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Designing Creative Cities/Districts Within The Framework Of New Urban Agenda

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ABSTRACT

As an emerging industry, the creative industry is increasingly showing its urgency and relevance. Even in various cities/regencies in Indonesia, this industry is able to be a new engine of growth in line with the new urban agenda. Using the method of literature study, observation and documentation, this paper focuses on describing how to build a creative industry ecosystem through the formation of Creative Cities / Regencies and the challenges faced.

11

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2

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1. Introduction

1 As a new locomotive in the Indonesian economy, the creative industry with its sixteen sub-sectors, is in emerging industry, especially five sub-sectors that contribute greatly to the national economy, including culinary (32.51 %), fashion (28.29 %), crafts (14.44 %), publishing and printing (8.3 %), and design (3.97 %). If accumulated, of the five sub-sectors, the amount of contribution reaches 87.51% of the total average added value generated by the creative economy in its contribution to the national GDP. While the rest (11.49 %) was contributed from 11 other sub-sectors, including film, crafts, music, performing arts, and other sub-sub-sectors. A fairly progressive achievement, when compared to other industries. Bekraf RI (2019).

The presence of the COVID-19 pandemic, since the beginning of 2020, has resulted in the contribution of the development of the creative industry, shifting slightly. Based on the impact mitigation plan of the Pandemic, issued by the Ministry of Tourism and Creative Economy of the Republic of Indonesia (2020), it shows that in 2021 the development of the creative industry focuses on normalization efforts with various strategies both at the macro, meso and micro levels. Thus, the contribution of the creative industry is expected to increase again, continuing the trend before the Covid-19 pandemic.

The creative industry, is a different industry, with industry in general. An industry that intensifies information and creativity by relying on ideas and knowledge from human resources as the main production factors in its business activities. Thus, different strategies are needed to realize this industry as an engine of growth in an effort to prosper society, through increasing competitiveness based on improving the quality of human resources with the ability to develop and utilize science and technology (especially information technology). While still paying attention to the resources and potential that exist in an area, without leaving the dimensions of sustainability and inclusiveness of urban development/creative districts, which are in line with the new urban agenda.

Departing from the above conditions, an acceleration strategy that is simultaneous, transitive and coordinated at all levels is needed, (both macro, meso and micro levels). At the macro level, it can be represented from the presence of the role of the central government through a creative economy agency that is integrated with the ministry of tourism and creative economy, the parekraf office/tribe in the

provincial/regency/city government. The presence of various associations of industry players at the meso level. And the creative industry players themselves are at the micro level. Nee (2013). This paper focuses on how to design a strategy for the creation of a creative industry ecosystem through the creation of a Creative City / District as well as the challenges faced when realizing a creative City / District in general, by relating the issue of sustainability development goals and new urban agenda.

The creation of a creative city / district is essentially a concrete form in an effort to construct a creative business ecosystem, so that a benchmark is obtained on effective and efficient ways to build a creative economy, through collaboration with various parties so that a conducive business ecosystem is created. In addition, it also serves as a motivation and benchmarking process for other cities in developing a business ecosystem that is conducive to the development of creative economy with various breakthroughs from stake holders involved.

Because creative individuals who are able to create added value based on ideas, which are born from creativity and based on the use of science, cultural heritage, and technology which are the main pillars of the creative industry, will be born when the creative industry ecosystem is built systematically, acceleratively and gigantically through the creative City / Regency program. The results of studies in various countries show that the creation of creative cities in order to build a conducive creative economy ecology has a positive effect on the development of the creative economy itself, which will ultimately improve the welfare of its people. Richard (2002).

Apart from being an effective means to strengthen the ecosystem of the creative industry, the creation of creative cities/districts is also in line with various global strategic agendas including the new urban agenda which requires us to present cities that reflect cities for all, equal rights and opportunities, sustainable cities and human settlements, leave no one behind, sustainable and inclusive urban economies, environmental sustainability and are also in line with the agenda of sustainable development goals /SDGs which we already know. A tangible manifestation of the importance of creative cities/districts is the birth of several creative city rankings that have become competitions for cities in the world, including unesco version of creative cities, Silicon Valley Ceative Community index, Florida Creative City Indek, Inodnesia Creative City Network /ICCN, and several other creative city/ regency ranking agencies.

The success stories of several cities/regencies in Indonesia that have succeeded in developing creative cities/districts, and have even entered the Unesco version of creative cities, including Pekalongan City as a city of crafts/crafts and culture (2014). Bandung city as a design city (2015) and Ambon City, as a music city (2019). On a national scale, efforts to strengthen the creative industry ecosystem through the creation of creative cities/districts are the establishment of a network of Indonesian creative cities/districts through the ICCN/Indonesia Creative Cities Network. An effective organizational node to collaborate among actors involved in realizing the 10 principles of a creative City/District.

The ten principles of the Creative city/district, including: (i). A compassionate city; (ii). Inclusive and open cities; (iii). Cities that protect human rights; (iv). A city that glorifies the creativity of its people; (v). Cities that grow with sustainable environments; (vi). A city that nurtures historical wisdom while building a spirit of renewal to create a better future for all its people.; (vii). Cities that are managed in a transparent, fair and honest manner, promote the values of mutual cooperation and collaboration, and open access and participation of the community to be involved in developing their cities; (viii). A city that meets the basic needs of the people, and strives to improve the welfare, happiness and quality of life of its people; (ix). Cities that utilize renewable energy by constantly striving to meet energy needs wisely and sustainably; (x). Cities that are able to provide decent public facilities for the community, including facilities that are friendly to vulnerable and special needs communities. ICCN, (2021).

In order for the creative economy ecosystem to be well built, through the creation of creative cities, there are several things that can be used as alternative references in making efforts to improve the quality of creative city creation that has an impact on building a creative economy ecosystem through the creation of creative cities/districts. The framework developed in this short paper is a conceptual framework from Nee (2003) through the new institutionalisms economics and sociology / NIES, which has been widely adopted by several parties in developing creative cities / districts. Broadly speaking,

Nee (2003), combines state regulation (Macro), organization / industry (Meso) and actors / Individuals (Micro). Where at each of these levels, there are norms that contain normative, regulative and cultural-cognitive aspects. A very realistic prerequisite, when faced with very diverse socio-cultural conditions in Indonesia. So that with the variety of cultures, it will produce many creative industry products.

Departing from the concept conveyed by Nee, above, at a more operational level, within the framework of improving the quality and quantity of creative City / Regency creation, various strategies can be developed at each level. At the macro level, among them (i). The availability of regulations produced by the government (whether central or regional) that serve as a shaper of competitiveness at the macro level ; (ii). Facilitating the creation of collaborative governance, in the form of not only triplehelix (intellectual, business and government), but also pentahelix (government, media, intellectual, community and industry / business) (iii). Quality education that produces creative individuals, so that the activities of citizens are increasingly lively. Such as cultural festivals, food, bazaars, concerts etc ; (iv). Facilitating the creation of a "city" in order to build an image that wants to be positioned through thematic events on a national or international scale so as to strengthen the quality of local identity through regional specialties, regional crafts, etc.; (v). Expand and strengthen incubation programs through various activities, including facilitating active involvement in various exhibitions at various levels, facilitating training related to event management so that various events held can run efficiently and effectively (in terms of time, budget, quality and promotion etc.), strengthening the quality of cultural institutions; (vi). The establishment of internet infrastructure (speed and equity) ; (vii). Facilitation in the field of financing, through financial gatherings; (viii). Development of physical infrastructure (public space, parks, pedestrian / citizen interaction space) and various other roles and (ix). Increase collaboration and network of creative cities, thus getting benchmarks from other creative cities.

At the meso level, it is more oriented towards collective action, monitoring and enforcement in order to ensure the achievement of competitiveness of creative industry players, by facilitating a culture of collaboration between actors and across fields so that a forward and backward linkage will be created, so that projects between communities / cultures / industrial subsectors will increase. Whereas At the micro level, it can be traveled in at least two ways, (i). Increasing individual creativity through various programs / activities that can facilitate individual creative economy actors to carry out renewal abilities; (ii). Increased managerial creativity (from self employee to start-up entrepreneurs), both within the framework of market-based view (Porter, 1985) and resource based view (Barney, 1991), so that creative industry players have the ability to formulate and implement and evaluate strategies well by emphasizing the function and role of decoupling / harmony and compliance / consensus. So there is an embeddedness between the three levels above. (Fitriani, 2015).

In addition to the offer from Nee above, ICCN (2020) developed a formula for creating a creative city with the terminology *catha ekadaksa*, which can be used as a guide in developing creative cities/districts. Among them (i). Cross-Creative Economy Forum; (ii). Local Government Creative Economy Committee; (iii). City/district Creative Ecosystem; (iv). City Development Navigation; (v). Creative Cities Index; (vi). Communication Strategy & Narrative; (vii). Creative City Branding Management; (viii). Creative Festivals; (ix). Creative Musrenbang; (x). Urban Village Creative Entrepreneur; (xi). Command Centre.

2. Method

To deepen the focus of research related to the creative industry ecosystem, researchers will use literature study methods in an effort to study qualitative and quantitative data. Literature studies are a comprehensive overview of the research that has been carried out on a specific topic to show what is already known about the topic and what is not yet known, to seek rationality from the conclusions or findings of research that has already been carried out or for further research ideas (Denney & Tewksbury, 2013).

In addition, this study used observation methods to observe how *kesipan kota kreatif*. Arikunto (2006: 124) clarifies the definition of the observation method which is the process of collecting data or information that must be carried out by making observation efforts directly to the object to be

investigated. Furthermore, to strengthen the findings from the previous method, the study used the documentation method as validation of observation data that had been carried out first. According to Nawawi and Martini (1992: 74), observasi needs to be carried out by a process of systematic observation and recording of the elements that appear in a symptom or gejala-symptom in the object of research, especially related to the elements of the preparation of creative cities.

3. Results And Discussion

Various challenges that are still obstacles in an effort to create an ecosystem for the formation of creative cities / districts, including in the field of education, which include the absence of a link and match between the world of education and industrial needs, a curriculum that has not been oriented towards the creation of creative individuals, the quality of educators, facilities and infrastructure, mainstreaming creativity in education, teaching methods, and various problems in other fields of education. Which in the end results in the ineffective processing of the wealth of natural and cultural resources.

Meanwhile, in the field of the creative industry itself, there are several problems including the quality and quantity of creative entrepreneurs, the lack of collaboration, networking and cooperation at the local, national and even international levels. And not yet optimal policy alignment towards the creative industry. In addition, another obstacle that is no less important is related to financing. Various obstacles that arise include that many creative industry players have not been bankable with various requirements proposed by banks, the assets owned are intangible, so that collateral cannot be used, business risks that cannot be measured or estimated properly. And various other obstacles. So that most of the creative industry players, still use their own capital.

4. Conclusion

1 As a new locomotive in the national economy, developing the creative industry through the creation of creative cities/districts is one of the strategies that has proven effective to make this industry a new engine of growth in an effort to prosper the community through increasing GRDP, employment, and utilization of local potential resources, within the framework of the new urban agenda. The creation of creative cities/districts, accompanied by strategies at the macro, meso and micro levels is an effective effort to realize the ecosystem of the creative economy, but to realize the Creative City/District is still faced with various obstacles. Good will and political will by putting forward the principle of no one left behind, is the way to be taken. What happened in Ambon City, Pekalongan, Bandung in building a creative city/district is a few successful examples of their efforts to improve the welfare of the community through the formation of a Creative City/Regency.

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