

Creative Industries and Indonesian Instant Conditions

Anicleta Yuliastuti, M. Hum.
Head of English Department
Dr. Soetomo University Surabaya
ayu_r19@yahoo.com

Abstract—Rapid flowing of information and technology has spread to various Indonesian economic sectors which have been undermined before. Those are creative industries which consist of film, merchandises, motivations, to latest fashion. Economically, age of information has widened possibilities for people to find profits from various industries. The question is; how different are creative industries from other real industries? The language of creative industries rests on different conditions from other real ones. First condition is instant one, which reflects various possibilities supplied by flowing information. There are many possibilities but most of them are in unstable foundations. Second condition is popular one, which shows how creative industries indicate type of trends of modern life. Creative industries step on periphery things that people may need only in second or third degrees. Third condition is experience one, which asserts how even inexperienced people could do marketing for those creative products. Sometimes, creative industries even sell many goods in high prices while it does not really help the producers. Creative industries indeed explains why creativity is important today, but its profit-oriented language is somehow meaningless besides merely economically. Creative industries could also enhance desires to consume more product, which in other word may direct to consumerism. People could sell many things broadly through social media's popularity but it will not shorten gap of digital divide. In short, creative industries indeed provide such promising possibilities and profits but its weak basic conditions will always change. Language of creative industries shows how world may easily change today depends on raising modern trends.

Keywords-creative industries; culture; instant; popular; trend

I. INTRODUCTION

It is globalization that extends and widens many possibilities to come to Indonesia. This new era shapes people to act beyond known structures [1]. People do not only work as certain gears in such mechanical structures, but also could even explore any new ideas by themselves. They could act as actors for themselves by exploring those possibilities. Rapid flowing of information and technology has spread to various Indonesian economic sectors which have been undermined before. The alternative, which is reflected in plenty potential chances, then is mixed with creativity in order to transform local products into global ones.

Globalization has made people to be creative of their surroundings especially in economic aspect. People do not only work in office and follow certain procedures, but also could make their own companies by asserting new ideas. Globalization does not only bring in global aspects locally, but also spread ideas that everyone is actor that may shape their own understandings [2]. Digital persona in virtual social media is an example of this extended world. What is seen in real world could also be extended to virtual world so that any possibilities may appear too.

Globalization extends and expands ties between cultural experience and geographical territories. While traditionally certain people only experience certain experience, the closed experience could be felt and understood beyond borders today. Supply and demand factors explain not only tensions between what is produced and consumed, but also how high cultural contents are demanded and then supplied by creativity of skills of these new industries. Capital asserts monetary aspects together with wider intangible investments of human capital. As traditional idea explains products sold equal money, today's trends brings in issue that creativity is the money itself.

Economically, era of information has widened possibilities for people to find profits from various industries. Creative industries are the expanded and extended aspects of economic ideas nowadays. Creative industries assert such individual creativity, skill, and talent which have potential for wealth creation through exploitation of intellectual properties. People do not just sit in the office or selling goods in traditional market, but they could be creative in selling other things. People think what they could sell by exploiting their ideas to make unusual profit. People make something out of usual products to bring in extraordinariness of them. These industries involved other kind of actors, places, and goods. Those aspects involved in these industries are common people with small capital building their own cultural companies [3]. The places are not usual too since it may be sold in internet space. The goods are also various from film, merchandises, motivations, to latest fashion. The products are quite intangible which focus on people's experience rather than usual bodily consumption.

The aspects of actors, places, and goods above reflect how creative industries are different from other real industries.

These creativities do not omit or negate real industries, but extend and complement realities of today's industries. The question is; how different creative industries are from other real industries? This paper would like to answer that question by explaining cultural and language aspects of creative industries rather than asserting it economically. The language of creative industries rests on different conditions from other real ones. The conditions are instant, popular, and experience. However, creative industries could also enhance desires to consume more product, which in other word may direct to consumerism. These industries may also not bridge the gap in digital divide. As globalization brings in many possibilities, the conditions of creative industries are two-sided; any development may also arise problems of equity as well as equality in society.

II. CHARACTERISTICS OF INDONESIAN CREATIVE INDUSTRIES

Creative industries are such new business which emphasize on sectors of information. It is the third wave of economy which was preceded with agriculture and industrial [4]. It is still buying and selling but the conditions are rather different. In this wave, the key commodity is data by using bio-tech or living technology as its instrument. Digital matter is the main idea which build such mutual interactions between sellers and buyers. This modern market defines itself by considering consumer's needs which are specialized by seller's distributions. Producers can no longer make anything as they wish but the products should be in line with what consumer wants.

As Indonesian government asserts manufacturing, fiscal, and agricultural business, creative industries are taken place in common people's efforts. Those who do creative industries do not have certain place or institutions to work, but they put effort in time or networks to explore creative ideas. While usual industries already stated that what they produced will be certainly consumed, the new industries always consider consumers' desire. At first, creative industries only states in small enterprises. Today, the small ones are expanded into anything that takes place outside usual industries. Fashion, any crafts, and advertising are three significant creative industries which succeeds to absorb labor and to contribute to national exports and developments. There are various aspects of creative industries from kind of products, markets, actors, and so on. However, the raising era of information and technology, especially internet, has expanded the face of creative industries. While classic creative industries are certain on its products, places, and actors, new creative industries are built through innovations [5]. Classic creative industries have known what they make and how to sell it. New creative industries are experimental and truly based on creativity. The classic one is stable enough to expand their products while the new one is based on trial and error. For example, classic creative industries relates to small shop of daily goods, food and beverages sellers, book writers and columnists, music composers, and traditional dancers. New creative industries

reflect the classic ones but with different faces and packages. They may also sell food, make music, and dance, but the product is a popular one. Young people are the main actors of these new creative industries. They do many experiments, sell the products widely, but somehow in high prices since they do business based on unstable conditions. They do not really sell the products because somehow the ambience of them is the most important after all. The new creative industries state the business on hype and mood rather than on stable income for them.

Possibility is the main language of creative industries. While classic creative industries built their own ways to survive, Indonesian government always promotes this language to everyone to participate today [6]. Anyone is stated possible to sell anything in various markets. People are urged to sell things that they created. Actually, creative industries have existed in Indonesia long ago before it has been stated yet. People used to sell small things with small profits too. Some people may sell daily goods, vegetables, coffee and noodles, or foods. No one labeled them as 'creative' before. Today, they are known as creative, but new creative industries are far from this classic concepts. As driven by young people, new creative industries do not sell daily consumptions but periphery things. They sell things as extraordinary, rather than everyday goods, to show that they are creative and out of the usual box [7]. As they are creative, they are master of their own creations. Therefore, they may sell it in high prices in any market as long as it fulfills their own desire too.

III. CONDITIONS OF INDONESIAN CREATIVE INDUSTRIES

Indonesian government stated that creative industries consist of advertising, architecture, crafts, art products, designs, fashion, film, interactive games, performing art, printing and publishing, computer services, radio and television, and research and development [8]. These things are different from old concept of creative industries as anything outside real industries. Innovation is a key term in today's creative industries. It is different from classic definition which stated people's creativity to find any possible ways to have income. The innovation then cannot be separated from today's space and time driven by vast globalization. Therefore, today's creative industries should follow the flowing information and technology recently.

Since driven by globalization, novel aspects are considered principal in creative industries. The language of today's conditions of creative industries are different from usual ones. First condition is instant one which reflects various possibilities supplied by flowing information. Internet, technology, and information are three key drivers in today's Indonesian creative industries. The internet provide virtual spaces for people to move beyond classic industries. Virtual spaces, that are unlimited in space and time, could represent the products in unreal conditions [9]. Art products, for example, could be widely known only by clicking the videos

or images of them. Customers do not have to come to see the products but they could see it virtually represented. They also can read the reviews of people who already consumed or bought it or curators who explains artistic values of them. What is good is what is more demanded by people.

Matters of technology also takes role in developing creativity in these industries. In architecture, for example, there are computer programs that enable people to do digital designs and drawings. Technology could enhance imaginations to further levels. Expanding markets are also mediated by technology such as smart phone or tablets. Selling products are as easy as uploading data to internet networks. Selling and buying something are matters of widened information today. People do not have to come to real shop because somehow platforms of social media already provide digital persona to buy real goods. Barriers of national and city borders do not matter anymore since information has leaped all of them. Era of information has varied public spheres from certain hard infrastructures in social and political public into soft infrastructures in social media networks.

However, rapid flowing of information and technology reflects instant condition. Creative industries are so instant that any people could make and sell anything in short duration of time. Simplicity is the idea of today's creative industries [10]. People ignore the process of such products and markets. What is important is getting money from the products as fast and as simple as possible. Many information today do not make people to appreciate such efforts others realize in the products. Nothing else matters as long as things are sold and people are paid because those activities fulfill what producers and consumers desire. This instant language is reflection of many incoming possibilities today. Actually, most of them are in unstable foundations. Many things are seen only as products sold at various markets. Film, for example, is considered important in creative industries only if being watched by many viewers and made abundant profit too. Such films are considered outstanding if starred by famous actors or actresses despite its horrible plots and themes. It may be true that information eased the promotions, but film is more than just shows or performances. Those are art but considered only as art products today. Creativity is only considered great as long as it could make many money. Creative industries are not meant to make people understand about the process but to make people consume products much more. Creative industries emphasized the industrial part rather than the creativity itself [11].

Second condition is popular one, which shows how creative industries indicate hype of trends of modern life. Being creative is not seen as process of thinking but how to respond to today's possibilities. Creativity is how to make money from extraordinary products [12]. Creative industries steps on periphery things that people may need only in second or third degrees. Since it is extraordinary, people may sell it in high prices. In internet social media, for example, many

products are introduced as unique in its packaging. Some foods, for example, are renewed by given some new toppings and translated to English language. Some art products are made in everyday wear to show its uniqueness and extraordinariness. Some interactive games are made through local values and spread to global people. Actors of creative industries focus on unexplored things. They explore new markets, new products, or even new alternative of thinking in vast possibilities for common people.

Popularity comes together with creative industries [13]. More popularity means more attentions and more information shared, which also means more products demanded and sold. Creativity is meant not for own self but to be spread to other people. Creativity then is based on what consumer want. The actors made contents from what their followers demand. In other words, creative industries are reflected from what popularity demands of them. It is rather difficult to separate between process of productions and consumptions because supply and demand whatsoever really affect each other that much. However, popularity is just the ambience of a product while the products are actually the same. People then consume something not because they need it, but because the trends of it. People buy popularity of the products and make them popular furthermore. As they need to follow trends of novelties, any new modern things should be consumed. Somehow, showing and sharing what people consume is more important than consumption itself. The actors do not make the contents as their creativity, but as how their creativity responds to popularity. They no longer could push aside popularity since it demands them to do so and they are built from that popular foundation too.

The creative industries also form many new actors to sell information as their products. Many new idols appear because they are followed by many people rather than known for their intelligence. Intelligence is no longer seen as process of thinking but how to be popular, attract many viewers, and also make money of it. Youtubers, Vloggers, Selebgram, and Innovative Leaders are labels for whom creativity is related to popularity. Those actors are endorsed by various digital and usual products. As many people followed them, the products endorsed are becoming popular too. Somehow, their intelligence of information are measured from how many followers and subscribers they made. Creative industries reflects different conditions of creativity itself. While creativity is known as thinking something from own surrounding, these new industries understand creativity as source of popularity. If someone is popular, he/she is considered as creative. Creativity is not the meaning of contemplation and thinking but how to be popular and take part in today's various possibilities [14]. It is to find the known from the unknown. It is to realize possibilities into information by using creativity.

Third condition is experience one as a problem of vast possibilities today. On a hand, creative industries shape wide

markets for known products. Creativity is meant to promote things that consume locally into national to global scopes. On the other hand, these markets are used by those who only want to make profit of it. Some inexperienced people come to surface selling known products but with new faces. It is like new bottle in old wine. As an analogy, people started to study how to make simple wine by selling it in plastic bottles which is so extraordinary. Consumers buy the products because of modification of old things. They purchase sellers' unique creativity to process products, but rarely the products itself.

In traditional concept, creative industries are known as those who sell goods different from manufacturing or other real industries. These sellers know what they sell because they make their own products and promote it locally. They provide choices to the customers by having dialogues with them. Consumers come because they already know the taste and the sellers too, then they become frequent buyers. Today's creative industries do not sell the products but representation of them [15]. The products show such prestige to be labeled as modern, trendy, social media-able, up to date, and also creative as well. Therefore what is needed today is creative thinking to make products interesting. Sellers could just sell simple things but with outstanding appearances. While known products are really experienced by known consumers, new creative industries promote it by popularity.

For example, many modern coffee shops are built through creative ambience in various tastes and servings of coffee. Many people want to be baristas who process coffee into a new kind of beverages. The coffee shop owners choose the beans by themselves from local producers and bring them to big cities. They promote it via nice photos and interesting captions in social media. By putting such creativity, they sell usual coffee in unusual prices. They do not just pour hot water into grinded coffee, but they put creativity in it as they name it as coffee art. Consumers come and go because they think coffee is such way of modern life. Buyers come not just to consume the products but also to review, capture, and share them too. They do not only come to enjoy coffee but also attend in modern outfit and technology to consume another modernity. Coffee has become modern way of life in creative industries today.

However, many small coffee shop (*warung kopi*) have been built long time ago in small cities. They make their own coffee and sell it in low prices. People come to these places because they experience the coffee along with their friends. They take coffee every time because some shops are open 24 hours. It is not about popularity after all. Consumers do not care whether it is good to be posted and shared in social media or not. The sellers do not just sell coffee but they getting along with customers especially from low class. Coffee is not such luxury but goods of common people. They serve coffee as it is or with some special mix but they do not think that coffee itself is an outstanding art. They do not go with the flowing era of modernity since they do not just look for profit but also

frequent buyers. They think that selling things do not show creativity, because it is how they do about their life.

IV. PROBLEMS OF INDONESIAN CREATIVE INDUSTRIES

Indonesian creative industries push every person to do business as selling things. Since globalization provides the mediums, everyone can do it. Anyone can make profit from anything. This profit issue is quite problematic today. As creative industries arise, anything should be done as long as it makes money. In other words, there should be value-added in life. Progress is what to be achieved today. Novelties should be the ones to consumed in today's modern life. For example, sometimes, creative industries even sell many goods in high prices while it does not really help the producers. Creativity as value-added could double the price from producers to consumers [16]. It may help the products to be known globally but it does not reflect the same thing locally.

Batik, for instance, is known as traditional Javanese cloth which is famous globally. Actually, many Javanese people wear *batik* in everyday life. Javanese people already appreciate *batik*, which has been internalized every day, as costume to be worn in special occasions. It is a common good which consumed by everyone. *Batik* is not just demanded as a product, but also reflects Javanese life values. However, since *batik* is included in fashion of creative industries and shown in many international fashion weeks, this cloth is sold in high prices. The cloth is totally seen as a product which should be sold by global demand. There are keen differences between *batik* as fashion and as everyday wear [17]. Wearing *batik* then do not just appreciate local values, but also show high classes of people. In excuse to preserve traditional and local values, *batik* is sold in high prices as the value-added of the hand-made productions. *Batik* is getting noted as exclusive out of its essence as everyday wear. However, the producers still get small profit rather than those who design *batik* in international or national fashion exhibitions. *Batik* as a hand-made craft could not be justification for high prices. *Batik* is good because worn by common people, not by profit-oriented designers. *Batik* is such identity, not just products to be sold globally. It is competitive because it reflects Javanese way of life beside merely strategic advantage to make higher profit. Creative industries indeed explains why creativity is important today, but its profit-oriented language is somehow meaningless besides merely economically.

Besides, creative industries could also enhance desires to consume more product, which in other words may direct to consumerism. Despite this new wave may shape such prosumption, which indicates production and consumption at the same time, modernity always direct people to consume more [18]. It is because products are much more various than human's ability to digest goods. Various products may provide vast choices, but so do the consumptions. As new possibilities coming through, new sellers make new ambience of products following with frequent consumers. The ambience includes

local values, packaging, modernity, and also simplicity. As many variations of products appear in various markets, people are getting used to consume more. Consumers spend more money to consume goods in new packages of information [19]. Customers have to bear the value-added which is resulted from raising creativity today.

To succeed the program of Indonesian government in creative industries, people have to support by buying creative things too. More purchases mean more profits, which will expand good purpose of creative industries. It is true that many local sellers could be promoted nationally or even globally, but the consumers are getting abundant too. People are urged to consume more than they really need. Moreover, they are urged to pay high prices to follow the progressive trends of modern life. They are provided with various choices, but they also always nod to anything that modern trends dictate them to consume.

For example, to get involved in today's trend of creative industries, people have to have access to internet. To have internet, they ought to buy smart phones to share popular products. They should also buy extraordinary outfits from jeans to sneakers to be modern. They have to pay out more to follow trends of creativity in various products from food to films and festivals. They also have to spend some time to keep updated in social media. A consumption leads to another one, and it is getting wider and bigger in today's era. People are directed towards consumerism, not only the products but also the information and technology which support creative industries itself.

Another problem is that people could sell many things broadly through social media's popularity but it will not shorten gap of digital divide. Creative industries are trends of modern life in the name of modernization. It is true that these industries widen the involved markets and actors. People are getting more familiar with information and technology as they fulfill their various needs by logging in to internet. However, since creative industries are profit-oriented, the main idea is not to spread the words but to make more profits. Gaining access is not the same with developing profit of economics. Whether everyone could have smart phone do not actually omit unequal opportunities of working conditions [20]. Digital divide is still there, left by the progress of modernization. Those who do not follow modern life will be pushed aside. The gap between those who can and cannot access information could not be shortened by creative industries. In Indonesia, creative industries are rising in certain areas only. Many rural and remote areas do not experience the hype of this kind of creativity. It is not such permission to expand and exploit new resources in those area. It is not only matter of creative industries, but also problem of equity and equality in Indonesia today. Creative industries are just effect of globalization where they come along with. These industries are another faces of capitalism which do not really care about how to spread thing evenly. As long as there is development

reflected in profit-making, creative industries may grow well. Creative industries are creative-purchasing; people do not only buy the products but also such creativity attached to the goods.

Creative industries is so promising since they see various possibilities to be prosper economically. It is not just about selling and buying products, but also what makes the products special. The extraordinary perspective of such products are what makes them special. Those things may be used in everyday life, but the labels attached to them are not ordinary. Therefore those are called creative industries; not only because they produce industrial products, but also sell the creative aspect of them. As they are industrial, any material should be turned into another form which has value-added. It is to turn such goods into profit. By having industrial issue in creative perspective, creativity is such industrial too. Creativity is not only seen as abilities to build something from scratches, but also how to make profit of it. Supported by its instant condition, creative industries emphasize creativity as the source of profit itself.

V. CONCLUSION

In short, creative industries indeed provide such promising possibilities and profits, but its weak basic conditions will always change. Language of creative industries shows how world may easily change today depends on raising modern trends. It is because creative industries are based on instant, popular, and experience conditions which may be unique but unstable.

Creative industries may provide profit-making for its actors, but those still bring in several problems. Profit-oriented thinking, consumerism, and digital divide are side-effects of raising trends of creative industries. Shifting concept from classic to new creative industries also shape different faces from industries. While classic concepts relate to familiarity and experience, new concepts emphasize on various incoming possibilities for everyone which its aspects could be used to generate money.

VI. REFERENCES

- [1] C. Barker, *Kamus Kajian Budaya* (trans.). Yogyakarta: Kanisius, 2014, p. 110-111.
- [2] A. Elliott and C. Lemert, *Introduction to Contemporary Social Theory*. London: Routledge, 2014, p. 408-411.
- [3] J. Hartley, et al., *Key Concepts in Creative Industries*. London: Sage Publications, 2013, p. 59-60.
- [4] A. Toffler and H. Toffler, *What is The Third Wave?*. (online) in www.cbpp.uaa.alaska.edu/afef/BA635-third-wave.htm, accessed May 26th 2018.
- [5] B.M. Kolb, *Entrepreneurship for the Creative and Cultural Industries*. London: Routledge, 2015, p. 11-13.
- [6] Kementerian Perindustrian Republik Indonesia, *Industri Kreatif dan Infrastruktur Jadi Tumpuan*, (online) in www.kemenperin.go.id/artikel/13841/Industri-Kreatif-dan-Infrastruktur-Jadi-Tumpuan, accessed May 26th 2018.
- [7] A. K. Putri, *Dampak Negatif Ketidaksesuaian Pasar Santa Sebagai Sarana Pengembangan Ekonomi Kreatif*, (online) in medium.com/planologi-

6th Enrichment of Career by Knowledge of Language and Literature
July 12th, 2018; Surabaya, Indonesia

- 2015/dampak-negatif-ketidaksesuaian-pasar-santa-sebagai-sarana-pengembangan-ekonomi-kreatif-e0e23f881764, accessed May 26th 2018.
- [8] D. Satria and A. Prameswari, "Strategi Pengembangan Industri Kreatif untuk Meningkatkan Daya Saing Produk Lokal", *Jurnal Aplikasi Manajemen Universitas Brawijaya*, Volume 9, No. 1, 2011, p. 301-308.
- [9] R. Shields, *Virtual: Sebuah Pengantar Komprehensif* (trans.). Yogyakarta: Jalasutra, 2011, p. 102-104.
- [10] P. Stoneman, *Soft Innovation: Economics, Product Aesthetics, and the Creative Industries*, Oxford: Oxford University Press, 2010, p. 45-46.
- [11] J. Hartley, "Creative Identities", in J. Hartley (ed.), *Creative Industries*, Oxford: Blackwell Publishing, p. 114-115.
- [12] J. Hartley, *Creative Identities*, p. 106-107.
- [13] J. Hartley, et al., *Key Concepts*, p. 22-23.
- [14] J. Hartley, et al., *Key Concepts*, p. 65-67.
- [15] B.M. Kolb, *Entrepreneurship*, p. 82-83.
- [16] G. Lovink and N. Rossiter (eds.), *A Critique of Creative Industries*, Amsterdam: Institute of Network Cultures, p. 90-91.
- [17] L. Mangifera, "Pengembangan Industri Kreatif Produk Batik Tulis Melalui Value Chain Analysis", *The 3rd University Research Colloquium*, 2016, p. 157-166.
- [18] P. Smith and A. Riley, *Cultural Theory: An Introduction*. Oxford: Blackwell Publishing, p. 207-208.
- [19] G. Hartomo, *Industri Kreatif, Perkuat Branding dan Packaging Bisa Beri Nilai Tambah*, (online) in economy.okezone.com/read/2018/01/04/320/1840009/industri-kreatif-perkuat-branding-dan-packaging-bisa-beri-nilai-tambah, accessed May 26th 2018.
- [20] K. Azali, *Boosting Youth Entrepreneurship in Creative Industries*, (online) in www.insideindonesia.org/boosting-youth-entrepreneurship-in-creative-industries-2, accessed May 26th 2018.