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Indonesia's Creative Economy Agency's Communication Strategy in Supporting Creative City

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Abstract

The creative economy as the basis for a city to grow has led to a concept of creative city. Communication and support from all stakeholders, including the government, economic actors, academics, and the community, are necessary to foster creative behavior in the city's economy. This paper examined the Indonesian government's role through its creative economy agency in engaging relevant stakeholders through its communication campaign program. This paper employed a qualitative research analysis to identify the communication strategy. Interview, participatory observation, and library study were data collection tools. The research finding shows that the creative economy agency adopted the communication campaign strategy, consisting of situation analysis, plan, implementation, and assessment. A campaign program called "socialization and facilitation of registration of intellectual property rights for creative economic actors" had enabled creative actors to build awareness regarding the necessity of having their intellectual property protected, which becomes the basis for the creative city.

Keywords: Communication strategy; Creative city; Creative economy; Intellectual property right

Abstrak

Ekonomi kreatif sebagai basis pertumbuhan kota melahirkan konsep kota kreatif. Komunikasi dan dukungan dari seluruh pemangku kepentingan, baik pemerintah, pelaku ekonomi, akademisi, maupun masyarakat sangat diperlukan untuk menumbuhkan perilaku kreatif dalam perekonomian kota. Riset ini mengkaji peran pemerintah Indonesia melalui badan ekonomi kreatif dalam melibatkan pemangku kepentingan terkait melalui program kampanye komunikasinya. Riset ini menggunakan analisis penelitian kualitatif untuk mengidentifikasi strategi komunikasi. Wawancara, observasi partisipatif, dan studi pustaka adalah alat pengumpulan data. Hasil penelitian menunjukkan bahwa badan ekonomi kreatif mengadopsi strategi kampanye komunikasi yang terdiri dari analisis situasi, perencanaan, pelaksanaan, dan penilaian. Program kampanye "Sosialisasi dan Fasilitasi Pendaftaran Hak Kekayaan Intelektual bagi Pelaku Ekonomi Kreatif" telah mampu membangun kesadaran para pelaku ekonomi kreatif tentang perlunya perlindungan kekayaan intelektual yang menjadi basis kota kreatif.

Kata Kunci: Strategi komunikasi; Kota kreatif; Ekonomi kreatif; kekayaan intelektual

Introduction

The concept of the creative economy strongly relates to a creative city. Therefore, the growth of a city's creative economy serves as a pillar for its development. As a result of this realization, the concept of the creative city was born. Creative economic ideas include non-profit activities, informal and publicly funded activities, and non-profit, formal, and private sector activities. It also consists of the production system and value chain needed to maintain the product. The recently revised definition of UNESCO and the cultural framework operationalize such descriptions (Usero & Brío, 2011).

Economic potential as part of regional wealth identity is vital in developing a creative city. A creative city is not just a city branding but rather a commitment to raise and develop the potential of local wealth. Therefore, the government's vision and commitment and the involvement of creative forums are significant in developing sustainable creative cities. In addition to forming creative spaces, the development of creative cities based on local potential is intended to enhance local economic development to encourage economic equality and national competitiveness.

Creative city development in Indonesia is carried out based on the President of Indonesia's direction, where the Creative Economic must be the backbone of the Indonesian economy. Developing a Creative City provides a big picture and establishes a corridor for developing a Creative City in Indonesia. Simultaneously, its function is a reference for developing a Creative City in Indonesia carried out by various stakeholders (Government, business, academia, creative community). Some challenges in the development process are identifying local potentials in the creative industries and how to engage stakeholders in the creative city development. In Indonesia, the government plays an essential role in initiating a creative city (Prayudi et al., 2020).

The British concept of creative industries influences the creative economy policy in Indonesia. This is primarily due to the British Council's involvement in assisting creative communities in Bandung and bilateral collaboration between Indonesia and the UK in the creative industry sector. In developing policy and categorizing creative industries, the national government referred to the British (DCMS) concept.

The idea of the creative economy and city was first brought to the surface by Charles Landry and Franco Bianchini in 1995. The British definition emphasizes activities that have origins in individual skills, creativity, and talent and who have the potential for job creation and wealth through the generation and intellectual property exploitation - has remained broadly acceptable worldwide (Dolfman et al., 2007; Higgs et al., 2008). The concept of intellectual property was seen as central to any understanding of creative industries - and continues to be so (Scott, 2014). Intellectual property is the value of an idea under the protection of Copyright, patents, trademarks, or other legal regulations and mechanisms to stop it from being copied or converted into commercial gain without permission from the person who has the idea.

Nevertheless, it is hard to find research looking at the relationship between the creative economy and creative city through a communication perspective. Levickaitė stated that the creative economy is built on idea capital rather than physical capital and that it is based on information and communication technology. New information technology and digital content create new and flexible cost-cutting opportunities. While creating content, one of the essential characteristics of the creative economy is information (Levickaitė, 2011). Therefore, understanding the role of communication in engaging creative economy actors is essential in creative city development. It is based on the argument that the most critical resources of a city are its people (stakeholders) (Ji

et al., 2021).

The creative economy closely relates to Intellectual Property Rights (IPR). Alfons (2018) defines IPR as the right to property that ultimately results in intellectual works in knowledge, art, literature, technology. McKeough and Stewart (in van Caenegem, 1991) define IPR as a set of legal rights granted to protect economic investment in 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, Intellectual Property Rights (IPR) protection against new ideas has become necessary in the creative industry's sustainability. The IPR is essential so that the creative industry continues to grow and develop and feels protected. However, according to the Indonesian Creative Economic Agency, based on its survey, only 11% of creative economy actors had registered IPR. Considering that the core of the creative economy is IPR, without IPR, the creative economy is the same as the commodity economy with no added value (Setiawan, 2019).

Based on the above description, this paper looks at how the Indonesian government played its essential role in engaging stakeholders of the creative economy through its communication campaign program through its creative economy agency. Specifically, the research focuses on how the Indonesian Creative Agency developed a communication campaign program to protect IPR for creative economy actors. Further analysis also looked at how this program has contributed to developing a creative city. The creative economy and the creative city have become the focus of many researchers. Some focus on case studies of the relationship between creative economies and creative cities in a global context (Petrikova et al., 2015; Siciu, 2010; Simeunčević-Radulović & Stupar, 2016).

In contrast, others emphasized their inquiries on the theoretical development of the creative economy and creative cities (Cohendet et al., 2010; Levickaitė, 2011; Levickaitė, R., & Reimeris, R., 2011). However, none looks at how the government pays attention to IPR protection, which is crucial for the growth of the creative economy of a city. Thus, this research novelty fills the gap between the theoretical development and studies of the creative economy and creative city.

Method

The qualitative research method was used in this study. Qualitative research is a scientific method of gathering non-numerical data through observation (Fossey et al., 2002). This research focuses on the meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things rather than quantity or size (Aspers & Corte, 2019). This study investigates how and when a specific phenomenon occurs. Qualitative research is a method that allows researchers to analyze detailed people's experiences through the use of a specific set of research methods such as in-depth interviews, focus group discussions, observations, content analysis, visual methods, and biographies (Phillippi & Lauderdale, 2018).

This study aims to obtain a complete picture and deep understanding of (i) how the Indonesia Creative Economy Board developed a 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 interviews with relevant informants were conducted based on the

interview guide. The informants include actors of the creative economy and the director of IPR from the Indonesian Creative Agency.

- 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. The participatory observation was carried out to collect data on naturally occurring behaviors in their natural contexts. In particular, this technique examined the communication campaign program held by the Indonesian Creative Economy Board. The researchers acted as the facilitator in the program to understand the communication strategy.

The qualitative data analysis is as follows:

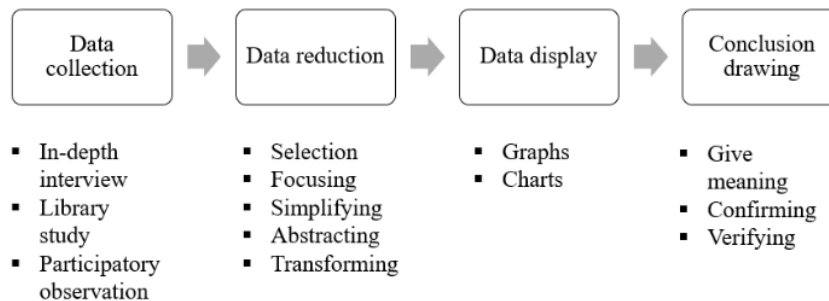


Figure 1. Steps of qualitative data analysis

Results and Discussion

The Development of Creative Economy in Indonesia

The Creative Economy in Indonesia began to be discussed frequently in early 2006 (Purnomo, 2016). The government launched the *Indonesia Design Power* program, a government program designed to increase Indonesian products' competitiveness in the domestic and overseas markets. This program continues to roll out with the launch of 2009 as the Year of Creative Indonesia by President Susilo Bambang Yudhoyono. 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 (Fahmi et al., 2017; Pangestu, 2008).

The creative economy's Gross Domestic Income ranks seventh out of 10 leading 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 (Silaban, 2021). For Indonesia, the creative economy has become a leading economic growth. The growth is due to the enormous potentials that the creative economy has. The increasing 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 2016, which reached IDR 894.6 trillion and rose from 2015, which 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 economy contributed to a GDP of around IDR 990.4 trillion. This figure has increased from 2016, which reached IDR 894.6 trillion and rose from 2015, which amounted to IDR 852 trillion. This sector contributed to providing jobs for 16.4 million people in 2017 compared to 2016, with 16.2 million and 16.96 million workers in 2015 (Sugiarto, 2018). 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 creative city development (Fitriana, 2014).

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 community. Another example is the expansion of online-based businesses initiated by Nadiem Makarim with *Gojek*. This business has now begun to penetrate Vietnam, Malaysia, and Singapore (Lutfi, 2020).

In a small to medium-scale business, creative economic groups such as factory outlets in Bandung and Batik artisans in Yogyakarta and Pekalongan have become significant in developing the city's creative economy. These creative economic groups then become vital elements of developing creative cities together with other stakeholders. At the same time, the city serves as a platform for its inhabitants to move, innovate, and be creative. Thus, creativity is an essential factor in a city's economic development. To encourage creative behavior in the city's economy, the city government, economic actors, and the community must work together (Carta, 2007).

It becomes no exaggeration if Oberman et al. from the McKinsey Global Institute predict the future of Indonesia's economy will be even more brilliant. If Indonesia currently occupies the 16th rank economic power globally, there is a possibility that this position will increase in the ranks of the world's seven strongest economies by 2030 (Oberman, 2012).

For Indonesia's creative economy to thrive, be directed, and reach the desired target, the Indonesian government formed the Creative Economic Agency (*Badan Ekonomi Kreatif* 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 assists the president in developing, establishing, coordinating, and synchronizing creative economy policies (WCCE, 2018). Bekraf envisions Indonesia becoming one of the world's economic powers in the creative economy by 2030 (Purnomo, 2016). This spirit is in line with the idea of Howkins that emphasized the creative industries are at the heart of the creative economy. Digital technologies, in his opinion, divide the world. Simultaneously, creativity divides the world, though not the creative people, to express creativity through marketable products (2013). Thus, the creative economy is developing concepts based on creative assets that have significantly increased economic growth potential.

To realize the vision, *Bekraf* has put the protection of IPR as its main priority. The argument is that the creative economy promotes innovation, creativity, skill, and talent that needs support to clarify the legal rules related to IPR. Moreover, creative economic actors always present new ideas in creation. Therefore, inevitably, the protection of IPR against new ideas is essential in the sustainability of the creative economy. Hence, the

creative economy industry continues to grow, develop, and feel protected.

Communication Campaign Program

According to Coffman, the communication campaign utilizes the media's role, the process of sending messages, and a series of planned communication activities to obtain specific results in a large number of individuals and at certain times. They are attempts to change and shape behavior towards desired social outcomes. The campaign usually coordinates media efforts with a combination of interpersonal and other community-based communication channels to maximize their chances of success (Coffman, 2002). Public communication campaigns aim to profile behavior towards desired social outcomes (Weiss & Tschirhart, 1994). The communication campaign focuses on goal-directed communication activities aimed at target groups (Rice & Atkin, 2012).

Since a communication campaign is one of the ways of communication commonly used in the field of Public relations, the process of developing a communication campaign adopts the management process of public relations that include (i) situation analysis, (ii) strategy, (iii) implementation, and (iv) evaluation (Broom & Sha, 2013).

Bekraf, through Deputy 5, Ari Juliano Gema, who oversees the Facilitation of IPR and Regulation, emphasizes the importance of protecting the creative economy. He stated 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, the benefits will last for a specified period. On that basis, the government must protect these creative economic actors.

Thus, how *Bekraf* developed a communication campaign strategy can be examined from the perspective of the management process as follow:



Figure 2. Communication campaign development process

In this first phase, situation analysis includes identifying the problem. Of many issues identified in developing creative cities in Indonesia, *Bekraf* classified and prioritized problems based on its deputies (Fatin, 2020). For example, deputy 5, who focused on the Facilitation of IPR and Regulation, prioritized the importance of IPR and how to protect the works of creative economy groups. The focus on these two issues was based on the survey *Bekraf* conducted that the understanding of the importance of IPR among actors of the creative economy was still low (11%). Henceforth, there is a need to enhance the awareness of the creative economy actors of IPR.

Understanding that developing a creative city is the responsibility of many relevant stakeholders, thus identifying stakeholders is essential. In this case, *Bekraf* adopted the concept of the quadruple helix. This concept emphasizes that stakeholders responsible for developing a creative city are ABCG: Academic, Business, Community, Government (Carayannis & Campbell, 2010; Leydesdorff, 2012). Each stakeholder plays a different and yet significant role in the development of the creative city. Also important at this early stage was identifying economic potentials as this would give primary data for the joint forum of these stakeholders to focus on particular fields of the

creative economy to grow and brand the creative city. This stage is essential because it helps shape the overall orientation and direction of the communication campaign planning process.

The second phase was setting the goals for the communication campaign program. The objectives were to overcome the problem identified in the situation analysis step. Specifically, it attempted to understand creative economic actors regarding the importance of intellectual property rights and raise awareness and engage creative economic actors to register their IPRs for long-term protection of the creative efforts they had done. At this stage, the challenge was to create a single communication campaign program that could accommodate and achieve those goals. At the same time, this program must engage stakeholders mentioned in the 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 and how 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 (Morsing & Schultz, 2006).

Meanwhile, the second stage facilitated the creative economy actors to consult and register their IPRs. Finally, 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 (Morsing & Schultz, 2006).

For the program to be successful, *Bekraf* collaborates with the university (academic), local and central government (Government), creative community group (community), and IPR consultant. In addition, 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 responsible for building relations with local Government, central Government, IPR consultants, and actors from the community. *Bekraf* and actors from the central government play a role in communicating the essence of IPR and the types of IPR that can be registered. The knowledge on IPR is crucial as many creative economic actors are still confused between Copyright, brand, industrial design, and patent.

The third phase is implementation. A message designed for creative economy actors to support the achievement of program objectives and the interests of each stakeholder. The program itself was carried in eight cities: Serang, Banyuwangi, Semarang, Mamuju, Sorong, Ambon, Ternate, Tanjung Pinang. To be held in 2019, the program yielded exciting findings. For example, the types of intellectual property rights in 8 cities were as shown in Figure 3.

Types of Intellectual Property Rights

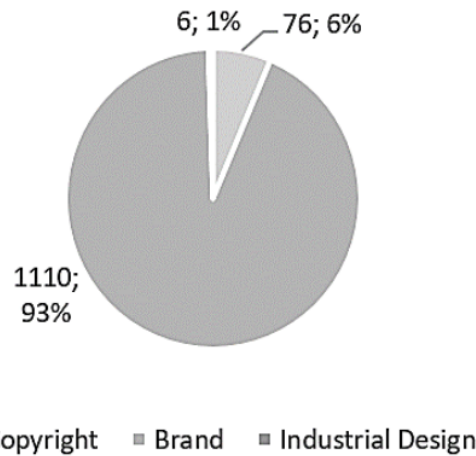


Figure 3. Type of registered IPR through the communication campaign in 8 cities

This figure had brought some findings. The low awareness of creative economic actors for protecting IPRs resulted in the products not getting legal protection. The long process and high fee when applying for IPRs registration cause creative economic actors to be quiet and not seek legal protection. This issue also came to the surface from some interviews conducted with the creative actors. Before the IPR campaign from Bekraf, creative actors received very little information regarding IPR and the importance of having their ideas and innovations protected.

Another finding was that 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 had already registered their brands. This situation caused creative economic actors to change the brands they had been using for a long time. Their objection is based on the fact that people already knew the brands they used.

The communication campaign also yielded creative economy potentials in 8 cities as described in Figure 4.

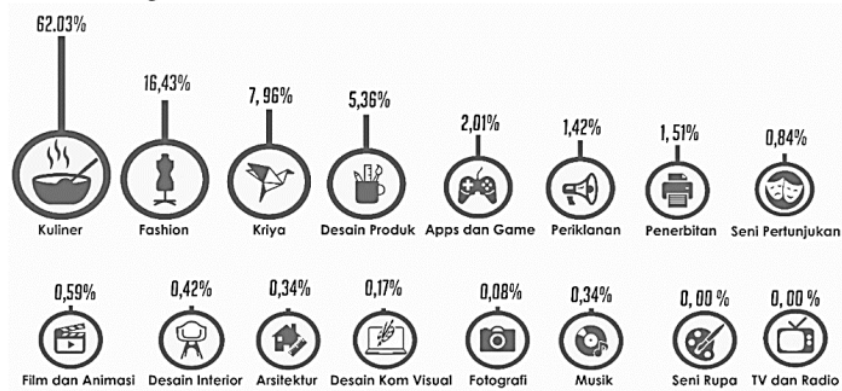


Figure 4. Classification of 16 Sub-Sectors of Creative Economy Board for 8 Cities

Figure 4 above shows the top five subsectors. They include culinary sectors that 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 developing creative industries in Indonesia. In addition, subsectors with high registration of intellectual property rights need further management in business development to grow bigger and better.

Meanwhile, subsectors with a 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 these two sub-sectors' development is still low in areas outside Java. Therefore, *Bekraf* needs to create programs that encourage these creative industries' development if the creative economy becomes the central pillar of creative cities in Indonesia.

Assessment is an integral part of the communication campaign because it will provide conclusions regarding its success and identify factors that influence the success or failure. 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 had 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 its stakeholders could make decisions to change plans or correct differences.
- 2) *In-progress monitoring*. The evaluation during the campaign was to determine the effectiveness of the program in achieving its objectives. In addition, 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. The achieved results were compared to objectives to determine change. The evaluation report was then submitted to the right decision-maker, along with suggestions for future planning.

According to the interview with the secretary of Indonesia Creative City Network (ICCN), Arif Budiman, the protection of ideas and innovation through the registration of IPR was one of the government programs that had to support the creative city to grow. Nevertheless, the government also needed to see the impact on the creative actors after the enrollment of the IPR. Consequently, there is a need to develop continuous communication among the government, academicians, and creative actors.

Conclusion

In general, the program effectively builds awareness of creative economy actors toward the importance of IPRs for their products. The challenge is how this campaign program can reach wider creative economy actors in Indonesia. Thus, there is a need to develop more comprehensive planning. The planning of the program can be more detailed and well planned. At the first stage of the communication campaign planning, *Bekraf* needs to consider creative economy actors that are not under industry and trade agency supervision. The amount is quite a lot. In addition, the planning needs to consider the continuation of the registered IPR. It takes about one year and a half to process trademark and industrial design registration. Thus, *Bekraf* must monitor the

registration process of IPR at the Directorate General of Intellectual Property.

Another issue that needs attention is how the registered IPR can improve creative economic actors' performance in the future. There must be cooperation involving Quadro helix actors so that the development of the creative economy can be measured and always under the government's guidance and supervision.

On 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 creative economy and creative city's meaning. Second, as the state body responsible for developing the creative economy in Indonesia, *Bekraf* needs to have a comprehensive and integrated roadmap, which means that the coordination among departments within *Bekraf* must be reasonable and reliable. Third, there must be a forum where ABCG stakeholders can discuss and share ideas for developing the creative economy and city in Indonesia. Third, *Bekraf* needs a long-term strategy that describes steps in developing a creative city where a communication campaign on IPR for creative economy actors is one of the programs. Thus, there is a need for a roadmap that describes the creative city development in Indonesia.

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