Analysis of the Development of Bandung as Creative City

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Abstract— The purpose of this study is to analyse the development of Bandung as creative city. Creative city is a city that is able to create an inspiring city atmosphere and support the improvement of regional economic development. The idea behind the concept is a creative response to the problems or urban crises faced by several cities in the face of economic globalization. It is meant to improve the urban environment and the development of creative activities of urban society. Creative cities based on local potentials as regional excellence and identity need to be encouraged to increase added value and competitiveness, and be able to become the centre of growth for the surrounding area. Based on this background, an understanding of how the concept of city branding is applied in Indonesia's creative city is interesting to look at. In this research, the analysis was focused on Bandung that was designated by UNESCO as a creative city in the field of design. This study used qualitative research method. This method systematically describes the facts or characteristics of a particular population or a particular field factually and accurately. Particularly, in-depth interview and focus group discussion were conducted to obtain detailed information from government, academics, and community groups.Findings of research indicate some challenges in the development of Bandung as creative city. First was to identify the economic potentials of the city. Second was the existence of creative class within community. Third was the existence of supporting environment for the creativity of community to grow. Of these three challenges, the government of the City of Bandung was slow in providing relevant infrastructures.

Index Terms— BCCF, creative city, creative community groups, creative economic potentials

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1 INTRODUCTION

A city is a mean for its residents to move, innovate and be creative. According to Evans and Shaw [1] and M. Miles [2] cities have significantly invested in their cultural and infrastructure and creative economies in the past two decades. Culture has been used as a means of urban regeneration. Meanwhile Florida [3] and Scott [4] note the economic development of a city.

Nonetheless, as noted by Comunian[5], the approach of investing in creative economies has developed a new type of competition between cities. The focus of economic and policy has been on what a city should have in order to be or to become 'creative'. Creativity is an important factor in urban economic development. According to Carta, to cultivate creative behaviour in the urban economy requires simultaneous support of all elements of government, economic actors, and society [6].

The idea of creative city was first articulated by Charles Landry in 1991 in his research entitled *The Creative City and Its Cultural Economy* [7]. This idea emerged as an alternative answer to the increasing complexity of the problems faced by cities in the world today, such as the problem of urbanization, congestion, socio-economic and others. This creative city was originally applied to cities in the United Kingdom from 1996 and then spread to developed countries in continental Europe and America in the early 2000s.

Hildebrand Frey mentions some criteria as to what good city should provide for human needs. They are cities that can provide access to services and facilities for the needs of the human physical environment; Cities where people can build communities so that a conducive social environment is created; Cities that can provide an opportunity for its community to develop their creative potential; As well as a well-designed city, so as to create an aesthetically pleasing environment [8].

Professor Lily Kong, however, in *the Inter-Asia Cultural Studies 2013: Beyond Cultural Industries Conference* reminded developing countries to carefully adopt the concept of creative city. Kong suggested the importance of being cautious in applying the adopted policies of Britain in Asia, especially when there are still many socio-economic problems and uneven development issues. The gradual adoption of creative economic policies often does not take into account-even exacerbating structural problems such as poverty, lack of (or limited) employment, ethnic segregation, etc., especially in fast-growing countries [9]. Kong's statement can be considered as warnings for cities in developing countries to carefully adopt the concept of creative city.

Since 2004 UNESCO has developed a Creative Cities Network program that aims to identify cities in the world that are rated as Creative City and build networks among them. The concept of creative city developed by UNESCO in Creative Cities Network program requires synergy between

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Government, Academician, Business Actor, and Society (Community) which is often referred to as *Quadro Helix*. The collaboration and sharing of ideas and knowledge between Government, Academician, Business Actor, and Society will create new ideas and more creative products that create more value for all [10].

Based on the above description, how has the concept of creative city been adopted in Indonesia? Hat elements of creative city that need to be noted? Using Bandung as the case study, this paper aims to examine the development of creative city in Indonesia.

2 LITERATURE REVIEW

Creative space as a medium for human creative activities can be connected within the context of urban space. This is because human creative activities can be in various types. They can be individual or communal activities. This corresponds to the human factor as well as its own activities. According to Landry and Bianchini, the city becomes a place for people to do their daily lives to meet their needs and develop their potential, aspirations, dreams and ideas. People come to the city to search for a better life. So, the city becomes a place where race and culture mix. Human interaction within the city can create new ideas, which can certainly trigger creativity [11]. Thus, it can be concluded that the city can be a physical space that facilitates creative activities as well as becomes a medium of the creativity of society.

The development of the concept of creative city cannot be separated from the way how government of some cities in the United Kingdom attempted to overcome problems within the cities. The increasing number of people in urban areas will bring up many problems. But at the same time large population is also a potential that must be utilized in the framework of urban development. A large population, accompanied by high social capital, has the potential to generate a population's creativity. As Landry notes, the idea of creative city is how the government can examine how people can think, plan and act creatively in the city. The idea of the concept of creative city is to fix urban environment and to create inspiring atmosphere for the city to develop [12].

To become a creative city, there are three elements that need to consider as parameters:

1. Maintenance and development of creative economy potentials.

According to John Howkins, creative economy represents the transition of idea and creative expression into a product which has commercial values as well as intellectual property. Design, architecture, fashion, advertising, printing and publishing, television and radio, culinary, art, film, video, animation, music, photography, software, interactive entertainment, toys, performance art, research and development can be considered as intellectual properties [13].

2. Maintenance of creative class (individual or group).

Human resource is important element in the development of creative city [14]. Creative class awakens criticism in city life. They play role in finding creative solution to overcome everyday problems they face in city life. Florida emphasizes the importance of building good relation with this creative class by providing them with conducive environment for creativity development [15]. Landry also states the importance of city environment that supports the creative activities of its community by providing what they need [16].

3. Plan and development of creative environment.

The improvement of element of urban environment as a medium for economic and social activities is a must. Landry states that to create inspirational city atmosphere requires support in the form of physical and psychic environment where society can do their creative activities optimally [17].

All these elements are important in developing creative city as it covers economic, social and environment elements.Meanwhile, Hildebrand Frey mentions some criteria on good city. A city can be categorised as good city if it enables to fulfil the need of its citizen by providing access to service and facility for the need of physical environment. It is a city where human can build community so that conducive social environment is formed; a city that enables its citizen develop their creative potentials; also, a city that is aesthetically well designed [18]. And, the concept of creative city can be seen as a way to create good city [19].

3 RESEARCH METHOD

In general terms, scientific research consists of an investigation that seeks (i) answers to a question; (ii) systematically uses a predefined set of procedures to answer the question; (iii) collects evidence; (iv)produces findings that were not determined in advance, (v) produces findings that are applicable beyond the immediate boundaries of the study [20].

This research can be categorised as qualitative research. Qualitativeresearch shares these characteristics. This type of research will be able to capture a wide range of qualitative information with thorough descriptions and full of nuances that are more valuable than just a statement of the amount or frequency in numerical terms.

Data collection methods used were as follows:

a. In-depth interview was conducted by asking the informant based on interview guide has been prepared. In particular, the interview was done toward head and staff of Bandung Tourism Agency as well as head of Bandung Creative City Forum (BCCF).

b. Library Study, researchers used a wide variety of data and theories collected through books, journals, newspapers, papers, seminars, online information, and other written materials as the basis of writing.

c. Participatory observation was used for collecting data on naturally occurring behaviours in their usual contexts. In particular this technique was used to identify the policies of Bandung government in supporting creative city.

d. Focus group discussion (FGD), a tool that is effective in eliciting data on the cultural norms of a group and in generating broad overviews of issues of concern to the cultural groups or subgroups represented. It is a way to identify the steps of developing Bandung as creative city.

FGD was done toward members of Bandung Creative City Forum.

4 RESULT AND DISCUSSION

4.1 When was the Concept of Creative City Introduced in Indonesia?

The concept of creative city began openly discussed in the arena of the 3rd Asia Europe Art Camp 2005 and Artepolis Conference 2006 held in Bandung. In almost the same time, Bandung Creative City Forum (BCCF) was formed in 2007, while Bali Creative Power and Solo Creative City Network (SCCN) was formed in 2008 [21]. In some cities, the implementation of the concept proves to be one of the allure of tourism as well as the economic driver. This is what triggers the creativity of community to support the formation of creative city that would attract tourists to visit.

The concept of creative city in Indonesia is considered relevant in relation to the issue of Government Act no. 32 of 2004 on Local Government, better known as Local Autonomy. This act has shown the other side of the management of a city in Indonesia. One form of the implementation of this act is how several heads (major or regent) of cities begin to offer the potentials of their respective cities as an effort to increase local revenue and is widely expected to improve the welfare of society.

The development of creative city in Indonesia is also considered in line with government attempt to strengthen creative industries. The Ministry of Trade of Indonesia states that creative industry is an industry derived from the utilization of creativity, skills and individual talents to create welfare and employment by generating and exploiting the creativity of individual and community groups [22].

The trend of creative city in Indonesia began in 2007 when Indonesia included the city of Bandung as one of the creative cities in East Asia through the Creative Cities International Meeting forum in Yokohama. Then in 2011, based on a survey conducted by Channel News Asia from Singapore, the city of Bandung was acknowledged as one of the Creative Cities in Asia. Next in 2013, the city of Bandung was registered to UNESCO as a creative city [23]. Finally, the city of Bandung was designated to be a creative city in the field of design by UNESCO in November 2015. UNESCO as one of the United Nation agencies has a Creative City Network program. This program connects creative cities around the world with the aim of working together towards the mission of cultural diversity and sustainable development.

Why Bandung? What criteria that Bandung has to become creative city?

4.2 Bandung: The Development of Creative City

In the context of applying creative city ideas in Indonesia, the city of Bandung, West Java is considered as the pioneer of creative city in Indonesia. In 2007, the city of Bandung was crowned as one of the creative cities in East Asia at the Creative Cities International Meeting in Yokohama. Additionally, the British Council made Bandung as a creative city pilot project in Asia. In 2013, the Ministry of Tourism and Creative Economy of the Republic of Indonesia registered Bandung as one of three creative cities in Indonesia to UNESCO along with Yogyakarta and Surakarta [24].

Bandung has an area of 16,729.65 hectares with a population of 2,394,873 inhabitants in 2011 [25]. In the colonial era, Bandung was known as "Paris of Java" and was planned to become the capital of the Dutch East Indies. Bandung is located in the highlands, so the air is cooler compared to other big cities in Indonesia. The potential of Bandung is the human resources, especially the young generation which reaches up to 55.71% of the total population of Bandung [26]. Bandung is also supported by the natural beauty and cool climate and the strategic position of the city. The presence of renowned campuses such as Bandung Institute of Technology (*InstitutTeknologi Bandung* & *ITB*), Padjadjaran University, Higher School of Indonesian Art (*Sekolah Tinggi Seni Indonesia* or *STSI*) and others contributes the creativity growth in Bandung.

The process of Bandung to become a creative city is not based on the grand design or planned from the beginning by the Government, as in the case of Toronto, Melbourne and Glasgow which had been planned first. This is because the development of creative economy in Bandung was as the impact of the monetary crisis in 1998 which had driven the active role of community to survive independently.

The initiative to develop Kota Bandung as Creative City came from three people namely Gustaff H. Iskandar (Common Room), FikiSatari (*KICK*) and RidwanKamil (Urbane), while the initial idea is more due to external influences after RidwanKamil won the Youth Creative Entrepreneur program from British Council and the opportunity to conduct a comparative study to see the application of creative cities and creative economic developments in the UK. The main strength of Bandung City towards Creative City is the social dimension.

[1] Creative Economic Potential

Bandung is one of the creative cities in Indonesia. Many creative community groups exist in the city of Bandung. That is why this city is selected as a pilot project of creative city of Asia Pacific. The success of developing the image of Bandung as a creative city is very dependent on existing human resources. Bandung is quite similar to Singapore where the country has no natural as well as energy resources. What Bandung has is human resources. The creative energy of Bandung society has increased the economy of the city. Economy activities based on innovation and creativity in Bandung has high contribution to the economic development of the city. Thus, the kind of business that grows in Bandung is business in creative economy such as fashion, music, culinary, and design.

Creative economy based on lifestyle has the most potential to grow. In Bandung, Factory Outlets (FO) has yielded billions of rupiah per month. Distribution Store (Distro) Industries increase fast with unique youth clothing design. According to Fiki Shakira from *Kreatif Independent Clothing Community* (KICK), the number of distro entrepreneurs in Bandung has reached 300. About 90% of the distro entrepreneurs has registered and patented their brands. However, only 30 % that can be categorized as established [27].

Art galleries grow fast in Bandung such as *Barli, Sumarja, Jehan, Padi, NyomanNuarta* Art Space and *SelasarSunaryo* galleries. These galleries regularly present traditional, contemporary, local, national as well as arts and performances. In music, Bandung has been known as the city of birth of many famous musicians and music groups that have won many national prizes namely *Peterpan, Seurieus, Mocca, Laluna, PAS, Rif, Elfa,* and *Krakatau* [28].

There is also a digital valley in Bandung where start-upsweregathered and trained by Telkom to be ready to become entrepreneurs. Bandung city government also created*Bandung Teknopolis*, a place for its community who needed space for work or office. It has also prepared a creative hub that can be used for product exhibition. This is part of seeking to motivate young people to enter entrepreneurship at a young age with the help of infrastructure by the government. So, the position of Bandung here is as a pioneer of creative city by putting forward the creative economy sector in the field of fashion, culinary, design and so on. And become a medium for the younger generation of Bandung to be more creative again.

[2] Creative Class Potential

The growing number of creative community groups in Bandung for the past 15 years has been amazing. These groups have never stop introducing variety of creative ideas that become life style among community as well as society at large. Bandung as a cosmopolitan city also has some basic factors to be developed into an international creative city. Apart from the existence of some reputable higher educational institutions, the open and tolerant character of its society has made it possible to adapt to change and to create innovation.

The success of developing the image of Bandung as a creative city depends on the existing human resources of the creative community. At first, creative community in Bandung tended to work individually. In order to arise the movement of togetherness, creative figures consistedof RidwanKamil from the architectural community, Gustaf of music community and FikiSatari from the fashion community, took the initiative to form a creative cross-sector forum called "Bandung Creative City Forum" as a place to create and collaborate between community groups. BCCF is made up of creative community groups from 14 (fourteen) creative heterogeneous sectors such as: architecture, fashion, design, music and others. BCCF builds collaboration through a dynamic network among the creative community to produce potentially greater power in developing the city of Bandung as a creative city.According to the BCCF Coordinator, BCCF consists of 45 community members and individuals. Contains people who have common interests, those are to create Bandung as a creative place and to assure that Bandung is brought forward. It is not an organization that sets itself up but a collection of organizations. There are artists, IT programmers and others. Each has its own event, thus through BCCF they can hold event together. Through this forum, all members share and discuss strategies to achieve the goal to create Bandung as the creative city. All members also hope that this forum would become the medium between government and them to discuss the development of the City of Bandung.

According to Charles Landry, network and creativity are essentially mutual profitable, because the greater the number of vertices in a system the greater the capacity to innovate [29]. BCCF phenomenon as a collaborative force which is a network of creative economic actors in Bandung still unexplored. Until now there has been no research on how the individual creative process becomes a collaborative force through networking [30]. The evolution of the fragmented individual forces then becomes a collaborative force with networking, will certainly provide implications which is great in the development of Bandung Creative City. The role of BCCF through its collaborative action is considered capable of influencing the creative community, society and Government.

Collaborative forces arise if, (1) the integration of thoughts through communicative and interactive processes in problem solving and planning, (2) there is equal commitment from all parties, non-hierarchical partnerships and all parties have equal roles, and (3) shared resources [31].

Communicative and interactive process is regularly conducted by BCCF every Wednesday night, *ngariung* meeting filled with sharing events between communities, socialize ideas, debate things and others. Fusion of thoughts also occurs in this forum. Members and administrators involved have the same commitment to fix and to build the city of Bandung. At first, the organizational structure of BCCF was not initially hierarchical. However, to increase the existence of the organization, BCCF was legally registered to Ministry of Law Neforcement and Human Rights. A hierarchical structure was later formed. Nevertheless, all members of BCCF have the same position in voicing their ideas and respecting each other. The varying skills and experience of each member helps to create strong collaborations. Each member of the BCCF has their respective rolesin building the widest network as a collective effort that is ready to collaborate as well as compete globally. The participation of members by giving time, energy, thought and even material leads to the sharing of good resources. The chairman and board of BCCF who has a lot of experience and knowledge, share the knowledge to other members. In addition, material contributions, personnel and thoughts for the sustainability of BCCF activities also took place. In every activity, BCCF uses creativity-based education approaches, planning and improving urban infrastructure as a means of supporting the development of creative economy and creating creative entrepreneurs both individuals and communities[32].

In short, BCCF was born to accommodate all creative energy amidst the potency of fragmented creativity power. Concern for the city of Bandung with various problems that need to be solved together through the expression of creativity in a collaborative way will certainly provide a positive value. Creative communities need to extend their communications with other creative communities as well as with the wider society to achieve a bigger goal. With the existence of the forum, the process of communication and exchange of information to be facilitated. The various creative sectors are related to each other so that the network will support their creative activities.

[3] Creative Environment Potential

The declaration of Bandung as creative city at the early phase, unfortunately, did not really get serious attention from the government. The past ten years, the development process of Bandung as creative city had been coming from creative community groups in Bandung. The Bandung City Government up to the year 2009 did not have a strong vision in developing the quality of city structure that accommodate creative activities of its creative community. The city needed a conducive development vision to create inspirational atmosphere that would enhance the creativity of its citizen [33]. It can be said that the idea to form Bandung as the creative city at first came from concerned community groups instead of government.There was no similar vision between creative community groups and government on the concept of turning Bandung into a creative city, despite the fact that this will increase economic revenue of its citizen.

In the strategy developed by BCCF, there is a program that relates to the development of physical environment that focuses on the planning and design of the city. This program is run through the development of creative clusters, public space, local improvements, and the built of attractive and inspirational architectures. BCCF goal to turn Bandung into an international creative city requires support in the form of city infrastructures, facilities as well as public spaces.

Before the concept of creative city introduced, the development in Bandung was dominated by capital owners. Consequently, buildings like malls, factory outlets, restaurants and parking lots were massively built. The development of these buildings was not matched by the development of city infrastructures that could support and enhance the development of creativity of its society. The economic activity of Bandung City mostly came from trade, hotel and restaurant sector whose contribution reach 36,4% of its locally generated revenue in 2010[33].

Physical infrastructure is a condition if Bandung is to become a creative city. The provision of physical infrastructure that supports and enhances the intellectuality of Bandung community is a long-term investment. This community needs infrastructure like galleries to exhibit their art works; concert hall to perform their musical potentials; public space to gather, share and find ideas/inspirations; libraries as the place to find information and knowledge; also, educational and research centres as the place to study and develop new knowledge.

The government started to realize the need for supporting infrastructure after the city of Bandung was awarded as a pilot project of Creative City in Asia Pacific at an international event organized by the British Council in 2008. It was RidwanKamil who proposed Bandung to be a candidate in the event. Growing creative potentials in the City ofBandung was a good reason to choose Bandung as a creative city pilot project in Asia Pacific. One of the prominent was the fashion sector. It is a fairly developed flavour in the city of Bandung.

It was in the five-year development plan of the City of Bandung 2008-2013 that the policy on Bandung as a creative city was stated. In particular, it was stated in the second mission, first goal, and ninth target.

It can be concluded that the government of the City of Bandung seemed a bit slow in responding to the need for infrastructure that supported the creativity of its community. Thus, when Bandung was finally registered to United Nation to become a creative city, the proposed concept was creative in term of man power of the city, instead of the city infrastructure that support the creativity of its community. Nonetheless, the insertion of programs that related to creative city in the five-year development plan showed that Bandung City Government started to realize the economic potentials that aroused from the creative economic activities of its citizens.

5 CONCLUSION

The concept of a creative city was born as a response to the problems or city crises faced by several cities in the face of economic globalization. The ideology of the creative city is to improve the city environment and promote inspiring atmospheric development for the creative activities of urban society.

In the creative city concept, there are three important aspects to note. They include creative economic growth, creative class maintenance and the provision of a conducive environment for creativity development.

To be a creative city, the development of city space is needed as a catalyst for individual or creative groups. The development of city space is also a step to attract community participation by providing a conducive place for creative activities.

The process of the City of Bandung to become a creative city was not based on city planning designed by the government. It cannot be equated with the city of London. However, the city showed its quality as a city that had creative human resources. Creative community groups in the city of Bandung also attempted to create Bandung as a creative city by formulating a strategy that principally developed the economic, social and physical aspects of the city.

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