City as Idea Generator for Creative Industries
Case Study: Bandung's Creative Industry (Clothing and Indie Music Industries)

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ABSTRACT: *City is a place where cultural characteristic of the human society and human spatial production process took place. Cities economic activities and culture cannot be separated. This collaboration results creative industries as some of the fastest growing sectors in advanced economy. Bandung, as emerging creative city, has its reputation acquired from the vast development of creative industries in the city and long journey of culture identity shaping until creative city title gained. These creative industries especially influenced by the number of its young inhabitants gave 344.244 employments and 11% contribution for local economy (Trade and Industry Ministry, 2008). The spirit of independent as subculture for clothing and indie music industries make not all Bandung creative city foundations become they idea generator. They agree with important role of individual qualities, diversity of inhabitant, and networking as encouraging factors for their success. Besides, fashion designers have different perspective with musician. Designer see inner side of the city, like people's habit and public facilities have more important factors for their success than musicians. Musicians have perspectives to look outside from the city, which they prefer to see international music or culture trend as their important factor for their success and refuse the intervention of city foundations that will weaken their independent. These different perspectives should be seen as dynamic process in urban culture evolution. Bandung as melting pot for creative young entrepreneur, combining with facilities and cultural process would be an important key model for creative city the world.*

Keywords: *culture, creative industry, creative city.*

Introduction

Being an urbanized area has become tremendous factor that could attract people to come and live in a city. From the UN Habitat report, State of the World's Cities 2010/201, Bridging The Urban Divide, by the mid-20th century, this trend has placed three out of 10 people world population live in urban. Today, half of the world's population lives in urban areas and by the middle of this century all regions will be predominantly urban. This trend will still continue placing urban areas as population concentration growth over the next 30 years.

Of course, this tendency is supported by city assets as attraction factors, John Friedman (2006), such as community, build environment as heritage and living culture, intellectual and creative asset, and natural resources. Together with these assets, the uniqueness of creative identity established and creative city features appear. Charles Landry (2000) mention creative city features as creative identity of the city which are personal qualities, will and leadership, human diversity and access to varied talent, organizational culture, fostering strong local identity, urban spaces and facilities, and networking associative structure. However, this identity could only be a competitive advantage if community, as actors in the city, have capability to alter the innovation and invention process through the time; thus, through their activities human development in the city could improve the management of changes.

Creating the city advantages trough innovation and creation must be provided by suitable climate that could attract potential talents. These talents combine with technology and tolerance in one place will creates community who called Creative Class (Florida, 2005). Afterwards, determination of creative industries development will transforms creative art value to mass production goods (Hartley, 2005). One of prevailing characters belong to this class is heterogeneity of culture background which become more flourish in urban area.

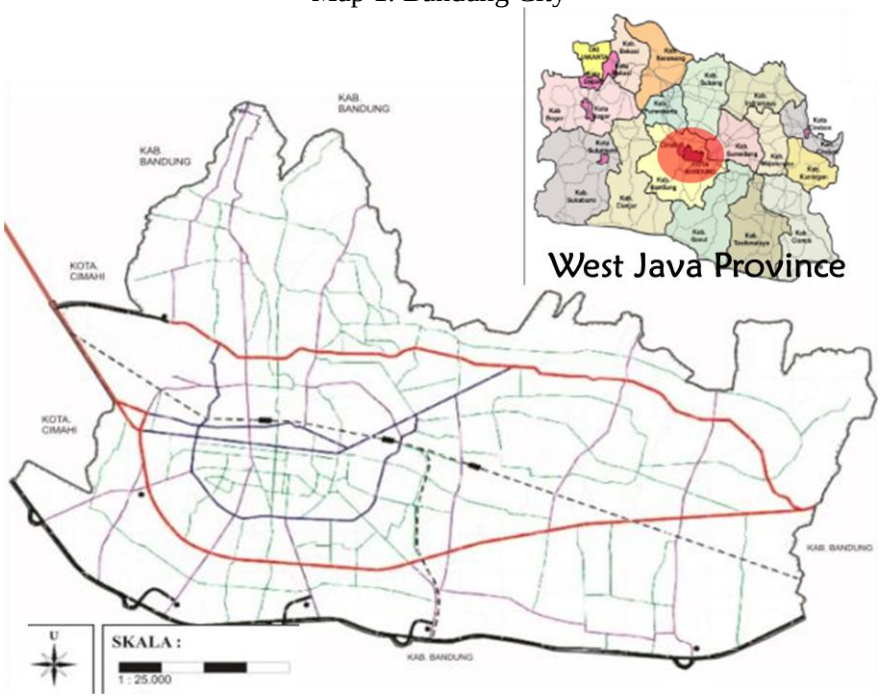
Bandung as capital city of West Java Province in Indonesia, that first established in the early of 1906 when Dutch Colonial Government determined Bandung as Gemeente or city, had recognized as centre of culture, tourist destination, centre for education, and shopping and trading places. That identity, from that time until become metropolitan area nowadays, has been stating Bandung as a multi-culture city. This long culture transformation journey to become creative city has a significant result when Bandung had stated internationally as Creative City in Yokohama, Japan, in end of July 2007. This could be gained because Bandung has growing creative industries, strong and creative actors, and contribute significant income to economic development.

From 15 kinds of creative industries (Bandung's Industrial and Commercial Department) fashion, design, and music have been the fast growing industries that could encourage economic of the city. According to Creative Economy Actors Data Base in Bandung City (Bandung's Planning and Development Board, 2008), there are 3,750 creative industry's companies which 532 of them are work at fashion companies and 156 are at music companies. Totally, this sector had employed 344,244 workers and had contributed 12.82% to the city income in 2002 and 14.46% in 2007. This promise trend shows Bandung's opportunity to compete and market its creative industries products.

Historical Path of Shaping Bandung's Identity

Strong identity is important for mark-out a city from homogeneity world. Become a well-known distinctive creative city in Indonesia, The City of Bandung has been passing long journey from colonial era until this present global era that allow culture invention, innovation, and transformation transpired. This shaping and reshaping strong identity process has positive impact, Landry (2000), to establish civic pride, community spirit and urban environment management. Furthermore, this successful well-built identity process, at the end, has been forming from various identities; and the tolerance among Bandung's diverse background and lifestyle as key success factor.

Map 1: Bandung City



Colonial Era

Bandung's first identity was formed by Dutch colonial government when Bandung established as Gemeente or city at 1906 with garden city plan. According to Kunto (1986) in his book, *Semerbak Bunga di Bandung Raya*, the identity as a centre of culture has been recognized by *Parijs van Java* which was came from the garden city structure with supported with flower parks, European style buildings, orientation for European style fashion, cafe, boutique, shopping district, and cultural activities. In addition, Bandung also had been a tourism destination from the attraction of beautiful natural scenery and the existence of annual international and local culture festival, *Jaarbeurs*, which took place in some main parks of Bandung. Cultural performance and exhibition of agriculture and industry products in this festival, in 1930, had attracted 165,178 tourists from Europe, China, and local. Not only for short time visit, migration occur while Bandung as centre for education also recognized by the opening of school from primary until university.

Heterogeneity of Bandung, Kunto (1986) said that birth by the dualism process of economy and interest among colonial community which had wide range effects. These effects were not only weakening social structure in the community; but also changing a government political administration. Social structure effects were reflected in the changes of norms, traditional culture value because there are dualistic urban structure between European City and Traditional City. Finally, those changes were resulted image of the Bandung City as "Parisj Van Java".

1940s – 1950s Era

Heterogeneity cultural process still persist after Indonesian independence, from the era 1940s until 1950s where more university and higher education institution established; and strengthening the process of cultural dispersion and acculturation by formal education actors who migrate from others region in Indonesia to live and work. In this era, Bandung fortify again as education city.

1990s Era

Furthermore, from era 1960s until 1990s, with rapid economic development Bandung that had been placed as industrial and commercial centre, inconsistent garden city implementation, particularly in physical structure, *Parijs Van Java* label was far from realisation.

1990s until now Era

Begin from 1990s when social, economic, and cultural activities could not be kept away from globalisation trend; and a rapid information technology development brought the borderless connections; creative capital in Bandung start emerged. After passed slowing-down economic development at the economic crisis in 1998-1999, this creative class started to produce their product, firstly for their community; and from 2000s their products accepted widely. This condition was supported by the higher accessibility from Jakarta to Bandung, an opening toll-road between two cities, where a young potential target customer from Jakarta had been choosing Bandung as main tourist destination until now. The honourable mention for Bandung as Pilot Project Creative City in East-Asia at the creative cities international meeting Yokohama 2007 had strengthening Bandung creative city identity.

Bandung identity that based on culture, if compared to other cities in Indonesia, differs in the sense of strong relationship with human creativity, Soemardi and Radjawali (2004) note that:

> While Yogyakarta is known as the center of ‘traditional’ culture, Bali for ‘religious’ based culture and Jakarta for ‘commercial’ related culture, Bandung can be described as a city of ‘creative culture’.

This creation of Bandung’s city identity had been showing what Landry (2000) noted that cultural identity came from textured from history and projected from uniqueness and specialness. Hence, the one of creative city components is determined and proofed through innovation collaboration process by its society as apprentice, education institutions, and expert.

Creative Class in Bandung

The cultural identity only could be created if potential talents facilitated in appropriate place that enabling creative course of action come to pass. Refer to Florida (2005), geographical characters that allow 3T's (technology, talent, and tolerance) collaboration is a basic foundation for creative class existence; and Bandung has it. As metropolitan area, Bandung has a kind of openness climate culture that allows open-mindedness for creation of meaningful new forms. Bandung could give a place security by means of its openness, diversity, and tolerance that allowing people to be independent and certify their distinct identity.

From reshaping process of identity mentioned before, Bandung creative class is also came from ordeal process through history. Although this creative class not yet emerged clearly until 1990s; but one of that had proven as tolerance character is diversity of cultural background. The heterogeneity of Bandung start from Colonial era, when in 1932, Bandung's population consisted of 12% European, 10% Chinese, and 77% locals (Kunto, 1986). Furthermore Kunto (1986) note that popularity of Parijs van Java title also refer to Bandung's egalitarian and open-minded community for various ideas and culture from others region. One example was Bandung as 'Rotterdam' summer fashion orientation for colonial community in Indonesia. That openness culture leaved a foot-print in Bandung's heritage culture as part of diverse culture identity.

Significant migration, since 1945 and particularly since the mid-1980s, as part of human history, in some developing countries, is one aspect of social crises which accompanies integration into the world market and modernization (Sandercock, 1998). Bandung as a migration orientation city in West Java Province, until 2010, also experienced that step to be a metropolitan area and marked as the highest density population in West Java Province with 14,228 inhabitants per square kilometre and 2.393,633 inhabitants (www.jabar.bps.go.id).

Migration pull along with global culture effect result a postmodern cities and region of extraordinary cultural diversity in Bandung, although there were attendant problems of living together which can change economic, demographic, and social structures. From 1990s and 2000s era, as mention before, creative class in Bandung has marked their existence. They are supported by the majority of the population aged are under 55years old (about 73%), 12 % have an undergraduate degree up to bachelor's level, and 0.3% have a post graduate diploma (Bandung in Figures 2007/2008).

The creative class in Bandung in this paper, refer to Florida (2005), are 'the super creative core' one whose works by involving creativity shaping process such as scientist, engineer, academician, writer, artist, entertainer, designer, and architect. Report on Bandung's Creative Community Network (2008), there are 3,750 creative industry's companies and 344,244 workers. In addition, from 104 respondents, 80.7% the actors of creative community were youth with ages around 20-40, 54.8% had high-school diploma, 42.3% were undergraduate degree, and 63.46% were males. They are come from 15 kinds of creative industries (Bandung's Industrial and Commercial Department) which are 1) advertisement, 2) architecture, 3) art and antique market, 4) craft, 5) design, 6) fashion, 7) video, film, and photography, 8) interactive game, 9) music, 10) art performance, 11) publishing, 12) computer and software services, 13) television and radio, 13) research and development; and 15) culinary.

Indie Creative Class in Bandung

Clothing and Indie Music as Subcultures

Being global city, Bandung faces cultural globalization, along with the advanced information technology, which spreading a common or universe cultural forms founded around the world (Short, 2004). Sometimes, this worldwide dispersion can lead to the spatial restructuring of cities and regions such as the very presence of new ethnic groups of the existing social order (Sandercock, 1998). This new ethnic groups exist due to they need specific norms and value that different from culture in the city where they live; then they being a subcultures. More to the point, Gelder (2005) note that subcultures:

> ".....are group of people that are in some way represented as non-normative and/or marginal through particular interest and practice, through what they are, what they do and where they do it".

Freedom spirit of subcultures refer to independent; indie itself has close relationship with independent music that against the hegemony of mainstream record label that Bennet (2005) note first applied to small-scale UK independent record label and bands during post-punk period. Then this indie term relates to others creative subcultures like film, and clothing. Moreover, this indie creative class in Bandung, Kartikasari (2008), born as reflection of their struggle against social, economy (welfare), and politic which is differ from subcultures creative class in Europe which making struggle against religion, family, and politic. Clothing, music indie, film indie have similar idealism at the preliminary process of establishment, clothing and music indie will further discuss in this paper. They become critical community that had been success not only bring freedom and independent spirit (especially from

government and capitalist-major label) with their unique identity, but also produce and create different product for specific target market. Others their key success are knowledge based society and network (especially creative community) which in the process of learning and creating they work in borderless time, space, and place. Both clothing and indie music in Bandung born to get independent from mainstream culture, have mutual benefit relationship as they first came into view on account of their communities sometimes matching each others to speak the same idealism.

Clothing Expansion

The born of clothing creative industry, Yanisa (2010), initiated from a need of skateboard community, usually they did their activities at Traffic Park, that need specific clothes which could symbolize the extreme sport and independent spirit. Additionally, they also saw the identity of surfer that successfully endorsed by Quiksilver clothing company from Australia. This process had proven the dispersal of global culture and the open-minded culture in that community. Furthermore, external factors reason concerning to indie fashion industry surfacing were: firstly, the mass fabrication products symbolize ordinariness; secondly, in that time (late of 1990s) Bandung foreign products was being the desired products what tourist looking for in many factory outlets (which are actually majority sold clothes from China factories) which clearly not symbolize Bandung's products or even more indie communities spirit.

As the reason against commonness, they produced cloths that marketed by hand to hand until some strong and stable clothing companies have own distribution outlet (distro) and help small clothing companies sell their products in their distro. Today, there are 400 clothing company, 30 of them are members of KICK (Kreative Independent Clothing Kompany) (www.commonrom.info), and at least 39 companies that survive for at least 5 years (Putriarasi, 2010) in the more competitive market in Bandung. Several of them are UNKL/347, Indicator, Airplane System, Badger, Folker, Cosmic, God Inc., Invictus, Ouval, Screamus, Wadezig, Gee Eight, Arasi. Each clothing company has own background or philosophy of their products. For instance, UNKL/347 represents surfer and skater communities and recently enlarged to other community which is indie bands, Folker for bike community, Screamous for underdog invasion spirit (from zero to hero) community that concern for anti-drugs and children education problems.

Indie Music Expansion

Indie music itself, Vidyani (2010), came forward at 1994 when Reverse music studio, a underground rock scene music, that opened a *distro* and sold CD, cassettes, posters, t-shirt,

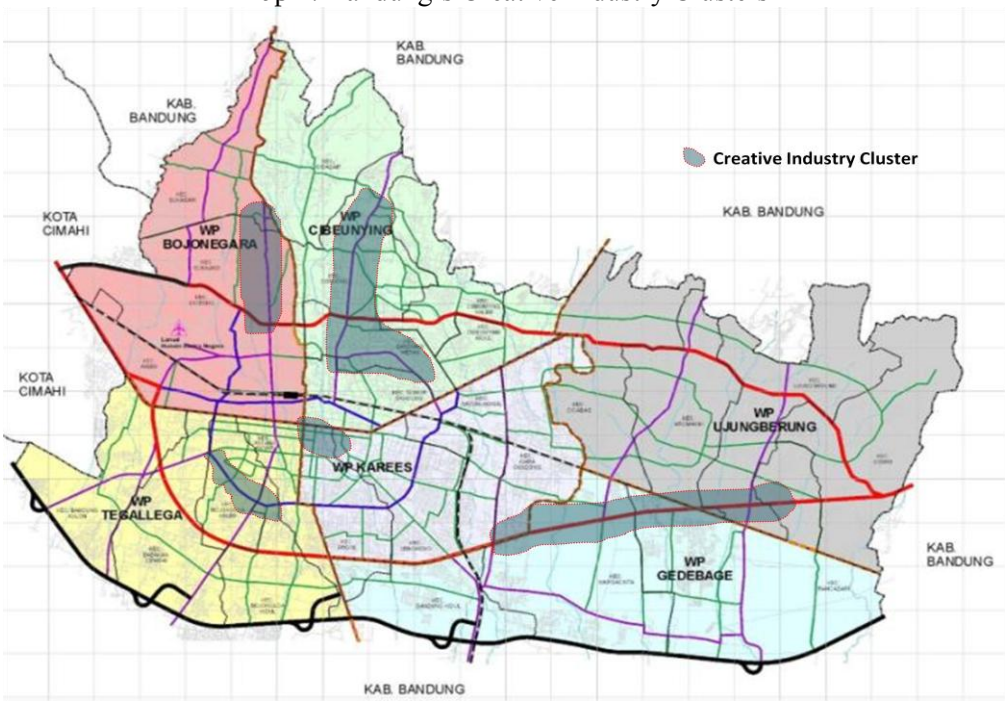
and imported accessories, released compilation of underground rock music through indie label. At that time, music industry in Indonesia was dominated by major label that generally carried common or popular costumers needs; and this indie music that valued as uncommon and unpopular had no place on major label music industries due to limited target costumers. Moreover, Reverse community had successfully sponsored legendary hardcore local bands such as PAS band, as first band that released album independently, and Puppen. Along with Reverse success story, another metal underground community born from Papala music studio such as Jasad, Forgotten, and the international famous band, Burger Kill.

Although, if compared to major label community with ordinary music style that significantly enormous, Bandung underground music community has been a significant community in the world. The reason for contrast number of fans, also customers, between popular and indie music, emphasised by Bennet (2005), as a consequence of the simplicity and shortness indie songs that create collective articulate sense between musician and fans (as part of community) which are authentic and distinct.

Interrelation between Clothing and Indie Music

Clothing and indie music communities have parallel activities in which some actors from others communities could be involved. This network results as can be seen at Map 2.

Map 2: Bandung's Creative Industry Clusters



Those creative actors relationship, in the colonial era, Kunto (1986), formalised by Bandung Welfare Association or Bandung (Vereeniging tot Nut van Bandung en Omstreken) from 1906; and followed together with 'Go Bandung' Association (Bandung Vooruit) from 1920.

They have organised tourist venue in Bandung and surrounding area, design an aesthetic features of Bandung (including shop's features), trades and industry fair (Jaarbeurs). From that time Bandung was well-known as fashion orientation and culinary of European Style.

Nowadays, Common Room organised that similar activities and actors. From www.commonroom.info, the role of Common Room to organize the collaborative activities is as:

> .....a physical space, it has also become a transit space facilitating public interest in developing creative knowledge and collaboration. It is a melting pot for many events and enables the growth of new ideas that accommodate the needs of dialogue, conventions and multidisciplinary collaborations that liberating a discourse from its limitations. Common Room activities conclude a vast sphere, starting from documenting and exploring phenomena, ideas, models and new concept born from multidisciplinary approaches in the field of visual arts, design, urban architecture, music, fashion, literature, media arts, network culture, as well as ongoing research & development on urban culture and urban ecology.

Besides, collaborative activities were ensued in the use of public places and facilities. If we look back to the history of that, some activities took for cultural performing had occurred from 1906's, where annual horse competition and as Night Market took place in Tegallega park, Gazebo on Pieter Sijthoff Park, from 1885, had become place for music orchestra and parade; Insulinde park (now traffic park) had transformed from park for military activities in colonial era to traditional or national performing, art competition, art and craft exhibition from 1970's. In addition, Malukkenpark was part of the Jarrbeur festival. There were also shops, De Vries shop near to Jl. Braga as shopping centre. Nowadays, main square "alun-alun" had a transformation from civic centre to shopping centre start at 1970s and from 1980s not only shopping centre but being larger to business centre. Public places for creative communities are located at distro for shops, Gasibu park for exhibition, and several galleries in Bandung that can be seen in figure bellow.

Bandung as Idea Generator for Clothing and Indie Music

As creative city with enormous creative communities, Bandung has proven its capabilities to serve suitable climate for prosper creative economy. Off course, this could be happen owing to strong local identity on the creative culture foundation. Indie creative class, that has a relentless character to be different would be see Bandung's crutch from their exceptional interests. However, although known as pilot project creative city, as a city in the developing countries, Bandung should admit various problems that waiting to work out; and it could be a constrain for clothing and indie music enlargement. Thus, how Bandung as creative city could give foundation, Landry (2000) creative city foundation, for creative activities is

important to explore. Through evaluation of perception from clothing and indie music actors about creative city foundation support condition and evaluation of the existence of that groundwork in reality, Bandung as idea generator could be tested.

Summary from the evaluation of Bandung's creative city foundation, Putriarasi (2010) and Vidyani (2010), to 38 fashion designers and 52 indie label musicians in Bandung can be seen at Table 1 below.

Table 1: Clothing and Indie Music Perceptions
to Bandung's Creative City Foundation Support

Bandung's Creative City Foundation	Perceptions from Clothing Actors	Perceptions from Indie Music Actors
1. Personal qualities	V	V
2. Will and leadership	X	X
3. Human diversity and access to varied talent	V	X
4. Organizational culture	V	X
5. Strong local identity	X	V
6. Urban spaces and facilities	V	X
7. Networking associative structure	V	V

Note: v = supported, x = not supported

From that table, there are similar as well as dissimilar perceptions about Bandung's creative city foundation support that reasons for both can be seen at Table 2.

Table 2: The Reasons for Clothing and Indie Music Perceptions to
Bandung's Creative City Foundation Support

Bandung's Creative City Foundation	Reason For *Similarity* Perceptions
1. Personal qualities	Encouragement from Bandung society and creative communities are: a) they perceive and keep up creative making; b) they accept or even tolerance with innovative clothing product and distinctive songs; c) they become follower either as customers or as new clothing makers/indie musicians.
2. Will and leadership	This foundation is only from evaluation of government will and leadership to pursue and encourage creative climate; and they agree that government has no enough support. Some reasons for that are low of provision on basic infrastructure especially road and public performance facilities, low protection of their intellectual capital right, rigid process for creative performance (for indie music), and weak coordination in visioning creative culture development.
3. Networking associative structure	The networking structure has facilitated them in: a) generate products diversification, b) market their products through various marketing channels and types (distro, endorsement to some communities by others indie communities.
Bandung's Creative	Dissimilar of Perceptions of

Bandung's Creative City Foundation	Reason For *Similarity* Perceptions	
City Foundation	Clothing Actors	Indie Music Actors
4. Human diversity and access to varied talent	Diverse background culture of Bandung society that perform in their lifestyle is important source to learn customer's need, orientation, and up-dated clothing style	They persistence with the importance of subcultures that no need for diversity background as long as they could create uniqueness and distinctiveness
5. Organizational culture	Although education institutions in Bandung have significant role for their creation (formal or informal); however there were a domination from several companies that initiated the clothing activities which has shifting of indie culture to less quality products, because of larger production and costumer	The rules or values of formal community could threaten spirit of their freedom
6. Strong local identity	Local, traditional or national, identity was not in-line with their indie subcultures that came from extreme sport; and they only use that local identity as mean of creation only while the theme of activities is appropriate.	The history of openness culture in Bandung and the proven existence as Bandung's underground core has highlighting their identity.
7. Urban spaces and facilities	These are a place to show and market their products (by endorse other community or through exhibition), tighten network with others company and communities, to observe recent lifestyle.	Public spaces is not comfort place to indie music interaction (they need more privacy). Only public spaces that they created could give an ease such as music studios and distro.

As shown on the table above, city as idea generator for creative course are viewed differently by clothing and indie music actors for some creative city foundation. Dissimilar views are concerning about the implication of those creative city foundations to their distinct existence that indie music actors more resistant for any changes or effects come from the city unlike the clothing actors that more open to learn from the city. However the agreement views show their creative communities and Bandung communities in general and its culture organisation still as a potential source their creative course, although effort from government weaken the process.

In addition, reinforce to urban spaces and facilities, Wibowo (2009), desirability of distro as one of public facilities that contribute to Bandung's tourist attractiveness had powerful mean for regional marketing. There are some reasons, as marketing tools, that tourist has marked about distro as high city attraction which are distro as: a) image and promotion, b) distro as

city attraction, c) supporting facilities, and 4) community keep up. Consequently, those findings adding up potential Bandung's identity as culture symbol of creative culture communities.

Conclusion

Planning the creative city like Bandung, particularly for creative indie community, should react to the fluid and responsive to context and to rapid change. It refers to pontoon as 'foundation' of postmodern praxis (Sandercock, 1998) which planning should ascertain practical wisdom, more people-centre, other way of knowing, community empowerment, and multicultural literacy. This attempt could bring creative indie community as part of Bandung City Development without embrace their independent and freedom spirit as their main soul in producing unique creation.

According to those perceptions and reasons mentioned above; and if we link it up with how creative city foundation support the indie creative class expansion, the diversity culture is the key to enhance indie creative industry existence. The diversity culture has proven by the Bandung historical path toward global culture, from colonial era until globalisation era.

Although, creative culture is the mark of Bandung local identity; but both indie communities tightly hold their idealism which are freedom, independent, and distinctive in almost different way when they see city as idea generator for their activities. Indie music, hardcore music genre, compare to clothing has the more strong subculture principal that ignore and refuse the intervention chances of diverse society and formal organisational culture to their community. In contrast, even though clothing community's products still hold the symbol against commonness fashion style; but they welcome to diverse society culture for the reason that some of diverse groups of society has own lifestyle as their target customer. Yet, the openness existence of others creative communities in public spaces is important for them, the way back around with indie music community.

From that agreement of two foundations above, meanwhile motor of creative city, like Landry (2000) said for creative people, is safe to continue the innovation process of Bandung creative city; but better understanding from government about what these indie creative class should be restored. The most important thing is how this creative community in Bandung could engage to Bandung's future as a Learning City like Landry (2000) noted that very important to keep creative city alive. Therefore, independent spirit of Bandung's creative players should always keep up Bandung as 'reflective city' through the process of self-evaluation (and more comprehensive way) for defining their own future encounter a

competitive edge. Moreover, regarding to planning role in to create Bandung as 'learning city' must present a public image of neutrality based in positivist science, are gender- and race-neutral. Consequently, creative class activities should be seen as one kind important public interest that brings art to the planning product symbols.

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