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## RESEARCH ARTICLE

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### Abstract:

Industry sector is the most promising for increasing particular country's economic development. Industry sector could increase value added of one product so it could increase the selling value of the product. Creative industry/ creative economy is the medium of industry development that relies on the creative and inovative human resource.

In Indonesia, batik is one of creative products that have cultural value and base on traditional's richness. Supported by Indonesian society's creativity, nowadays batik could be developed by other areas with completing each area's various motives and decoration rather than before which is batik is only created by Javanese society only.

**Key Words:-** creative economy, creative industry, creativity, innovative.

### Introduction:-

One of the efforts that struggled by Indonesian government in increasing the economic development and wealth is through industry sector. In industry sector development, beside rely on the advance technology, the creative and innovative human resource is also essential. The creative and innovative human resource could increase the added value of one's product and service resulted. If supported by the advance technology it could press down the production cost and the product's quality is able to compete in country or even overseas. The new economic development that concerns on information and creativity is called as Creative Industry or Creative Economy that efforted by each particular area of industry sector.

According to Fahmi (2014), the creative economy is fuzzy concept since there are many different interpretations regard this concept. This concept is commonly called as creative class, creative industries, cultural industries and artist. There are different perceives regard the correlation between creativity and economic development and also the importance of innovation and new learning.. The argument that developed by Florida (2012) in Fahmi (2014), stated that creativity is universal, it is not only about culture merely but also the technology and economy creativity that interact with art and cultural creativity. There are three fundamental aspects of creative economy, those are technology, talent and tolerance (3Ts). This idea basically states that one particular area is going to be successful in the attractive economy, commonly called as creative class that is people who use their insight and intellectual in their job. '*whose function is to create meaningful new forms*'

In The term of creative industry has been appear in 1997 in England when *Department of Culture, Media, and Sport (DCMS)* built *Creative Industries Task Force*. The definition of creative economy according to DCMS is "*Creative Industries as those industries which have their origin in individual creativity, skill & talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property and content*". There are several areas that included to activities in that concept, those are advertising, architecture, arts and antique markets, crafts, design, fashion desaigner, film, video, photography, interactive games, music, performing arts, publishing, television and radio (Antariksa, 2014).

That DCMS's definition becomes reference of creative industry definition in Indonesia, which is "Creative industry that comes from creativity, competency, and individual skill utilization for achieving wealthy and jobs availability through creating and utilizing the creation and creativity of individual" (Ministry of Trade of Republic of Indonesia, 2008) in (Afiff, 2012). It is the same with creative industry, cultural industry owns creativity, intellectual property, symbolical meaning, value for use and particular production method (Galloway and Dunlop, 2007) in Fahmi, (2014). Yet, in the indication, creative industry and cultural industry are really different in term of innovation and knowledge learning.

Creative industry is expected to have higher economic value, since in creative industry owns several features, such as Intellectual Property Right, technology and innovation. These features are needed in order to push the market value so could increase the economic development, provide property sources, innovating and experimenting in order to stimulate cumulative growth. It becomes controvertion that creative industry are closely similar with cultural industry since both are comes from ancient and traditional creativity, yet needed to be combined with the technology and Intellectual Property Right development (Fahmi, 2014).

Beside, in Indonesia, according to Triawan Munaf (2016) that occupies as Head of Creative Economy Board, in last 5 years, in 2010-2015, GDP that comes from creative economy increase from 525,96 trillion IDR becomes 852,24 trillion IDR or increase about 10,14% in average a year. This value contributes toward national economy around between 7,38% until 7,66% which is dominated by sub culinary sector, fashion and craft. GDP growth rate of creative economy in 2010-2015 was around between 4,38% until 6,33%. From this data, hopefully GDP that comes from creative economy could have continuously increasing and creative economy could develop in Indonesia.

#### **Creative Economy / Creative Industry Development In Several Countries:-**

Not only in Indonesia, several countries also implement the creative economy as the way to support the increasing of the countries' economic development. Such as South Korea that starts to penetrate Europe and North America market with popular music (K-Pop) and online game. The Korean Wave shows uncommonly growth compared to local wisdom industry in neoliberal globalization. Korean creative industry has succeeded to develop local and service cultural product, so creative industry gives big contribution to national economy. Digital and social media technology development such as Youtube, social network sites and smartphone has been creating South Korea as a successful country in creative industry developing (Jin, 2012). South Korea creative industry development is still getting increase and develop, such as culinary, fashion, film, music even the tourism sector. It could be happened since South Korea utilizes the culture and tradition introduction in the country, so it attracts the overseas market and tourist to visit.

The country that also implements creative industry or creative economy is Japan. Since 2004, Cool Japan is a part of Japanese government policy as the diplomacy's instrument. But, since 2011, Cool Japan becomes commodity and strategy in Japanese creative industry development. In 2002 Mc Gray stated that Japan experiented adversity of economy as cultural super power country. At the first *Cool Japan* was part of soft power campaign beneath Japanese Public Diplomacy Department (MOFA). But, at the end of 2010, METI was established as Cool Japan special division. After 2011, all Cool Japan activities were coordinated as creative economic activities by METI.

For Japanese economy, creative industry is new main power that has big economic value. The selling value of creative and culture sectors, such as anime, manga, movie, fashion mode and culinary generally considered big. Even the total value is almost the same with automotive industry and more than electrical industry. Global creative industry is expected to increase by 900 trillion Yen ( 90 thousand trillion IDR) in 2020. METI is optimistic that Japan could gain about 8-11 trillion Yen (800-1.100 trillion IDR) of global creative market (Yudoprakoso, 2013). As main industry that expected could compete globally, creative industry needs to be preconcerted to have competitive advantage. Beside supposed to be able to create new innovation and see opportunities in global market, also need to be known about the basic power owned by Japanese creative industry.

Next, the creative industry in Malaysia includes knowledge base economy, which focuses on multimedia area, innovation and technology that initiated by the government. Mega Project of Multimedia Super Corridor (MSC) that established in 1995 was one of core elements for growing the technology sector in the country. Malaysian government has invested billion Malaysia Ringgit in several projects, including MSC, Cyberjaya City, Malaysian Technology Park, Smart School and Borderless Marketing. Cyberjaya city is becoming the creative

activity and export processing zone for foreign multinational company and export oriented domestic company (Isa, 2012).

This development is parallel with vision that was being appointed by Prime Minister of Malaysia, Mahathir Mohamad that would create Malaysia as the advanced country in 2020. Yet, compared to neighborhood countries in Asia zone, Singapore, Malaysia is still far left behind in developing the creative industry (Vicziány and Puteh, 2004) in (Isa, 2012). Besides that, Malaysia has various crafts and batik is one of the things that are well known worldwide. Malaysian craft industry could be divided into four main categories, those are earth base, logam base, forest base and textile base. Batik is one of the craft products that included into textile base category. Historically, batik development in Malaysia has been started in around 15th century, yet in 1970s was the milestone of Malaysian batik production (Kaliappan et al, 2016).

In Malaysia, batik has been classified as creative industry in art and culture. Batik creation as creative industry is hidden blessing for Malaysia since UNCTAD has admitted the capability of creative industry to open and provide new opportunities for developing countries. Basically, creative sector consists of several activities that rooted on traditional knowledge and offspring heritage and including art festival, craft and culture and sub category of technology and service, such as audiovisual products and new media. Based on Malaysian Handicraft Development Corporation (2012), the total selling of craft increased by 341,9 million RM in 2012 or increase around 198,3 million compare to the previous year 2011. Based on statistic of *Key Performance Indicators (KPI)* in craft industry, *Malaysian Handicraft* admitted that batik gives main contribution in total of Malaysian craft selling and this thing is becoming benchmark to achieve the target of selling of craft 1 billion RM in 2016 (Kaliappan et al, 2016).

#### **Batik As Creative Industry In Indonesia:-**

In Indonesia, creative economy or creative industry started to be attentioned in the beginning of 2006. In government era of President Susilo Bambang Yudhoyono, through Republic of Indonesia's minister of trade, Dr. Mari Elka Pangestu established program named Indonesia Design Power, which is a government program that expected to increase the competitiveness of Indonesian products in either domestic or export market. This program is kept implemented with the instruction of President in 2009 (Inpres No.6/2009) as the year of creative industry by President SBY that signed by establishing of creative virus exhibition includes 14 sub sectors of creative industry and country cuisines exhibition 2009 covered Indonesian cuisines industry creativity by Small Medium Enterprises (Afiff, 2012).

In period 2002-2006, average of GDP contribution from Indonesia creative industry was about 6,3 % of total national GDP amount 104,6 trillion IDR. Creative industry export value was about 81,4 trillion IDR and contributed around 9,13 % toward national export value with work force absorption around 5,4 million workers. After the creative economy was started to develop, the GDP growth also experiences increasing in 2013 that also followed by creative economy sector increasing about 641,81 billion IDR of total 9,109 billion IDR. This contribution puts creative economy sector in rank 7th of 10 economy sector with 7,05 % of percentage (Statistical Centre Board, 2013).

The development toward creative economy sector always being kept implemented in era of President Joko Widodo, where creative economy is put in 9 obvious programs, which pushes, strengthens and promote creative and digital industry. Those things are efforted in order to accelerate the economic growth, besides that this program also aims to decrease the rate of unemployment and create 10 million new work fields within 5 years. Time by time, the creative economy sector covers are getting increase from 14 sub sectors become 16 sub sectors, those sub sectors are application area, game developer, architecture, interior design, visual communication design, product design, fashion, film, animation and video, photography, craft, culinary, music, publishing, advertising, performing arts, fine arts, television and radio.

The creative economy development is not only efforted by central government but also supported by regional government, such as Bandung city's government that becomes as creative city. The geographical position of this city which is strategic and the cold and cool weather factor impacts to Bandung as the tourism city in holiday season. So, service sector develops rapidly and also with the creative industry music, fashion and contemporary design are some main creative industries in Bandung city (Lestari, 2006) in (Fahmi, 2014).

Beside Bandung, Surakarta or commonly called as Solo is one of cultural cities in Indonesia. It is located in Central Java province and passed by main road of Semarang-Yogyakarta. It has similarity with Yogyakarta, the existence of Kraton (Kingdom) influences urban and cultural identity. Such as in batik group (*dyed-textile*), the cultural heritage and social system. Solo government creates batik as prioritised creative industry. With slogan “Solo Creative, Solo Sejahtera” (*Creative Solo, Wealthy Solo*), is ready to build an image of the city to become creative city and to attract cultural festival and batik cluster visitors, where cultural products distributed.

Batik is not only as a prioritised product of Solo city, but also already become creative industry product of Indonesia. Nowadays, almost all of regions in Indonesia have been developed batik creative industry with utilize motive and decoration of particular areas. Base on the origin area, batik is consist of: Batik Bali, Batik Banyumas, Batik Madura, Batik Malang, Batik Pekalongan, Batik Solo, Batik Tasik, Batik Aceh, Batik Cirebon, Batik Jombang, Batik Banten, Batik Tulung Agung, Batik Kediri, Batik Kudus, Batik Jepara/Batik Kartini, Batik Brebes, Batik Kulonprogo, batik Ponorogo, Batik Minangkabau. Even now there is already Chines batik that penetrates Indonesian market. But, in Indonesia the most well known batik is batik from Java.

### Conclusion:-

Creative economy is economic concept that intens on creativity and ideas as main production factors. In creative industry there are three fundamental aspects those are technology, talent and tolerance (3Ts). The most dominant factor in developing the creative industry is the creative and innovative human resource and supported by natural resources such as cultural and traditional products from each particular area. Every countries have cultural product that could be created as the most featured products with creative industry touching from creative and innovative human resource.

There are areas included into activities in term of creative economy conceot and creative industry: *advertising, architecture, arts, antique markets, crafts, design, designer fashion, film, video, photography, interactive games, music, performing arts, publishing, television, dan radio*. By seeing the smaller work opportunities and work fied so creative economy development and creative industry in Indonesia could open promising work field opportunities. It is proven by the increasing of Indonesia GDP contribution of creative industry sector. This constribution puts the creative economy sector in rank 7th of 10 economic sectors with percentage of 7,05% (Statistical Centre Board, 2013).

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