

Mapping Surabaya Creative Industry's Movement

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ABSTRACT

Surabaya claim to be the capital of East Indonesia, is now stretching the industrial economy and trade developed rapidly. So it is with the creative industry, a sector that is predicted able to support the economy of Indonesia since announce by President 6th Indonesia. But 150 years ago the city of Surabaya is a city-based sugar industry, steel, machinery, ships, automotive and others. Until the third decade after Indonesia became independent state in Surabaya stagnant industry. In the mid 1970s the establishment of Surabaya Industrial Estate Rungkut (SEER) marks the beginning of the era industrialisation.

Within the last 10 years, Surabaya showed symptoms of growth in the sectors of the creative economy that leads to economic independence. Led by young people aged 15-45 years, the creative sectors can generate optimism that the people of Surabaya, with all its potential to strengthen the knowledge-based sector and this creativity.

In order to realize gradual independence and the actualization of the perpetrators of the creative economy need to design a road map (roadmap) in the short term, medium term and long term to accommodate the development and produce a competitive climate both at the level of the city of Surabaya, East Java regional and national. Ease of current technologies open up opportunities to access creative economic actors and speak in the global competition.

Development Plan of Creative Economy for of Surabaya is structured for short-term 2014-2015 is an early view to providing recommendations for the creation of a comprehensive road map and is expected to run all stakeholders from the perpetrators creative economy, academia and government as a facilitator and regulator. Furthermore, it can be developed into an action plan for each element of Surabaya. Then proceed with the Creative Economy Development Plan Surabaya medium term 2015-2019. The five-year medium-term Plan of the creative economy Surabaya This is the translation of creative economic development master plan that includes an action plan stakeholders to develop the creative economy 2015-2019.

Keyword: Creative Economy, Mapping, Program Recommendation, Surabaya

1. Introduction

1.1. Era of the Creative Economy in Surabaya:

Surabaya city 150 years ago is a city-based sugar industry, which later developed into a base of heavy industry such as steel, machinery, ships, automotive and others. Until the third decade after Indonesia independent, Surabaya still in stagnant industry. In the mid 1970s the establishment of Surabaya Industrial Estate Rungkut (SIER) marked the start of a new era in the city of Surabaya industrialisation. Stand up and development of the SIER as well as with

the increasing decline of the role of industrial center Ngagel which has stood since 1915 because it does not correspond with the development of the city.

After the monetary crisis that hit Indonesia in 1997-1998 became one important marker for the city of Surabaya were based services and trade. Once our economy is centered on the conglomerate, after the monetary crisis marked the birth of a new generation in the economy, namely the SME sector which turned out to be one of the main support and essential in supporting the country economies. The outbreak of the SME sector is increasingly gaining a place and its role as the movement of creative industries and creative economy began to spread throughout the world in the last decade. Nowadays every city even in every village has immediate opportunities in direct contact with the outside world without having to go through the role of the state.

Surabaya's economic profile has shifted and significant growth after the financial crisis of 1997, one of which is called the creative economy sector. However it is the lack of statistical data that can describe the profile of the creative economy is making this sector to be 'important presence but not legible' so that when the government wants to have the right policies to this sector in a comprehensive and sustainable it is necessary to begin a program that deals with profiling The creative economy sector first.

Global changes in terms of management requires each local authority area to divert the orientation of the local orientation to become a global-cosmopolitan. This brings further competition for every region, not only to the surrounding areas, but also in other regions on a global scale. Introduction of Law No. 32/2004 on Regional Government and Law No. 25/2004 on National Development Planning System provides a sign of the shifting pattern of the previous government management centralized to decentralized and demanding more participatory management. The condition can be seen as an opportunity for each region to develop themselves to their potential.

These conditions prompted the government needs to change the paradigm to one that observant and always accommodating in reading and taking advantage of opportunities for prosperity and improved quality of life in society (Kartajaya, 2005). It needs to be supported by the urge to compete in providing the best possible public services (entrepreneurial-competitive government). Other changes are the need for more customer oriented and stakeholders in the development scenario of investment in the region (customer-driven government).

1.2. Creative Economy Overview

Edna dos Santos (2010) describes the development of the definition of the Creative Economy since expressed by the Working Group on Creative Industries UK Government (1997) adapted the Ministry of Trade as: "The industry derived from the use of creativity, skill and talent of individuals to create wealth and jobs through the creation and the use of creativity and inventiveness of the people "evolved into a creative city as a tool for urban innovation, where the creative sector is positioned as the sector that brings vitality of the city (Landry, 2000); entered into the era of the creative economy in which people earn income from the idea (J. Howkins, 2001). Dos Santos (2010) and then went on these ideas to define the Creative Economy as: a set of knowledge-based economic activities with cultural values and connectedness that intersect with other economic sectors. In the creative economic activity is driven by the creative industries, namely: the goods and services that have creative content, economic value and marketing purposes.

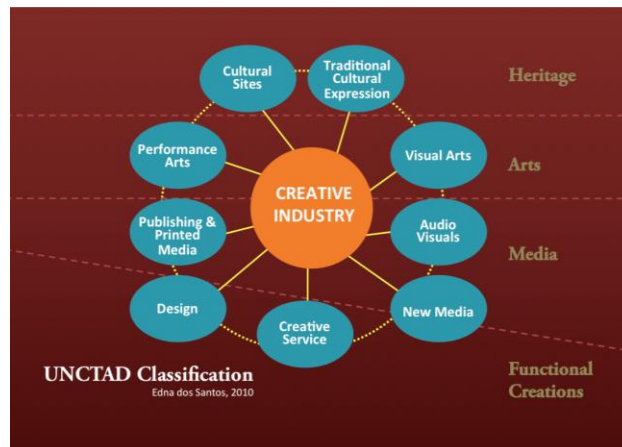


Figure.1 UNCTAD Classification

In contrast to the Working Group on Creative Industries UK Government that charted the creative economy sector into 14 sub-sectors include: Advertising, Film and Video, Architecture, Music, Art Market and Antiques, Performing Arts, Computer and video games, Publishing, Craft, Devices software, Design, Television and radio, fashion design, currently some countries like Italy developed the concept of the different sub-sectors. In practice, subsector above are considered less accommodating in some ways, namely (1) Less can strengthen aspects of the uniqueness of the culture symbolic, (2) is so extensive that less can be united with one another, (3) raises exclusivity on some sectors, (4) definition is national in the country concerned, not all can be adapted.

David Throsby (2007) introduced a classification model 'Concentric Circles' where the core sectors of the creative economy is an original idea of a creative product

1.3 Surabaya Creative Economy Profile

Creative economy that stands in Surabaya (Indrojarwo et al, 2009) is a sub-sector (1) Design (32%), (2) Fashion and Crafts (15%) and (3) Publishing and Printing (12%). The perpetrators of the creative economy quite intensively interact with fellow community and meet with other communities, only needs to be pursued more comprehensive description of the type, magnitude, extent and distribution of creative business networks in which they live. Most profile creative economy based on personnel and capital involved in the category of SMEs but not all SMEs belonging to the creative economy.

2. METHODOLOGIES

Preparation of Surabaya Creative Economy Roadmap

Surabaya through City Development Planning Board (*Bappeko*) initiated a development program of creative economic development in the city of Surabaya more thorough, gradual and sustainable. Aim was placed on the Creative Economy Development Team Surabaya in cooperation with various stakeholders such as the creative economy: the entrepreneurs, SMEs, academia, practitioners, communities and municipalities. This program has been initiated by the *Bappeko* which was followed by the Focus Group Discussion (FGD).

Thus, the Creative Economy Development Team Surabaya formulate the purpose of this report is as follows:

- Mapping the potential of the creative economy and core strength Surabaya
- Describe the challenges to be faced
- Identify opportunities to strengthen and develop the core strength of the creative economy Surabaya
- Program recommendation
- Development of supporting infrastructure recommendation

To fulfill those aim, the author use several methods to develop the Roadmap

- Literature study
- Qualitative methods using observation to compare the literature study and data with the real condition
- Qualitative methods using Focus Group Discussion to gather ideation from Surabaya Creative Economy Stakeholder

3. RESULT

3.1. Strategy Platform

Although there are no data that can be referenced quantitatively, the preparation of a road map seeks to base the creative economy is better for the city of Surabaya. Several aspects need to be considered as a framework for understanding it is an aspect of **Insan** (creative person), aspects of **Wirausaha** (Creativepreneur, diversity sub creative sector growing), aspects of the **Wahana** (space, the infrastructure that supports the creative activities that impact the economy) as well as aspects of **Sambung** (network, activity carried out both individually and collaboratively between creative economic actors). These aspects will be the glasses in an attempt to understand the economic landscape of creative Surabaya

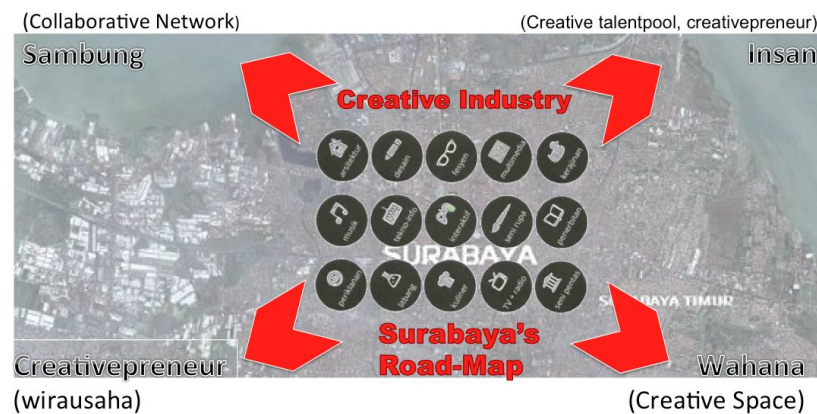


Figure.2 Platform of applied strategy

A. INSAN

Insan drive Surabaya creative economy can be viewed from a variety of backgrounds. Industry consists of creative workers in the field of arts and crafts, product design, interior design, visual communication design, animated film producer, producer of software, media workers television, radio and print media. Author try to divide into 2 source: Vocational and higher education that supports the availability of human resources in these sectors have a wide range of competencies.

1. SMK (Sekolah Menengah Kejuruan), Vocational School

At the secondary school level vocational contained 11 SMK public school and more than a hundred private school in Surabaya, and all have departments in accordance with the 15 subsectors of Creative Industries, among others majors animation, broadcast, graphic design, multimedia, software engineering, engineering construction, dressmaking, cookery, ICT and craft.

Availability of agency data supporting creative people (creative pool) at the level of vocational education over vocational concluded that:

- From 11 vocational public school, all of them have majors related to the creative economy
- Equitable has become a trend since 2009 when the President declared in the creative industries in Indonesia
- Uptake of the vocational graduates to fill many small and medium industries in Surabaya and surrounding areas, while some also went to college concerned. The distribution details require further research

- Concentrations of the main department / specialization is a multimedia, design (visual communication design, interior design, product design)
- Concentration of specialization are many sub-sectors contributed to the multimedia, design

2. Insan: Universities

In higher education, college education providers based on creativity, among others, State University of Surabaya, 10th November Institute of Technology, Petra Christian University, University of Surabaya, Veterans National Development University, the University of Ciputra. The universities have departments of Visual Communication Design, Interior Design, Industrial Design, Fine Arts and Crafts. Sector projects, performing and culinary arts are supported by the development of the sectors that support tourism and travel. It can be said that the creative human factor in Surabaya has (1) Creative Participation: many (but sporadic militant) spread has not formed a big movement; (2) Creative Workers: empirically large yet been mapped yet comprehensive manner; (3) Institution: vocational schools and colleges with the majors in the subsector creative economy; (4) Creative Communities: moving sporadically, the expression of a community of special interest, activity aimed at non-profit and social.

3. Insan: Community

Surabaya has so many creative community developed by individuals, social institutions and business-based. These communities do not often make the collaboration if related activities in their communities. Initiator of even this diverse communities ranging from businesses, practitioners, academics and even community activists often is a freelance investigator who works with social motives. Although there has been no comprehensive enough data about the presence of the creative community in Surabaya, some of which can be identified based on data collected between the players in the creative community. While no such data began to be collected through a community ayorek, an initiative to build knowledge about the city of Surabaya-based creative activities.

4. Insan: Government

Besides the parties above, there are also government agencies related either directly or indirectly help strengthen the creative people of Surabaya through facilitation programs and policies that support.

B. Wirausaha (Creativepreneur)

When national creative entrepreneurial sector that provides the highest contribution to the national economy is the sector of fashion, craft and advertising, creative entrepreneurial sector in Surabaya, the data can not be presented in a precise figure. The entire sub-sector grew in the city of Surabaya, but there is no adequate record keeping to be analyzed more comprehensively. Research last recorded on this subject held in 2009 by Indrojarwo, et al. One of the things that surfaced position of Surabaya as a brand in the public perception is not in the same quadrant with Jakarta and Bandung, but are in the same quadrant with Solo, Yogyakarta and Bali. This perception is measured based branding Surabaya today "Sparkling Surabaya". Creative sectors in the field of media such as television, radio, film, photography, printing and publishing companies are still controlled by Jakarta and have not been able to emulate the effect of exposure nationally. Opportunities to compete there in the same quadrant with the city of Bandung by lifting the benefits of research and development.

In the media sector, Surabaya has several television stations operating regionally East Java, among other television media JTV, SBO, TV9. Network media news publishing among others Jawa Pos News Network, Surya, Radar Surabaya but have not been able to rival the dominance of national media networks.

C. Wahana (Creative Space)

Surabaya city has many rides as physical infrastructure with high potential. Parks Bungkul for example, since the park has been named as one of the best cities in the world, can give an incentive when associated with a variety of activities that led to the economic interaction in the community in various layers. Additionally you view the number of vocational schools and universities supporting the creative economy, can be mapped many rides that has been used internally institution concerned can be utilized more widely for collaborative activities with the community or investor (sponsor, head hunter, etc.). As a supporter of creative economic activity, it can be assumed every college and vocational associated with it have the infrastructure showrooms (both permanent and temporary) and performance areas that can support a variety of creative activities. The initiator of this activity can be raised by the institution concerned as well as events in cooperation with the city government.

D. Sambung (Creative Network)

The activity of creative entity community, government and academia participated in turning the wheels of the creative economy Surabaya underway with the idea come from each party who became the initiator simultaneously executing. Organizing community activities to harness the power of social ties among its members. Told social ties as there are many communities that have a legal entity, more to the needs between individuals within it to create activity, which was originally a self-actualization, pursue a particular hobby and later transformed into activities that can generate economic value. Activity may be events such as festivals, fairs, markets, conferences, seminars or competitions. Thus the event can be connect (continued) some communities with other communities, academia, or government with investors, sponsors, organizers up to tourists.

3.2 ANALYSIS OF POTENTIAL

A. Conceptual framework

This report is the result of the findings of the various studies that have been done other cities both in Indonesia and in other countries and a special study of the creative economy in Surabaya and the results of discussions with the various stakeholders of the creative economy that is centered on the power of quarto helix is: (1) entrepreneurs , SMEs, practitioners, (2) academia, (3) community and (4) the city government. To achieve the objectives of this report, we divided into four categories: personnel; entrepreneurship; rides; and Connect. Furthermore, each category will be framed by the four objectives above can be illustrated by the following diagram.

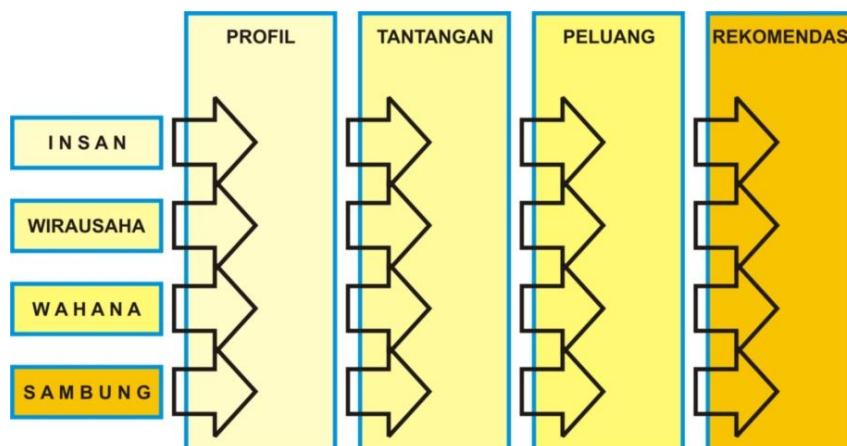


Figure 3 The analytical framework of every aspect assessed on creative economic activities in the city of Surabaya

It is expected of each category will be mapped and the potential of its core strengths, challenges and solutions elusive, chances are identified and appropriate recommendations for each category. The profile that has been disclosed in the previous section is the current state and needs to be deepened with a quantitative assessment.

Insan: Challenges

- Based on the profiles creative people in the previous section, the creative resources of Surabaya abundant but not being managed and developed properly. Labor absorption in the creative sector is not comparable with the availability of labor every year so of them choose to work in the city that favor the development of her like Jakarta or Denpasar
- To provide economic and social benefits need creative people need more opportunities for wider participation, should be provided opportunities together for creative production and consumption sectors.
- Combining and organizing enormous creative potential of human resources in a movement / joint program of massive so that they can have an impact on the economic development of urban society in general and in particular the development of creative economy Surabaya

Insan: Opportunities

- Full creative initiative to empower themselves well to join a company (media, software developers, home design, consultants and planners design), work independently (freelance) or establish a business with several colleagues with minimal capital.
- The sector that can create collaborative opportunities such as tourism events can trigger the development of the performing arts sector, culinary, music and craft a sustainable and solid between subsectors
- Creative HR militants tend to be able to actualize the creative impulse of himself and the community. When responded appropriately will produce valuable economic activity

Wirausaha: Challenges

- Actors creative business require incentives (licensing, access and capital) to strengthen the reason attain global competitiveness on the basis of Surabaya. Entrepreneurial and companies interested in the market that are more specific and sophisticated need incentives.
- A successful creative sector and emerging needs to be appreciated and supported strategically as it needs handling differently between SMEs based, SMEs based creative with non-creative.
- There are no adequate data on the map around the creative economy in Surabaya, both sectors were seeded, the culprit groups, field / creative sector, data on products, etc. marketing reach.
- The absence of a forum / network that synergize quadrohelix (Business, Intellectual Property, Government and Community) in the field of creative industries in Surabaya

Wirausaha: Opportunities

- Received the title of the most efficient cities in Asia, the cost of living in the metropolitan city of Surabaya as cost friendly classified into a potential attraction for entrepreneurs to strive in this town especially among business practitioners starter (start-up business).
- Government through Bappeko has initiated and opening up the creative economy stakeholders to design a program of short-term, intermediate and long for entrepreneurial development based creative Surabaya and global competitiveness
- One-stop service system (*Surabaya Single Window*), which has begun to be applied in Surabaya is expected to become the driving force for ease of administration and bureaucracy, especially the creative entrepreneurial world. Data on creative entrepreneurs will help determine policy

WAHANA: Challenges

- Some financial assets and buildings belonging to the Surabaya City Government designated cultural arts activities is not maximized in the role and utilization both in terms of quantity, quality and target activities or programs.
- The number of MICE facilities in the field did not necessarily make it accessible for the creative community.
- Public space is also available (parks) are still aimed at the community do not travel on the creation of productive culture of the city.
- The lack of space or building that is managed for the arts, culture and creative can be used for free or cost friendly for the creative community.
- Some old and historic building that is not functioning optimally.
- Construction of new buildings as a creative center.

WAHANA: Opportunities

- Government through Bappeko along with relevant agencies have started to open up to the stakeholders entrepreneurs and the creative community to maximize the role and utilization of assets and buildings belonging to the city government to support the development of creative activities and programs both in terms of quantity, quality and objectives.
- There have been several non-governmental parties that provide space or building that is managed for the arts, culture and creative can be used for free or cost friendly for the creative community.
- There have been several non-government parties that are specifically and consistently provide assistance and facilitate the activities for community arts, culture and creative with their assets
- Some shopping centers have started opening up to activities for young people in the context of the creative economy in an activity that is quite massive with the response from the community are quite massive as well.
- Several private companies entrust the implementation of its CSR program run by the City of Surabaya and for the benefit of residents of the city of Surabaya.
- Surabaya City Government already since nearly three decades of attention to infrastructure development for the villages of the city.

SAMBUNG: Challenges

- Creative community has been quite often initiate collaborative activities to produce an independent knowledge of the city but not yet accommodated to be in contact with a wider public
- Creative activities in Surabaya recorded quantitatively quite a lot but have not arranged to comprehensively petajalan have a clear direction for the development of creative economy sectors. It takes focus to strengthen the advantages of
- The activities are still sporadic's not ready to integrate and link the whole potential of the city. It takes a mutually reinforcing activities among actors and the creative economy in the long term can build branding Surabaya as a city that also has particularly excellence in the creative sector.

SAMBUNG: Opportunities

- Physical assets Surabaya City can begin to be used to bring together communities more massive. Several activities have been implemented are working to integrate though still limited to only a few communities
- Several activities have been organized regularly by the community, practitioners, academics and government. By mapping this agenda can be obtained an activity that has a massive impact on the opportunities for the development of the creative economy sector.
- There have been several non-government parties that are specifically and consistently continue to develop programs to facilitate community activities for the arts, culture and creative.

3.3. RECOMMENDATION

In the short and medium term recommended some idea of creative economic development in the city of Surabaya

Recommendation: *INSAN*

- Develop creative culture in the productive age group of Surabaya through community empowerment, development of joint events, education and organization. Some are already running regular eg DIY Festival or Sunday Market
- The budget allocation for the education sector also accommodate the needs of human resource development of the creative economy sector, for example, funding for the development of creative business incubators at vocational level
- The development of creative business incubators in various levels, ranging from micro, small to medium-sized. These activities may involve practitioners and academics to the selection process, mentoring and evaluation
- Providing incentives held within a certain period to initiate and trigger creative human achievement Surabaya at the municipal level, the provincial, national or global, for example, through the grace of creative people yearly. Incentives can also be the licensing and access to capital.
- Facilitation of publishing newsletters and directories to update the data and the business development of creative economic actors Surabaya

Recommendation: *WIRUSAHA*

- Mapping of creative entrepreneurs in the city of Surabaya to know the status, visibility on employment, labor availability and the economic potential of the creative sector owned. Data were extracted in the form of the name and the business owner / creative agencies, legal status, field of creative effort involved in, capital, turnover, range of marketing, promotion strategy and business development, copyrights owned, linkages third parties (investors, partners, clients, etc.). This data can be used also to determine the seed sector and policy development
- Promote creative programs for creative businesses, middle schools / vocational and college level, for example through the exhibition of creative products that can accommodate vocational existing sectors as widely as possible by displaying a featured from each sector
- To provide economic and social benefits, creative people need more opportunities to interact and work together more widely, should be organized special activities for the creative sector entrepreneurs. Is expected to open opportunities together for creative production and consumption sectors. Government can facilitate a business meeting activities with partners and stakeholders Surabaya
- Combining and organizing enormous creative potential of human resources in a movement / joint program of massive so that they can have an impact on the economic development of urban society in general and in particular the development of creative economy Surabaya, such as creative weeks or months of creative, such as Surabaya Creative Week

Recommendation: *WAHANA*

- Required intermediary institutions that represent a variety of creative community in Surabaya to communicate with municipalities and stakeholders in bridging the aspirations and ideas of the various sub sectors of the creative cluster. These institutions can also play a role in organizing collaborative activities between the communities with other communities in Surabaya
- Required Co-Working Place for intermediary institutions that can manage the needs of the entire creative community, as well as a place of intensive interaction between communities. Co-working place can serve as a meeting place and berinteraksinya creative community. Examples of this kind of vehicle is owned Bandung (Bandung Digital Valley, Bandung Creative

Center), Jakarta (Code Margonda, COMMA), Yogyakarta (Jogja Digital Valley, hackerspace YK) and Bali (Hubud)

- Development of Surabaya Creative District to become storefronts all creative activities in various sectors which are the advantages, as well as provide space to promote new sectors develop. As an initial step, city officials can facilitate through buildings Surabaya assets untapped be temporary storefront

Recommendation: *SAMBUNG*

- Develop activities that can be part of a branding Surabaya as a creative city through collaborative activities among all sub-sectors with business, academia and government. Activities that functioned as a liaison owners of creative products to the market (creative marketplace)

- Development of Creative District Surabaya (Surabaya Creative District) to become storefronts all creative activities in various sectors which are the advantages, as well as provide space to promote new sectors develop. As an initial step, city officials can facilitate through buildings Surabaya assets untapped be temporary storefront

4. CONCLUSIONS

Road MAP

Based on the recommendations in the previous section, arranged Creative Economy Development Surabaya 2014-2015 Roadmap which can be described as follows:

phase 1

An important stage in building the foundation of the development of the creative economy in the city of Surabaya is the identification of the full potential of both aspects of Insan, Entrepreneur, rides and Connect to obtain a complete picture of the sectors that are the hallmark and sectors that can support the strengthening of key sectors the. The results are compiled as a profile and an inventory of assets that can be used to strengthen this sector.

phase 2

The next important stage is socio-cohesiveness or glue social actors in various collective activities that strengthen the collaborative networking of the entire sector. This stage is the stage of vital and requires a great effort from all parties involved in both practitioners, communities, academia and the government as a facilitator in the domain of Surabaya. Ideally, the government as pengampu city can put together a program with a group that is considered the representation of the creative community in Surabaya. A joint program is expected to be a shared responsibility of both professionally and socially.

phase 3

Along the formation of increasingly creative economic climate is good, a strong network and a number of ideas and business initiation and activity, can develop programs that support facilitation. Kepamongan functions can be executed by providing sufficient access to individuals and communities that have specific activities related to the assets of the city. As it is well developed policy products that can build public appreciation of creative products, such socialization IPR awareness, capacity development of creative economic players through forums that facilitated the city government and so on.

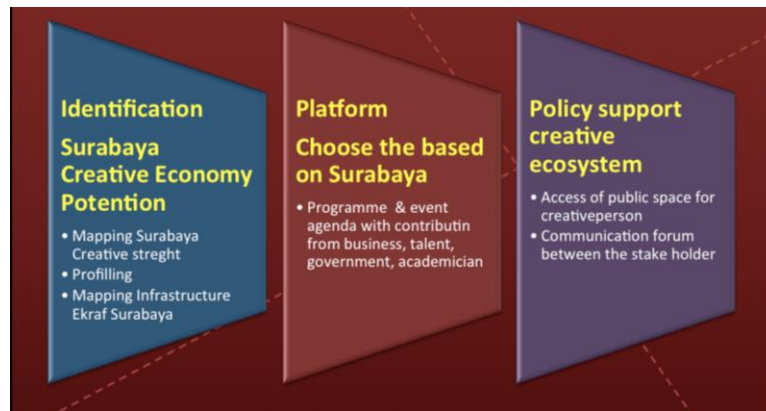


Figure 4 Surabaya Creative Economy Roadmap

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DECLARATION

I do hereby declare that the paper titled Mapping Surabaya Creative Industry's Movement is original and the research results has not been published previously in the same form elsewhere. It will not be submitted anywhere else for publication.

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