ENGAGING ACTORS OF CREATIVE ECONOMY THROUGH COMMUNICATION CAMPAIGN IN SUPPORTING THE DEVELOPMENT OF CREATIVE CITY IN INDONESIA

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Abstract - The development of the creative economy as the basis of the growth of a city has led to the concept of a creative city. The city is a vehicle for residents to move, innovate and be creative. Creativity is an essential factor in the economic development of the city. Communication and support from all stakeholders, including the government, economic actors, academic and the communityare necessaryto foster creative behavior in the economy of the city. This finding has implications for government, creative economyactors, as well as academic research. It emphasizes the importance of understanding and protecting intellectual property rights of creative products as part of developing a creative economy which becomes the basis for the creative city to grow.

Keywords - Creative Economy, Creative City, Communication Campaign, ABCG Stakeholders.

I. INTRODUCTION

There is a strong relationship between the concept of the creative economy and creative city.The development of the creative economy becomes the pillar for the growth of a city. This understanding has led to the concept of a creative city.The idea of the creative economy takes in a broader scope that includes not-for-profits, informal and public funded activities, as well as for-profit, formal, and private sector activities; moreover, it consists of the production systems and value chains necessary to sustain such products. The recently revised UNESCO definition and cultural framework operationalize just such a description[1].

Meanwhile, Charles Landry and Bianchini were the first to introduce the concept of a creative city [2] (Landry &Bianchini, 1995). The ideology underlying the idea of Creative City is to improve the urban environment and create an inspiring city atmosphere.'Creativity' is considered in its broadest sense, looking at how innovation can help cities to solve their everyday problems. The interactions between artists and the community are often cited as examples[3].

Creative economy and the creative city has become the focus of many researchers. Some focus on case studies of the relationship between creative economics and creative cities in a global context[4], [5] [6], while others emphasized their inquiries on theoretical development of the creative economy and creative cities [7], [8], [9]. Nevertheless, it is hard to find research that looks at how the relationship between the creative economy and creative city through communication perspective. Levickaitė, however, mentioned that,"The creative economy is based on the capital of ideas rather than the physical capital; it is developed based on information and communication technologies. The new content of information and digital technologies opens up new spaces and is flexible in lowering the costs. One of the most important qualities of the creative economy is the use of information while creating its content"[10].The understanding of the role of communication in engaging creative economy actors is essential in the development process of a creative city. It is based on the argument that the most critical resources of a city are its people (stakeholders)[11].

The concept of Creative Economy is a concept in the new economic era whose primary support is information and creativity where ideas and stock of knowledge from Human Resources are the main production factors in economic activity. The British concept of creative industries influences the creative economy policy in Indonesia. This mainly corresponds to the British Council involvement inassisting creative communities in Bandung, and bilateral collaboration in the creative industrysector between Indonesia and the UK. The national government has referred to the British(DCMS) concept in developing the policy and categorize creative industries.

The creative economy is very closely related to Intellectual Property Rights (IPR). Kesowo[12] defines IPR as a right to wealth arising from human intellectual abilities. McKeough and Stewart [13]define IPR as a set of rights granted by law to protect the economic investment from creative endeavors. Why must IPR become the concern of creative economy actors?

Creative economic actors always come up with new ideas in the creative process. Inevitably, the protection of Intellectual Property Rights (IPR) against new ideas

has become important in the sustainability of the creative industry. The IPR is essential so that the creative industry continues to grow and develop and feel protected.

Based on the above description, this paper looks at how the Indonesian government played its essential role, through its creative economy agency, in engaging stakeholders of the creative economy through its communication campaign program. In specific, the research focuses on how the Indonesian Creative Agency developed a communication campaign program on the protection of IPR for creative economy actors. Further analysis also looked at how this program has contributed to the development of a creative city.

II. UNDERPINNING CONCEPT

A.Creative Economy

The idea of the creative economy and city was first brought to the surface by Charles Landry and Franco Bianchini in1995.The British definition - 'activities which have theirorigin in individual creativity, skill, and talent and which have the potential for wealth and jobcreation through the generation and exploitation of intellectual property' - has remainedbroadly acceptable worldwide [14], [15].The concept of intellectual property (in other words the value of an idea that can be protected by copyright, patents, trademarks or other legal and regulatory mechanisms to stop it being copied or turned to commercial advantage without the permission of the person whose idea it was) was seen as central to any understanding of creative industries – and continues to be so [16].

According to Howkins, creative industries are the core of the creative economy. He stated thatthe world had been divided by digital technologies and at the same time creativity is dividing the world, though not in terms of people being creative but their talent to express creativity through marketable products[17].Howkins has systemized creative industries into fifteen sectors, and the list became one of the most popular standards of evaluating and expressing economic values in the global, national or local environments both in developed and developing countries. Detail explanation of fifteen sectors are available in Howkins [18];Levickaitė [19]. Thus, the creative economy is the development of concepts based on the source of creative assets that have functioned to increase economic growth potential significantly.

B. Creative City

Charles Landry first articulated the concept of the creative city in 1991 in his research entitled The Creative City and Its Cultural Economy [20]. This concept arose as an alternative answer to the increasingly complex problems faced by cities in the world today, such as the problems of urbanization, congestion, socio-economic and others.Cities in the United Kingdom initially applied this concept in 1996 and later spread to developed countries in Europe and America in the early 2000s[21].

The city is a medium for its residents to move, innovate and be creative. Creativity is an essential factor in the economic development of a city. To foster creative behavior in the economy of the city, simultaneous support from all elements of the government, economic actors and the community is needed[22].

Principally, the development of a creative city needs to pay attention to some conditions. Landry[23] mentions three essential aspects that can formulate Creative Cities, including (i) Maintenance and development of the potential of the Creative Economy; (ii)Support for Creative Classes (creative groups or individuals); and (iii) Planning and developing the Creative Environment. These three aspects are essential because these aspects cover everything in the city that is related to economic, social and environmental issues.

C.Communication Campaign

The development of the concept of communication campaign has been quite slow. Most of the definition emphasized the goal of the communication campaign. According to Coffman, communication campaigns use the media, messaging, and an organized set of communication activities to generate specific outcomes in a large number of individuals and in a specified time. They are an attempt to shape behavior toward desirable social outcomes. To maximize their chances of success usually campaigns coordinate media efforts with a mix of other interpersonal and community-based communication channels[24]. Public communication campaigns are an attempt to shape behavior toward desirable social outcomes[25]. Communication campaign focuses on goal-directed communication activities aimed at target groups [26]. Since communication campaign is part of a way of communication commonly used in the field of Public relations, the process of developing a communication campaign can adopt the management process of public relations that include (i) situation analysis, (ii) strategy, (iii) implementation, and (iv) evaluation [27].

III. RESEARCH METHOD

This research used qualitative research. Qualitative research is a scientific method of observation to gather non-numerical data [28]. This sort of inquiryrefers to the meanings, concepts, definitions, characteristics, metaphors, symbols, and description of things"and not to their "counts or measures[29].This research answers how and when a particular phenomenon occurs. According to Hennink

et al., "qualitative research is an approach that allows the researcher to examine people's experiences in detail, by using a specific set of research methods such as in-depth interviews, focus group discussions, observation, content analysis, visual methods, and life histories or biographies"[30].

This study aims to obtain a complete picture and deep understanding of (i) how the Indonesia Creative Economy Boarddevelopeda communication campaign program on the protection of IPR for creative economy actors; (ii) how this program has contributed to the development of a creative city.

Data collection methods used were as follows:

a. In-depth interview toward relevant informants conducted based on the interview guide. In this case, the informants include actors of the creative economy.
b. Library Study, this activity included the use of a variety of written and recorded sources. These included books, journals, newspapers, papers, seminars, online information, and other printed materials as the basis of writing.
c. A participatory observation took place to collect data on naturally occurring behaviors in their usual contexts. In particular, this technique examined the communication campaign program held by Indonesian Creative Economy Board.

IV. RESULT AND DISCUSSION

A. The Development of Creative Economy in Indonesia

The Creative Economy in Indonesia began to be discussed frequently in early 2006[31]. The Government launched the Indonesia Design Power program, a government program that is expected to increase the competitiveness of Indonesian products in the domestic and export markets. This program continues to roll out with the launch of 2009 as the Year of Creative Indonesia by President SBY. Following the event, the government organized a creative industry exhibition - covering 14 creative industry sub-sectors - and the 2009 food exhibition includes the creativity of the Indonesian food industry by SMEs. At the same time, the creation of the Indonesian Creative Economy site, data on exporters, importers, entrepreneurs, associations and creative industry players as well as formal/non-formal education institutions and the making of the blueprint "2025 National Creative Industry Development Plan" were also started[32], [33].

The creative economy's Gross Domestic Income ranksseventh out of 10 main business fields in Indonesia. Fashion, craft, advertising, design, animation, film, video and photography, music and interactive games still dominate the creative economy's Gross Domestic Revenue[34].For Indonesia, the creative economy has become a leading economic growth. The growth is due to the enormous potentialsthat the creative economy has. The increase in the contribution of the creative economy to Indonesia's total Gross Domestic Product (GDP) was apparent in the last three years. In 2017, the revenue from the creative economy to GDP was around IDR 990.4 trillion. This figure has increased from 2016that reached up to IDR 894.6 trillion and rose from 2015 that amounted to IDR 852 trillion. This sector was also able to provide jobs for 16.4 million people in 2017 compared to 2016 with 16.2 million and 16.96 million workers in 2015. In 2017, the creative economic contributed to GDP of around IDR 990.4 trillion. This figure has increased from 2016 thatreached up to IDR 894.6 trillion and rose from 2015 that amounted to IDR 852 trillion. This sector was also able to provide jobs for 16.4 million people in 2017 compared to 2016 with 16.2 million and 16.96 million workers in 2015[35]. The creative industry creates a favorable business climate and builds the nation's image and identity. The development of the creative economy will contribute to the development of a creative city [36].

These achievements have become a momentum for Indonesia to continue improving its creative economy sector. They also add optimism that the creative economy can be Indonesia's newest economic driver in the future.
The best-selling novel Andrea Hirata, for example, shows evidence of this. There is also a movie production based on the book. The location where the film took place finally revived the creative economy of the surrounding ommunity. Another example is the expansion of online-basedbusiness initiated by NadiemMakarim with Gojek.This business has now begun to penetrate Vietnam, Malaysia, and Singapore. In a small to medium scale business, creative economic groups such as factory outlets in Bandung and Batik artisans in Yogyakarta and Pekalongan has become a significant element in the development of the cities' creative economy. These creative economic groups then become strong elements of developing creative cities together with other stakeholders.

It becomes no exaggeration if Oberman et al. from the McKinsey Global Institute, predicts the future of Indonesia's economy will be even more brilliant. If Indonesia currently occupies the 16th rank economic power in the world, there is a possibility that this position will increase in the ranks of the world's seven strongest economies by 2030.

For the growth of Indonesia's creative economy to thrive, be directed, and be able to reach the desired target, the Indonesian government formed the Creative Economy Agency (BadanEkonomiKreatif or Bekraf). This agency was stipulated by Presidential Regulation No. 6 of 2015 concerning the Creative Economy Agency as amended by Presidential Regulation No. 72

of 2015. Bekraf is responsible for assisting the president in formulating,establishing, coordinating and synchronizing policies in the creative economy [38]. Bekraf has the vision to build Indonesia into one of the world's economic powers in the creative economy in 2030 [39].

To realize the vision, Bekraf has put the protection of IPR as its main priority. The argument is because creative economy promotes innovation, creativity, skill, and talentthat needs support in terms of the clarity of the legal rules related to IPR.Creative economic actors always present new ideas in creation. Inevitably, the protection of IPR against new ideas is an essential thing in the sustainability of the creative economy. Hence, the creative economic industry continues to grow, develop, and feel protected.

B. Communication Campaign Program

Bekraf through Deputy 5, Ari JulianoGema, who oversees the Facilitation of IPR and Regulation emphasizes the importance of protecting the creative economy. He considered that the creative economy is different from the commodity economy. For example, the commodity economy can run out if the product sold is no longer available. It is a different case for the creative economy. If someone produces work and is licensed, then the benefits will last for a certain period. On that basis, the government must protect these creative economic actors.

Thus, howBekraf developed a communication campaign strategy can be examined from the perspective of the management process of public relations as follow:



Fig. 1 Communication campaign development process

1) Situation analysis

In this first step, situation analysis includes identifying the problem. Of many issues identified in developing creative cities in Indonesia, Bekraf classified and prioritized problems based on deputies it had[40]. Deputy 5 who focused on the Facilitation of IPR and Regulationthen prioritized in the communication of the importance of IPR and the way to protect works of creative economy groups.

With an understanding that the development of a creative city is the responsibility of many relevant stakeholders, thus the identification of stakeholders is essential. In this case, Bekraf adopted the concept of the quadruple helix. This concept emphasized that stakeholders responsible for the development of a creative city is known as ABCG: Academic-Business-Community-Government [41], [42] (Carayannis& Campbell, 2009; Leydesdorff, 2012). Each stakeholder playsa different and yet significant role in the development of the creative city. Also important at this early stage was the identification of economic potentials as this would give primary data for the joint forum of these stakeholders to focus on particular fields of creative economy to grow and brand the creative city. This stage is essential because it helps shape the orientation and direction of the overall communication campaign planning process.

2) Strategy

The first step to do at this stage was setting the goals forthe communication campaign program. The objectives were to overcome the problem identified in the first step,to provide understanding to creative economic actors regarding the importance of intellectual property rights, as well as to raise awareness and engage creative economic actors to register their IPRs for long-term protection of the creative efforts they had done.The challenge at this stage was to create a single communication campaign program that can accommodate and achieve those goals. At the same time, this program must engage stakeholders mentioned in ABCG quadruple helix perspective.

Based on this understanding, Bekraf designed a program called “socialization and facilitation of registration of intellectual property rights for creative economic actors.” This communication campaign program consisted of two stages. First was the socialization of the importance of IPR andhow IPR could be beneficial for creative economic actors or small-medium entrepreneurs. The communication approach of this stage is similar to the stakeholder information strategy [43].

Meanwhile, the second stage was the facilitation for the creative economy actors to consult and register their IPRs. Two-way communication or dialogue between facilitators and creative economy actors took place. The communication campaign technique used in this program was the stakeholder response strategy [44].

For the program to be successful, Bekraf collaborates with the university (academic), local and central government (government), creative community group (community), and IPR consultant. Business actors were involved in other programs in other departments of Bekraf. Bekraf provided the budget for the program. The program itself was to be held in around twenty cities each year.

University becomes the organizer of the program which responsible for building relations with local government, central government, IPR consultant as well as actors from the community. Bekraf and actors from central government play a role in communicating

the essential of IPR and the types of IPR that can be registered. The knowledge on IPR is crucial as many creative economic actors still confused between copyright, brand, industrial design, and patent.

3) Implementation

At this stage, a message designed for creative economy actorsis ensured to support the achievement of program objectives as well as the interests of each stakeholder. The program itself, which held in 2018, yielded exciting findings. The types of intellectual property rights in 8 citieswere as follow:

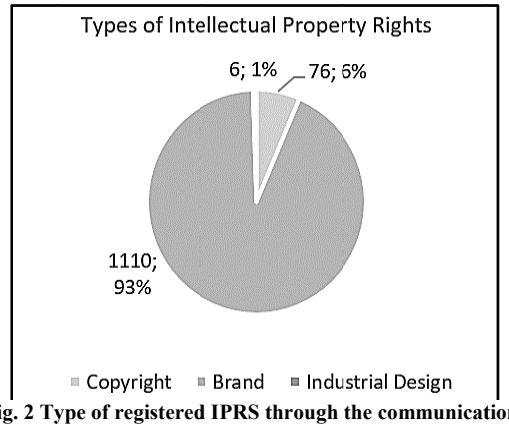


Fig. 2 Type of registered IPRS through the communication campaign in 8 cities.

This figure had brought some findings. The low awareness of creative economic actors for the protection of IPRsresulted in the products produced did not get legal protection. The long process and high fee when applying for IPRs registration cause creative economic actors tend to be quiet and not seek legal protection.

Another finding was the process of giving a less innovative brand name had created constraints on brand registration,as there were similarities with other creative economic actors who hadalready registered their brands. This situation had caused creative economic actors having to change their brands that they had been using for a long time. Their objection based on the fact that people already knew the brands they used.

The communication campaign also yielded creative economy potentials in 8 cities as follow:

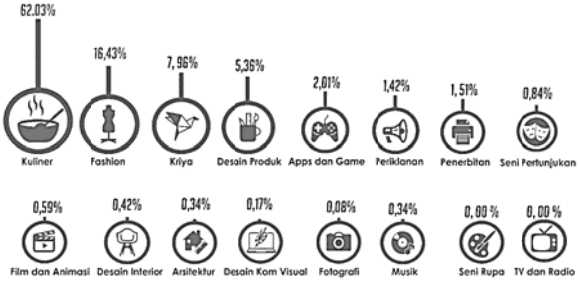


Fig. 3Classification of 16 Sub-Sectors of Creative Economy Board for 8 Cities

Figure 3 above shows the top fivesubsectors. They include culinary sectors dominate the creative economy industry with 62.3%, followed by fashion (16.43%), craft (7.96%), product design (5.36%), and application and game (2.01%). These findings become the basis for Bekraf and other related government agencies to take necessary action and create supporting policies for the development of creative industries in Indonesia. Subsectors with high registration of intellectual property rights need further management in business development so they can grow bigger and better. Meanwhile, subsectors with the low percentage of intellectual property rights registration need special attention. For example, the absence of registration of IPR for the sub-sectors of art, television, and radio shows that the development of these two sub-sectors is still low in areas outside Java. Bekraf needs to create programs that encourage the development of these creative industries if the creative economy is to become the central pillar of creative cities in Indonesia.

4) Assessment

Evaluation is an integral part of the communication campaign because it will provide conclusions regarding the success of the program and the identification of factors that influence the success or failure of a program.

The evaluation of the communication campaign program “socialization and facilitation of registration of intellectual property rights for creative economic actors” consisted of three stages:

1) Implementation checking. This evaluation was to assure that preparation has been set and relevant stakeholders knew their role in the program. All changes to the original plan must be analyzed and explained so that both Bekraf and stakeholders could make decisions to change plans or correct differences.

2) In-progress monitoring. The evaluation during the implementation of communication campaigns at specific intervals was to determine the effectiveness of the program in achieving its objectives. Regular monitoring helped to determine why some results differ significantly from the original plan and prevent unwanted surprises.

3) Outcome evaluation. The final assessment was to evaluate the outcome of the program. Results and objectives are compared to determine change. The evaluation report contains this information submitted to the right decision maker along with suggestions for future planning.

In general, this communication campaign program is effective in building awareness of creative economy actors toward the importance of IPRs for their product. The challenge is how this campaign program can reach

wider creative economy actors in Indonesia. Thus there is a need to develop a more comprehensive strategy. In a larger scale, the strategy for developing the creative economy as the central pillar of a creative city needs to pay attention to several things. First, there must be an agreement among ABCG stakeholders on the meaning of the creative economy and creative city. Second, Bekraf as the state body that responsible for the development of the creative economy in Indonesia needs to have a comprehensive and integrated roadmap, which means that the coordination among departments within Bekraf must be reasonable and reliable.At the same time, there must be a forum where ABCG stakeholders can discuss and share ideas for the development of the creative economy and city in Indonesia. Third, it is essential for Bekraf to have a long term strategy that describes steps of developing a creative city where communication campaign on IPR for creative economy actors is one of the tactics used.

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