectural works in building creative cities/regencies. Architecture can become an identity, serve as a difference maker, and vitalize other creative sectors.

Anas Hidayat, Architect and Book Author

As cities which have a minimum amount of natural resources, Bandung and other cities are greatly dependent on the creative economy sector. To develop a creative economy, the Bandung Municipal Government formed the Creative Economy Division under the Culture and Tourism Department. Bandung's journey to become a creative city is elaborated in the book Collaborative Innovation. This book can become a reference for other regions to develop the industry and creative economy sector.

Ridwan Kamil, Governor of West Java

The creative economy and cultural tourism are the backbone of Bali's economy. Culture, creativity, and welfare are its main pillars. These three aspects are like the egg white and yolk parts, integrated and inseparable. It is reinforced with the Nusantara Architecture, which raises Balinese culture as an identity to make Bali become unique. In the book Collaborative Innovation, it is explained how Bali with Denpasar as the heart of Bali, builds an ecosystem to produce synergy.

I. B. Rai Dharmawijaya Mantra, Mayor of Denpasar, Bali

The way to drive the creative industry in Banyuwangi is through holding numerous festivals that involve the participation of society. Then we encourage architects to build tourism destination landmarks that build the local culture. This book can become an inspiration for those who seek to build a creative regency/city in Indonesia.

Azwar Anas, Regent of Banyuwangi

The Bandung Culture and Tourism Department maps the potential of a creative economy for a more applicative importance, as well as tries to find out what kind of support is needed by creative economy practitioners from the government. The model in this book facilitates mapping the creative economy innovation ecosystem in Indonesia, especially for Bandung, and helps the regional field activation.

Kenny Dewi Kaniasari, Head of Bandung Culture and Tourism Department



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