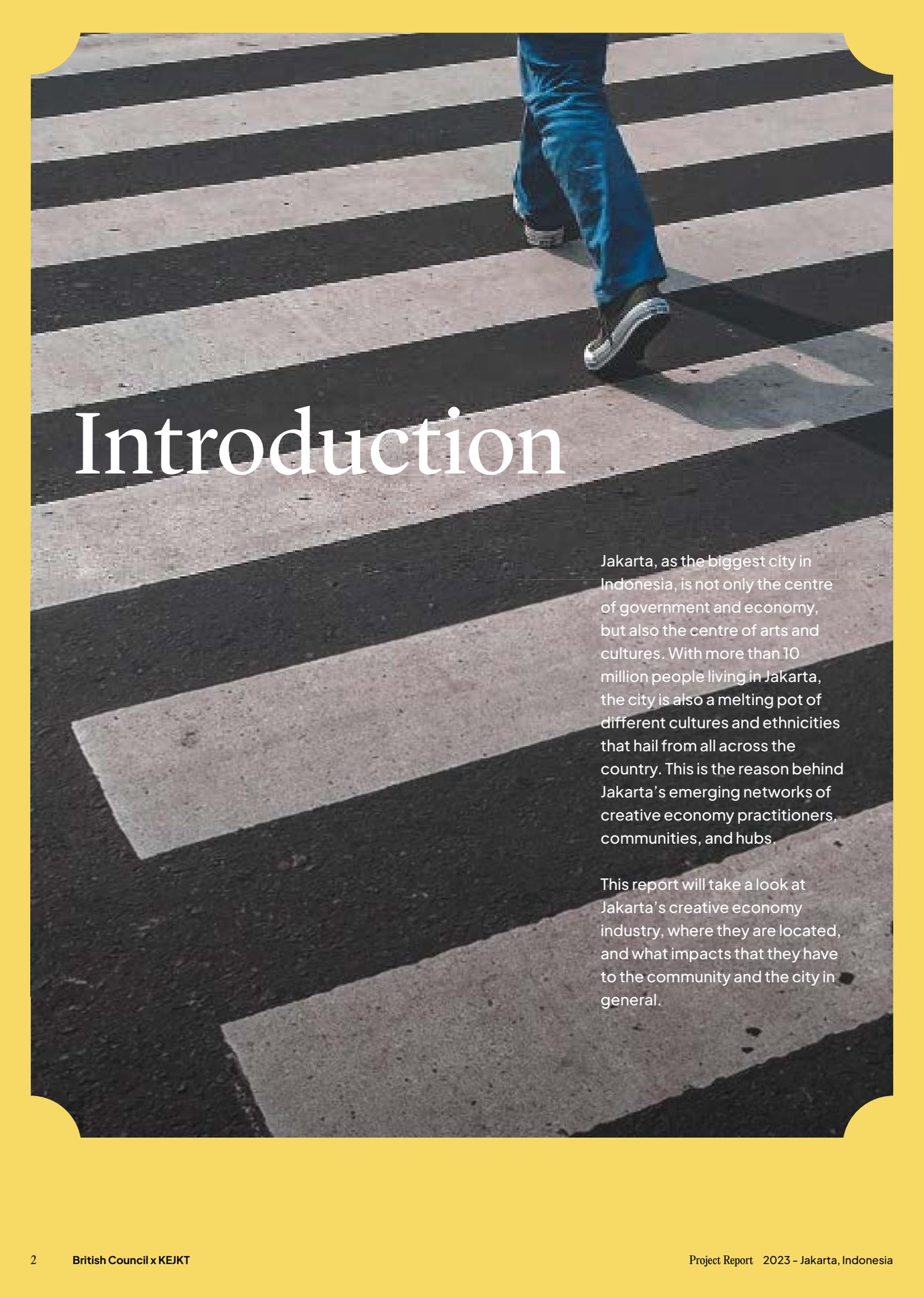


Jakarta Creative Practitioners and Hubs Mapping Research

Project Report, 2022





Introduction

Jakarta, as the biggest city in Indonesia, is not only the centre of government and economy, but also the centre of arts and cultures. With more than 10 million people living in Jakarta, the city is also a melting pot of different cultures and ethnicities that hail from all across the country. This is the reason behind Jakarta's emerging networks of creative economy practitioners, communities, and hubs.

This report will take a look at Jakarta's creative economy industry, where they are located, and what impacts that they have to the community and the city in general.

This research found that the creative economy industry is growing well despite their many challenges. For example during the COVID pandemic, where creative industries all around the world were hit with financial difficulties as people stopped going outside and cut spending, the creative industry in Jakarta was still able to survive and even thrive. The quick shift to online platforms to sell foods, goods, and even webinar classes has helped so many companies to weather the uncertainties during the pandemic.



The tendency to work together, which is a part of Indonesia's core culture *gotong-royong*¹, has also supported the growth. Practitioners from different sub sectors often collaborated and exchanged ideas to create better products or services. The collaborations are often driven by the economic motive and also a more idealistic goal, like to create art that can be accessed by more people.

We can see this evidence by looking at the three case studies that are offered by this research. For community-based hubs, there is Kelas Pagi, a community that offers free photography classes. Next is Mbloc for location-based hubs and the Indonesia Contemporary Art and Design (ICAD) for event-based hubs that has helped boosted the number of activities within the area it were held In the last part, this research will list practitioners, communities, and hubs of creative economy in a directory and show hot spots in five districts of the city. In the appendix, this research will include potential partners in the UK and case study of hubs in the country as a lesson learned for hubs in Jakarta.



¹ Gotong royong can be translated as mutual cooperation or mutual assistance. It is a traditional Indonesian custom of helping each other or sharing the burden and is part of the state's ideology, Pancasila.



Methodology

Our methodology included both desk research and in-depth interviews. During the desk research, we defined and identified creative economy hubs that will be used throughout the research.

For definition, we use the terms used in the **Law No. 24/2019** on Creative Economy, which is;

“the embodiment of the added value of intellectual properties that are sourced from creativity and based on cultural heritage science and/or technology”.

Meanwhile, the **Presidential Decree No. 142/2018** on the Master Plan for National Creative Economy Development 2018 - 2025 listed 16 sub-sectors of creative economy, namely:

1. Advertising
2. Architecture
3. Crafts
4. Culinary
5. Fashion
6. Film, animation, and video
7. Fine arts Game and application
9. Graphic design
10. Interior design
11. Music
12. Performing arts
13. Photography
14. Product Design
15. Publishing
16. TV and radio

However, this research will only focus on

Architecture 

 **Culinary**  **Fashion**

 **Film**  **Fine Arts**

Photography 

 **Publishing**

Graphic Design 

 **Game and Application**

Furthermore, we built a directory of creative economy practitioners, communities, and hubs in Jakarta. We aimed to give a diverse look of the industry and also mapped their location to identify hot spots for each subsector.

After the desk research, we identified influential champions and communities in their respective subsectors before conducting in-depth interviews. The champions were chosen from an extensive contact list and were approved by the British Council and Komite Ekonomi Kreatif (KE) Jakarta. We also used snowball sampling by asking interviewees to refer to other people in their networks to be interviewed.

We conducted 24 interviews in the first week of November until the third week of December, with the objective of getting a general picture and understanding of the creative economy industry in Jakarta.



Jakarta



This research, however, only focused on five out of six districts in Jakarta, namely South Jakarta, North Jakarta, West Jakarta, East Jakarta, and Central Jakarta. Even though most of the interviewees are creative practitioners that are active in South Jakarta, they are the best representatives for their respective subsectors. This can also reflect that the centre of the creative economy industry is located in South Jakarta. We also limit this research by excluding MSMEs and focus more on champions that bring bigger impact to communities.

Business Prospect

Growth

Based on the Statistics Indonesia data in 2014–2017 and the Ministry of Tourism and Creative Economy data 2018–2020, the sector was growing over the years with a little dip in 2020 due to the pandemic. The sector recorded a 47% increase in GDP in 2014–2019 from Rp784.87 trillion to Rp1,153.40 trillion rupiah, before slightly going down by 1.6% to Rp 1,134.90 trillion in 2020.² In Jakarta alone, the industry contributed Rp256.45 trillion or around \$16.4 billion in 2018.³

The COVID-19 pandemic that started in March 2020 was not only challenging for the creative economy sector, but also an opportunity for the businesses. The creative economy sector in Jakarta, like in so many cities, was hit hard with the implementation of social distancing. Event-based hubs and the music and performing art subsectors were forced to stop their activities as large crowds were prohibited. Many businesses did not survive as they lost customers, like restaurants and cafes. However, some subsectors also saw new opportunities, particularly content-based sectors such as Game and Application, Fine Arts, and Culinary.

²Ministry of Tourism and Creative Economy, Tourism and Creative Economy Statistics 2020, p. 42

³BPS Jakarta, Laporan Studi Penyusunan PDRB Ekonomi Kreatif Provinsi DKI Jakarta, p. 31

The shift towards digital services was accelerated by the pandemic, which, in turn, also pushed the change of customer behaviour towards various digital platforms and events. This change of behaviour seems to permanently change the landscape of the creative industry and enabled greater access towards the customers who previously had not had the opportunity to access the outputs of the various creative economy subsectors. Currently, at the end 2022, various subsectors had already embraced digital platforms to showcase their works, held events and activities, or even to engage with the audience.

As we are starting to recover from the pandemic, it is encouraging to see that the creative economy industry is starting to get back up again. Art centres like Komunitas Salihara and Ganara Art Space saw a large influx of visitors as people scramble to go outside after staying at home for two years. The gaming industry also recorded a 11.7% growth to \$1.9 billion in 2021, part of the increase was due to higher game sales during the pandemic.



Based on our interviews, the creative economy industry has indeed been growing over the years. They are also optimistic that the growth will continue in the future. The growth is not always about their profits or revenues, but also the number of works created or number of people participating in activities or events that they hold.

The Jakarta Art Book Fair, for instance, was first held with only 15 exhibitors in 2018. In the last edition in 2022, as many as 40 exhibitors participated in the event. They also saw an uptick in the number of exhibitor candidates, which reached 80 candidates in 2022. Similarly, the Jakarta Desert Week also successfully increased the number of merchants participating in the event from only 16 in 2018 to more than 100 in 2022. Even first-time events like Manual Food Market received a warm welcome from the public by bringing 21 tenants and this made them believe that the event will be able to bring more tenants in the future.

With the great optimism of growth, we asked the interviewees how we can measure success in their respective subsector. Surprisingly, even though they admitted that profit growth is important for business sustainability, it is not the foremost. Many listed participation in international events as a sign of success, as it is not easy to secure a place in the events and participation can improve the brand's awareness both at home and abroad. Others put more emphasis on the ability to share ideas and start a social change. Still others are more concerned with developing the skills of their community members.

Business Prospect

Opportunities



As the centre of the economy, Jakarta as a city presents a lot of opportunities for the creative economy sector to grow. It means better access to funding and investment opportunities and well as better infrastructure to support business activities. Lately, the internet has become an integral part of business activities as the demand for online shopping and food delivery continue to grow and Jakartans are among the better connected people in Indonesia. Furthermore, infrastructure and public transport developments make it easier for people to move and visit places, giving more chances for events, galleries, and all sorts of venues to secure more visitors.

Jakarta is also the centre of art and culture in Indonesia. As many as 70% of the film industry congregate in the city and have a lot of untapped opportunities. Indonesiana Film suggested the city to have a film council to grow the film industry even further. The council can make filming permits easier to get, which means more film can be set in the city. This can be seen as a form of promotion to attract local and foreign tourists. Moreover, the council can also be a one-stop service for investment, thus inviting more investors that can help improve the quality and the quantity of films produced in the city.

Furthermore, 25% of publishers in Indonesia are located within Jakarta. Coupled with events like the Indonesian International Book Festival and the Jakarta Art Book Fair, it is a great opportunity for publishers to flourish in the city.

Nowadays, Jakarta is also the centre for fashion, especially modest fashion. The city saw the emergence of modest brands and designers like Dian Pelangi, Ria Miranda, and Kami Idea. Their growth is also supported by a large and dedicated hijab community that wants to look stylish without having to sacrifice religious values. Neighbouring countries like Malaysia and Singapore often look up to Jakarta to get inspiration for their modest fashion industry too.

In the last five years, Jakarta has seen the growth of coffee culture, marked by the opening of Kopi Tuku. The coffee shop was founded in 2015 with Palm Sugar Milk Coffee as their signature menu. The coffee shop received a lot of attention from the public when President Joko Widodo tried their specialty coffee. Sparked by the event, the popularity of coffee spiked and coffee shops started to pop up in all parts of Jakarta. This trend resulted in the foundation of Kopi Kenangan and Janji Jiwa, which now have hundreds of branches in Jakarta and Indonesia.

The coffee culture also invigorated coffee as a community in the country. And with better creativity, quality of barista, and better promotion, coffee shops still have a lot of opportunity to grow.

Jakarta urbanites that loved to spend time at the mall are starting to look for alternative entertainments and recreational spots. At first it was caused by stricter rules for visiting malls, but people are beginning to realise that museums, galleries, art centres, and events have their own charms. Social media also supported this popularity, with people sharing photos and videos of them with art installations, especially the interactive ones. We can see it from the popularity of Museum Macan (Modern and Contemporary Art in Nusantara) when the museum showcased interactive installations by Yayoi Kusama. On the other hand, people who try to detach themselves from hyper connectedness turn to art like pottery, where they have a good reason not to check their smartphones while playing with clay.



With a lot of communities and organisations residing in the city, collaboration in the same subsector or even between different subsectors should be encouraged to create better ideas, widen knowledge, and thus higher quality of outcome. Graphic design, for example, is needed by every subsector. It can be used for branding, packaging, promotion, and other purposes. In 2021, the Ministry of Tourism and Creative Economy tried to bolster collaboration between graphic design and culinary. They partnered with the Association of Graphic Designers Indonesia to select 75 graphic designers and tasked them to update the packaging of 75 MSMEs (Micro, Small, and Medium Enterprises) in the F & B sector. This resulted in fresher branding and attractive packaging can also increase sales.



Last but not least, people in Jakarta receive a higher salary than other cities on average. Higher disposable income also means that Jakartans are big spenders.⁴ This high purchasing power allowed people to spend money on secondary and tertiary needs, like going to concerts, buying books, and even hiring architects.

⁴www.databoks.katadata.co.id, "Jakarta, Provinsi dengan Pengeluaran per Kapita Tertinggi di Indonesia", retrieved on December 22, 2022.

Business Prospect

The creative economy sector is facing various challenges in their activities. One of those challenges is funding. All informants agreed that the primary challenge is to secure funding for their business or their activities. This situation is not only caused by lack of investors, but also the hardship in convincing investors to put their money on the industry.

Challenges & Needs

The gaming industry, for example, finds it hard to convince investors because the industry is relatively new, with only a few locally made games gaining international recognition. In relation to that, architecture and graphic design need expensive software to do their jobs, and it's especially difficult for small firms that recently started their business. The high cost makes their services stay at the more expensive price range and it is the primary reason why architectural service and graphic design are considered to be only accessible for the affluent.

Some of the event-based hubs are run by non-profit organisations or don't sell entrance tickets. To be able to survive, they rely on sponsorships and grants. However, it is not always easy to align their goals with the sponsor's goals. For newly established events, they have difficulties to convince sponsors to invest due to the lack of track record. Furthermore, organisations in Jakarta, and in Indonesia in general, still have a lot of obstacles to secure grants, especially from international foundations because they can't meet all the requirements.

Difficulties in securing funding also points to the importance of improving members' skills. Training is needed to equip members with skills, such as public speaking, storytelling, research, and making business models, that can help them become more confident while giving business pitch.

Furthermore, the creative economy sector needs a steady pool of talents. The culinary subsector is seeking for more pastry chefs, while the gaming industry needs specialised skills like 3D animation and technical artists. This pool of talents can only be supplied through a mix of academic education and skill-based learnings that are aligned with the needs of the various subsectors. This requires a close cooperation between the different creative economy subsectors with the academic sector and the informal training providers.



Another challenge is source materials, especially if the materials are imported. The fashion industry, for instance, faces a hard time sourcing eco-friendly materials because only a few local factories made it. They must import the materials, but it is expensive, takes a long time to arrive due to global shipment delays, and they must pay big taxes on top of it. Green lifestyle is gaining a lot of traction in major cities like Jakarta, and it can be a good opportunity for prospective local suppliers in the future. However, government support is also needed to provide support along the value chain, especially through business-friendly regulations and permits.



The industry is also lamenting a lack of appreciation from the general public. For example, many people think creating a graphic design is easy and therefore designers don't need to be paid much. Meanwhile, art becomes more popular, but people still aren't familiar with the ethics in galleries. That's why a lot of art works are damaged because people touched them or due to mishandling. Another example is the lack of understanding of intellectual property rights, which caused a lot of loss of business opportunities for the creators. These issues may require a long term commitment by everyone involved in the industry to increase the awareness of the public and the creators as well.

To overcome those challenges, the creative industry also needs support from the government, such as in the form of a subsidy to boost their business. They also hope the government will issue policies that have a real impact on the creative economy industry. The government is also expected to support creative practitioners to participate in international festivals.

Furthermore, there is a need for the government to update their measurement and no longer use GDP as the sole indicator to assess the creative economy industry. In terms of economic value, the industry's contribution could not be compared with contribution from the oil and gas industry. However, their activities have economic impacts that go beyond their industry. Therefore, the government must take this into consideration and give the support that the industry deserves.



Impact

Economic

The creative industry contributed Rp1,134.9 trillion (around \$73) billion to the Indonesian economy in 2020 or 7.35% of the country's GDP.⁵ If we look closer to Jakarta, the industry contributed Rp256.45 trillion or around \$16.4 billion in 2018.⁶ This significant figure was the result of revenue and sales from selling products and services. This was not a small feat and showed that the industry is worthy of support and attention to make sure that the industry can survive and grow in the future.

Beside its direct contribution to the GDP, the creative economic industry also gives a multiplier effect to other industries. For example, one fashion brand may need textile to make their clothes, courier to transport the textile, tailor to sew the clothes, packaging to pack their products, and marketing and advertising to promote their products. Therefore, its contribution to the economy is actually bigger than the number above.

⁵Ministry of Tourism and Creative Economy, Tourism and Creative Economy Statistics 2020, p.43

⁶BPS Jakarta, Laporan Studi Penyusunan PDRB Ekonomi Kreatif Provinsi DKI Jakarta, p. 31

Moreover, the creative economic industry also contributes to the economy by offering job opportunities. Many of the practitioners and hubs that we interviewed said that they hire staff to manage the business and activities. The staff can range from short-term contracts, part-time and flexible work hours, to full time employment.

For hubs and communities, their presence can drive footfall to other local businesses. Komunitas Salihara, for example, said that many of their visitors will dine at restaurants nearby before or after seeing their theatre performances or exhibitions.

Speaking of visitors, big events like the Indonesia Contemporary Arts and Design (ICAD) and the Indonesia International Book Fair can attract visitors from across the archipelago and abroad. This will contribute to an increase in the number of tourists, hotel occupancy, restaurant, transportation, and all other tourism-related sectors.



The creative economy sector is also quite resilient to economic slowdown, such as during the pandemic. Several subsectors, like music and culinary, hit the hardest as people stayed at home and large crowds were prohibited. However, many players were quick to adapt and shift to online platforms. During the pandemic, restaurants began to offer delivery menus and people started their home businesses by selling foods. As people spend more time at home, they play games as a form of entertainment and wear comfortable clothes, making loungewear a trend. People also participated in webinars and online classes to learn and increase their skills. IdeaFest, for instance, saw 1,5 million watchers and 2.2 million playbacks for their online event in 2021. Online sales through marketplaces were skyrocketing and that helped companies to survive and Indonesia's economy to stay afloat.

Furthermore, events and hubs often hold contests and competitions as part of their programmes/activities, which positively contribute to idea generation and participation. New ideas also means innovation, which can be an added value to products and services offered by the industry, thus increasing its GDP contribution and closing the circle of economic impact.



Impact

Social

The existence of creative communities and hubs has increased the sense of community and social cohesion. People have a place to go and meet people with the same interests and goals. This not only strengthens the identity and connectedness to place but also increases opportunities for networking and advocacy. Creative hubs can also grow a sense of belonging, therefore increasing people's confidence and wellbeing

Rumah Millennials, for example, was founded with youth empowerment in mind. The organisation saw that young people have a lot of ideas and the energy to create positive impacts to their communities, but they often do not know how to do it. That's why the organisation wants to be a platform for young people to meet and collaborate. Members of the organisation have since initiated a lot of programmes, such as entrepreneurship training, film literacy programme, digital marketing training, and many more.

Meanwhile, Ganara Art Space through Yayasan Mari Berbagi Seni is seeking to promote social change through art. Under collaboration with the Directorate General of Culture and international grant foundations like the Walt Disney Company, they use art to hone critical thinking and improve social inclusion among high school students. They also use art to promote mental health among COVID patients and survivors under the Menang Bersama programme (Win Together) and even held sensory classes to help children with speech delay.





Impact

Cultural

The creative economic sector often takes inspiration from Indonesian heritage and cultures to give a unique touch to their products and services. IKAT Indonesia, for example, focuses on Indonesian traditional fabrics and weaving techniques. The brand uses traditional fabric for clothes, bags, shoes, and even face masks. Their innovation led to an increase in awareness and appreciation of traditional fabrics. Not only that, the brand also gives training for handweavers in Jakarta and other cities in Indonesia so that they can make better quality fabric and even develop their own business. All these activities are also a part of traditional fabrics preservation efforts.

Not only the fashion industry, the culinary industry also takes part in promoting Indonesian culture. As part of their participation in the Jakarta Desert Week, bakeries or cafes offer special menus like klepon cake, taking the traditional snacks klepon made with glutinous rice, coconut, and palm sugar and reimagining it as a western-style cake.

In the gaming industry, we see the rise of Lokapala as the first and only multiplayer game from Southeast Asia. The game uses local heroes, both historical and mythical, as characters and people will learn about Borobudur from the game story. The game is very popular, it attracted 3.3 million players even before doing any promotions. The game is also popular abroad and prompted Nihon Japan to publish the game in Japan, meaning a wider audience of Indonesian culture.



The cultural impact of the creative economy serves as a potential to increase Indonesia's soft power, which in turn create market opportunities and increase global reputation. Indonesia can learn from Japan's Cool Japan and Korea's Korean Wave policies on how to support and utilise the creative economy to ensure the industry can reach a sustainable growth.

An interesting point also came from the graphic design industry. The industry sees their activities as a form of archiving, to sustain national and cultural identity. Graphic design is needed to form an effective communication around national and cultural identity so that people can better understand it, thus creating a sense of ownership. In today's globalised world, it's become increasingly important to preserve and promote our culture, so that it is not drowned by the influx of foreign culture or lifestyle, making us a mere consumer of other cultures.

Impact

Environmental (Sustainability)

Not a lot of our interviewees talked about environmental sustainability as part of their activities. However, environmental issues have been increasingly popular and become a trend in several subsectors.

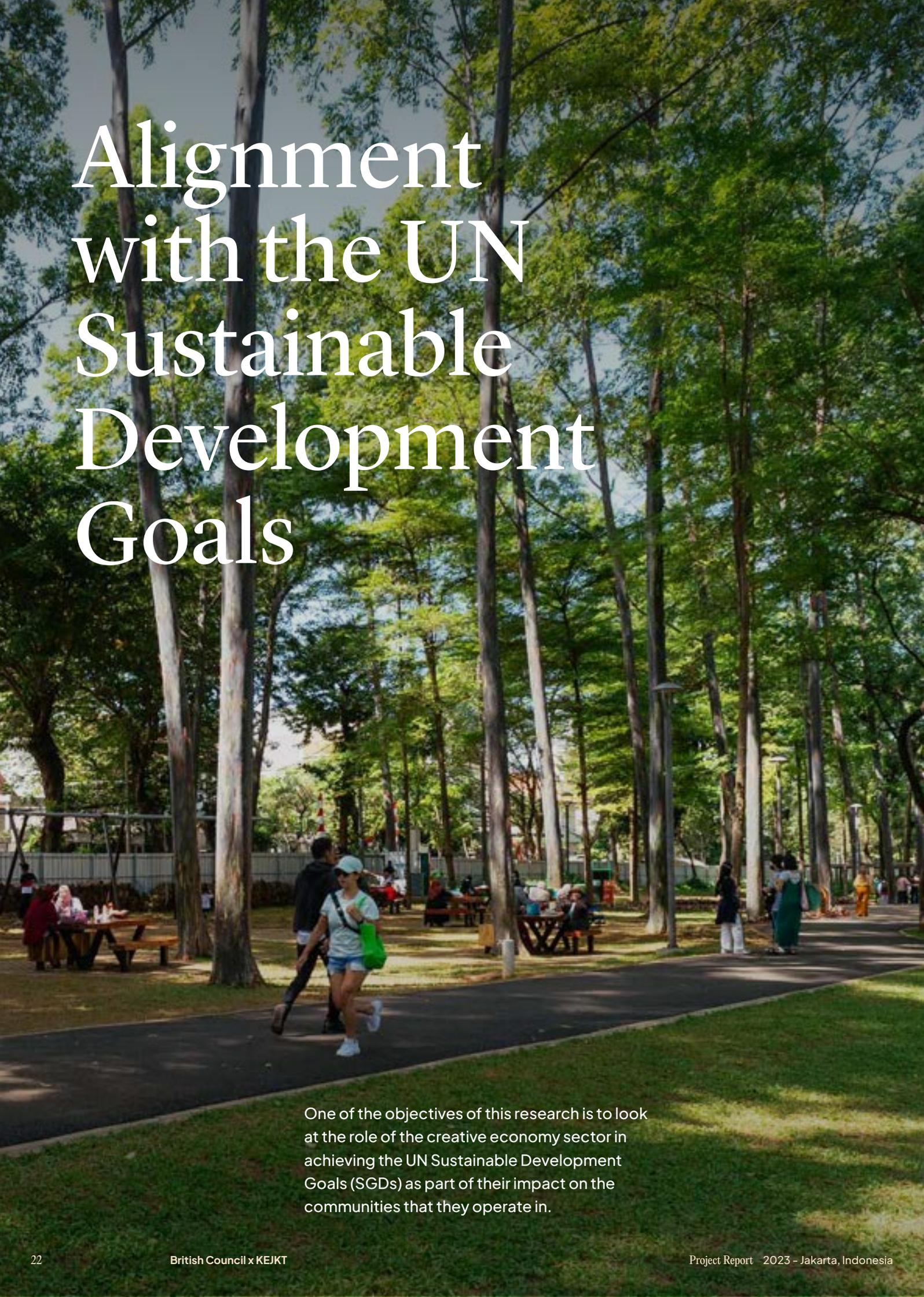
In architecture, the Green Building Council Indonesia is striving to transform industry players and their markets to be more responsible and sustainable. They also committed to public education in applying environmental best practices to building. Besides that, they also offer certification for sustainable buildings.



In the fashion industry, environmental issues are getting more popular too. A lot of brands now use eco-friendly materials or recycled materials to make their product. As part of their marketing and branding, they often explain the source materials and the process that the clothes have undergone before arriving at the hand of the customers. Similarly, the slow fashion industry is also starting to receive a lot of attention. They put a lot of attention in creating a timeless design, with ethically sourced and eco-friendly materials, and do not churn out collections after collections in a short period of time like fast fashion do. However, eco-friendly materials are expensive and the more care put into a product often means a higher price. Therefore, sustainable fashion is unfortunately still not affordable for a lot of people.

Meanwhile, the Jakarta International Photography Festival (JIPFest) is trying to promote environmental issues through photography. The festival carries a different theme every year, but environmental issues are always a part of it. Through the themes discussed, the works that were presented, and the meeting of actors, they hope to encourage the birth of even better works and social change from the works that were displayed or exposed at JIPFest.





Alignment with the UN Sustainable Development Goals

One of the objectives of this research is to look at the role of the creative economy sector in achieving the UN Sustainable Development Goals (SDGs) as part of their impact on the communities that they operate in.

In general, the creative industry businesses and practitioners are at least aligned with one of the 17 SDGs. The creative industry is one of the foremost in adopting SDGs even though they might not be aware of the different targets of SDGs, especially for goals that are related to environment and cultural aspects

Among the goals, the creative economy sectors are mostly aligned with these four goals

GOAL 4 Quality Education

Outcome 4 Increasing the number of people who have relevant skills for employment, decent jobs and entrepreneurship

Creative hubs facilitate transfer of knowledge so that their members can improve their skills. Kelas Pagi, for instance, offers free photography classes for people who want to take photography as a hobby or those who want to work in the photography industry. They also offer mentoring and consultation to everyone that needs it, even to people outside their community.

Similarly, almost all, if not all, of the event-based hubs offer workshops and training as part of their activities. In fact, paid webinars were a reliable source of income for them during the pandemic, where offline events were put on hold.



Goal 8

Decent Work and Economic Growth



Outcome 2 Individuals are in suitable employment, education, training or volunteering work and relevant opportunities are available to all

The creative economy is employing 15.21% of the country's workforce in 2019.⁷ The number is growing by 4.02%, double the national employment growth rate of 2.02%.⁸ This number shows that the creative economy industry is offering a lot of job opportunities for the people. Not only that, hubs also offer incubators for startups, allowing them to grow to the fullest potential. Furthermore, hubs also provide makerspace to support members' production process.



⁷Ministry of Tourism and Creative Economy, Creative Economy Statistics of 2020, p.55

⁸Ministry of Tourism and Creative Economy, Creative Economy Statistics of 2020, p.55

Goal 10

Reduced Inequality



Outcome 2 Empower and promote the social, economic and political inclusion of all

Hubs are striving to reduce inequality which includes empowering women through work and art. Booka Lingerie, for instance, is employing women tailors from Cilincing in North Jakarta, an impoverished part of the city. Meanwhile, the Jakarta International Photo Festival always highlights gender equality issues in their exhibition and talks, by showcasing the works of women photographers or inviting women artists as performers.

Sustainable cities and communities

Outcome 1 Creative communities contributing to sustainable cities and communities.



Middle class Jakartans are already aware about various environmental issues and some are already adopting green lifestyles. They may demand environmentally-friendly products or processes and green products, services or concepts can be found more abundant within the various creative economy subsectors. Examples included the rise of popularity in eco-friendly fashion or second hand items. IKAT Indonesia collaborated with HuntStreet to mix and match second hand items from luxury brands, like Prada, with IKAT's second hand products, making it more stylish and fashionable.

Meanwhile, with the recent increase in coffee popularity in Jakarta, Noozkav Kopi is using agroforestry in their coffee plantation to grow coffee without destroying the forest. With more coffee plants, oxygen level will increase and thus bring down the effect of pollution. Meanwhile, the Green Building Council is disseminating information and educating people and the building industry on best practices in creating a more sustainable and eco-friendly building.

Outcome 4 Strengthen efforts to protect and safeguard the world's cultural and natural heritage



Indonesians are proud of their cultural diversity and the awareness and demand for modern cultural interpretation for various products are also increasing. Once again we can look at IKAT and how they are trying to preserve Indonesia's traditional fabric and weaving

techniques. IKAT not only uses the garment for clothes, but they also incorporate the fabric into other products like tote bags, tumblers, and even face masks. The brand successfully brings attention to traditional fabric but also improves the style to be more up to date.

Subsector Analysis

The Jakarta Tourism and Creative Economy Office is using a clustering approach to develop the creative economy sector as part of its strategy in 2023–2026.⁹



⁹ Jakarta Tourism and Creative Economy Office and KE Jakarta, Grand Design Pengembangan Ekonomi Kreatif DKI Jakarta, p.78



The subsectors are divided into four clusters based on the nature of their businesses and output types, namely

Content cluster

(1) Architecture (2) Film (3) Animation and Video (4) Fine Arts (5) Music (6) Performing Arts



Service cluster

(1) Interior Design (2) Architecture (3) Photography (4) Graphic Design (5) Product Design



Product cluster

(1) Culinary (2) Craft (3) Fashion

Big industries cluster

(1) Publishing (2) TV and Radio (3) Application (4) Advertising





This clustering is done to ensure that the development of the creative economy sector can be more effective and more focused. Clustering is also aimed at energising several subsectors at the same time with one programme, which will be tailored to suit the needs of the clusters. For example, content clusters are having a hard time securing funding to start their project. Therefore, a programme where creative practitioners can meet investors and showcase their products will be very helpful for this cluster. Furthermore, the content cluster could be a new motor to drive Jakarta's economy further, just like Korea's Korean Wave that relies on music and film industries.



On the other hand, the product cluster in Jakarta seemed to have been an established one, with culinary and fashion industries being among the top 5 contributors to Jakarta's regional domestic product.¹⁰

However, it doesn't mean that this cluster does not need any help, like we can see during the pandemic, the culinary industry was one of the hardest hit industries. The government can ensure that this cluster can remain profitable and to help them facing their challenges, such as a big import tax to acquire raw materials from abroad.



¹⁰ BPS Jakarta, Laporan Studi Penyusunan PDRB Ekonomi Kreatif Provinsi DKI Jakarta 2016–2018, p.38

In the service cluster, the main challenge is the lack of appreciation from the public. Most of the people do not know about the work that happened behind the scene and how this cluster produces their outputs. Because people think designing is easy, they typically do not want to spend a lot of money on it. Therefore, it is hard for this cluster to justify their price. That is why programmes like exhibitions or workshops are crucial in increasing people's awareness and appreciation.

Meanwhile, subsectors in the big industry cluster seemed to have passed their "golden era". Publishing is facing sales decline and TV and radio are losing viewers/listeners as people now have unlimited entertainment options from the internet and streaming services. Technology advancement has also forced the advertising industry to shift to digital content marketing, which needs a whole new skill set and financial commitment that not all agencies have. Furthermore, not even application developers are safe in today's digital era. Many believe that Indonesia is in tech winter, as local decacorn GoTo and other unicorns like Xendit and Ajaib cut a lot of jobs in 2022 for efficiency.¹¹

In the next section, this research will dig deeper on the challenges, needs, and opportunities in each of the subsectors to present a complete picture of their condition.

¹¹ Thejakartapost.com, Indonesia's 'tech winter' continues as Ajaib announces layoffs, retrieved on Jan. 13, 2023

Subsector Analysis

Architecture

Brief overview

The industry thrives under ongoing development. Requests from clients, national and multinational alike, are fueled by incoming businesses building commercial venues.

Activities

Aside from its commercial side, the architecture industry grew through the desire of intellectuals to keep a well documented archive on the uniqueness of architecture in Indonesia. Community of intellectuals who look for ways to give back to society also introduces the discourse to explore different approaches to architecture.

Goals

Archive and document the uniqueness of Indonesia's architecture and fuel the critical thinking and growth of Indonesia's architecture scene, advocating a strong ecosystem for the industry.

Impact

Community activities help to document and archive the heritage and unique architecture of Indonesia. They developed manual on sustainable architecture, documented many other theories about architectures, including looking at philosophy as an approach in their creation.

Many architects who ended up as community founders look at architecture as more than just a profession, but also as a way to give back by creating a functional public space. Realrich Architecture, for instance, not only built but managed a flourishing library for children and helped them get the funding they needed to keep on running.

Growth and Sustainability

Similar to many thriving communities in Indonesia, architecture communities often manage to garner loyal members that support funding of their activities (in this case publishing documented architecture practices). Hence, making it possible to sustain the business model and grow.

Challenges and Opportunities

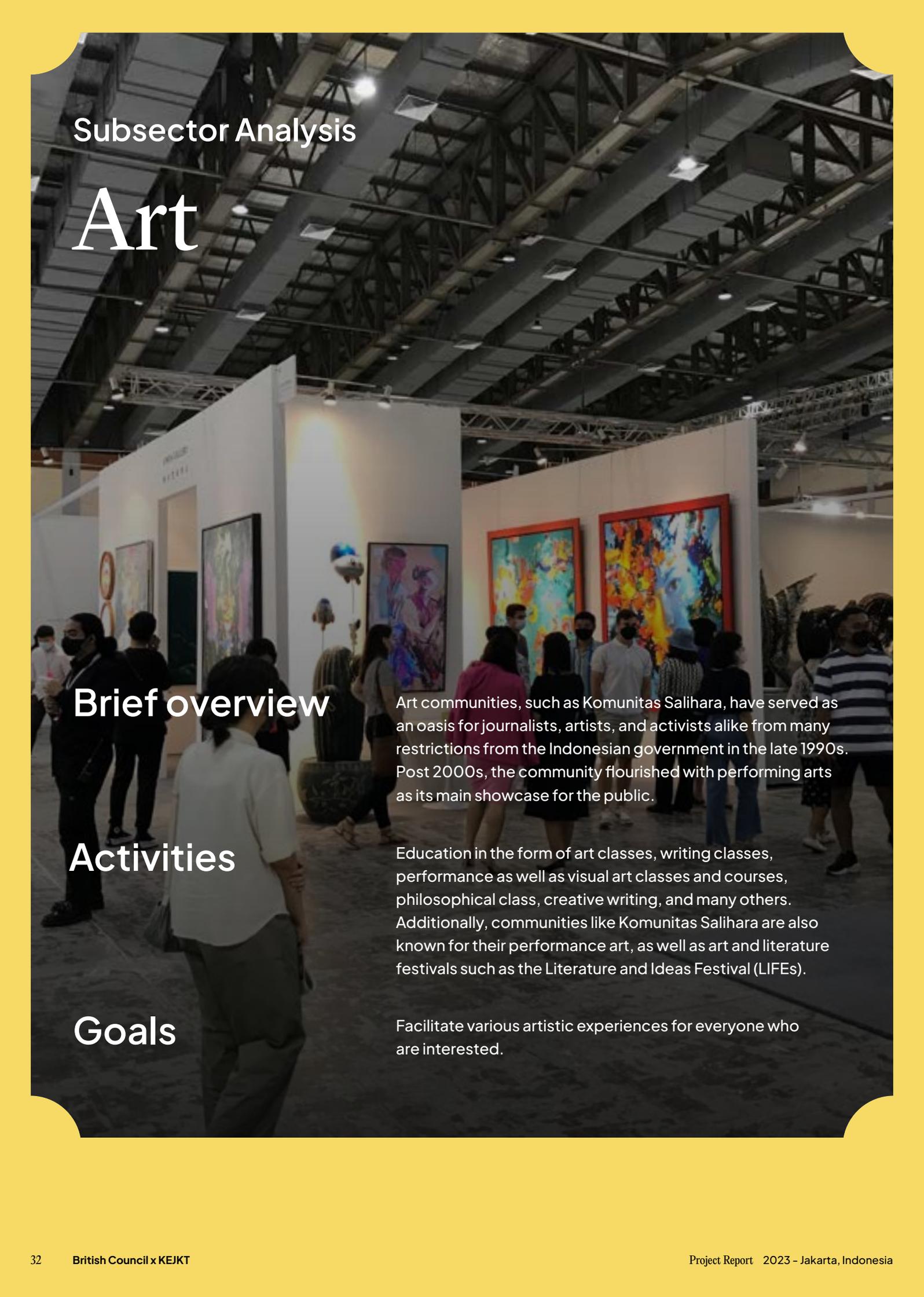
The community needs support for architects to stay active with attainable operational cost. At the moment, architects must go through a more complex process to get a practice permit. Additionally, architecture softwares are costly.

Architecture community hopes to find more funding so they can dedicate more of their time and design not only for commercial purposes but for meaningful functional spaces.

Creating a greater hub for both the public and intellectuals to collaborate and synergise, such as what they have been doing with Bintaro Design District Festival for architecture, graphic, interior, product and other design or creative fields in Indonesia.

Needs

Government support to strengthen the backbone of the architecture industry, i.e. support to maintain permit by subsidising production needs, especially in the form of softwares.



Subsector Analysis

Art

Brief overview

Art communities, such as Komunitas Salihara, have served as an oasis for journalists, artists, and activists alike from many restrictions from the Indonesian government in the late 1990s. Post 2000s, the community flourished with performing arts as its main showcase for the public.

Activities

Education in the form of art classes, writing classes, performance as well as visual art classes and courses, philosophical class, creative writing, and many others. Additionally, communities like Komunitas Salihara are also known for their performance art, as well as art and literature festivals such as the Literature and Ideas Festival (LIFEs).

Goals

Facilitate various artistic experiences for everyone who are interested.

Impact

Staying true to its essence during pre-democratic Indonesia, art communities continue to become oasis for “self-expressions” both for students, as well as renowned artists who have been involved in the community in the early days of its conception.

Salihara theatre performances for instance, become one of the most-sought and popular theatre performance in Jakarta, it also serves as one of the alternative entertainment to the more contemporary cinemas in Jakarta.

Small kiosks, hotels, restaurants around the theatre venue also benefit from greater sales on the days of their shows.

Growth and Sustainability

Theatre performances are slowly returning to normal post-pandemic. This has been responded positively as Nining Nurjanah from Komunitas Salihara declared that the community is optimistic that it can successfully run its programmes throughout next year.

Funding-wise, the art community, particularly Komunitas Salihara, receives strong back-up by its alumni and private donors, making it sustainable.

High number of course and class participants, combined with great ticket sales of its art performance helps provide a steady financial support for the community.

Challenges and Opportunities

Art communities provide a platform for young people to explore topics that might otherwise be seen as taboo in the form of “self expression” and “explorations”, Salihara also claims that this helps nurture new artistic talents while at the same time help them express themselves with less financial constraints.

The limited talent pool for certain classes and courses continue to be a challenge for the community. Currently only a few qualified people can conduct them in order to maintain the quality of these classes.

Needs

Not all shows are popular, despite a show or a performance’s appeal, sometimes they are less popular and have less audience. Therefore, assistance to publish and market less popular shows and performances is needed.

The limited talent pool to aid qualified instructors also means that there are rooms for artists from abroad to come and help fill in the gap.

Salihara also mentioned that they hope to have more international guest curators to enrich the perspective of the communities’ art curators

Subsector Analysis

Culinary

Brief overview

While culinary festivals already exist in Jakarta, dessert festivals in particular have not had a special space. Considering a different eating culture in Indonesia, it is considered that a dessert festival is necessary to highlight its specialty. Hence, six people with love for food and a range of creative talents, including marketing and advertising, came up with the idea of Jakarta Dessert Week. The group includes well known Chef and Baker Talita Setyadi, Food Journalist Kevindra Sumantri, Gupta Sitorus, and Primo Rizky, who is a Content Director for WIR Group and Publisher for Geometry Media.

Activities

Providing collaboration platform for dessert and pastry chefs, both among themselves, as well as relevant parties such as brands and influencers

Goals

Creating a platform that highlights the work of pastry and dessert chefs, allowing them to collaborate with one another, overcoming the challenge where many dessert and pastry chefs rarely work together due to the rigidity or formula to cook their signature desserts and pastry. Ultimately aim to make the festival week a “go-to” event in Southeast Asia, becoming a point attraction for international tourists, and attracting international chefs to participate in the event.

Impact

Bringing dessert and pastry chefs together

to create a more collaborative approach in the industry. Successfully created a more collaborative culture among pastry and dessert chefs in Indonesia.

Scout relevant brands such as Cornetto,

Oreo, Kraft, and Cadbury, to collaborate with talented, prospective desserts and pastry chefs and restaurants.

Increase awareness for local dessert and

pastry products.

Collaborate with universities, particularly Podomoro University, to conduct talk show and workshops as a way to nurture new talents in the industry.

Growth and Sustainability

Indonesians have different eating habits and desserts are not particularly part of a meal menu. Indonesians, however, tend to look at desserts as “snacks” and usually enjoy them in-between meals. This eating habit also affects desserts’ lack of popularity if compared with savory dishes.

The existence of restaurants that recommend a full-course meal (appetizer-main course-dessert) helps to mainstream the way desserts are perceived in Indonesia.

The festival’s format that doesn’t focus on one particular location (not venue-based) makes it very cost-effective. Meanwhile, the organiser also made money from revenue-sharing of the menu sales during the festival week.

Challenges and Opportunities

Initially, the founders of Jakarta Dessert Week also thought about developing a culinary festival with a different concept called the Restaurant Week. Instead of going to one place to enjoy all the dessert, Restaurant Week would engage a number of restaurants to serve special menus during the festival week. Although they don't necessarily engage a wide-range of restaurants, they still apply the system for restaurant week. This encourage people to travel across Jakarta and garnered the support from Jakarta's Creative Industry and Tourism Office (Kemenparekraf DKI).

The pandemic forced the festival to pivot to an online platform, namely Tokopedia. Interestingly, its step to pivot actually resulted in more merchants joining the festival and participating in selling their desserts. This shows the potential to perhaps maintain a somewhat hybrid format so that more participants, not only from the Greater Jakarta Area (Jabodetabek) can participate, with the help of capable delivery support.

Every year, pastry chefs are challenged to come up with a dessert that fits a theme. Primo Rizky, one of our interviewees for the sub-sector said that sustainability is a theme that has appeared in the horizon.

The festival has opportunities to expand to more cities in Indonesia that have a flourishing restaurant scene, for instance, Bandung, a city 3-hour road-trip away from Jakarta with a strong restaurant and cafe culture.



Needs

Maintaining brands and new potential collaborators' interest to support the continuation of Jakarta Dessert Week

Attracting international chef and culinary enthusiasts' interest to participate, both as guest cook and attendees of the festival

Securing a reliable logistics or delivery partner that can ensure the culinary product is delivered intact, still in good quality. This is because despite the rapid growth of sales, delivering the desserts securely remains a challenge



Subsector Analysis

Fashion

Brief overview

The creative fashion industry highlighted a lot of Indonesia's traditional garment uniqueness and promoted traditionally-produced garment as some-sort of a haute couture. Collaboration with the government, institutions and banks make it possible to market heritage, traditional fashion products at the global level.

Activities

Mainstreaming the use of traditional garments within everyday use, starting by boosting its presence at both, the national and international level. Introducing the fashion concepts that combine both contemporary fashion designs with traditional, heritage garment to young, emerging designers.

Goals

Showcasing the uniqueness of Indonesian fashion products at the international level

Impact

Highlighting Indonesia's fashion products, including traditional heritages, as a unique selling point that differ it from other products at the global level.

Boosting local economies, especially for more than 5,000 local craft makers and weavers in various regions across Indonesia, including Aceh, Bali, Kediri, Maumere, which are the homes to exclusive traditional garment motifs.

Encourage local fashion producers to continue to innovate and keep up with trends.

Growth and Sustainability

There's already an annual national meeting and discussion (Dekranas) to forward the agenda of boosting the Indonesia's fashion scene.

Government support and involvement helps boost public awareness on the use of traditional garment for a lot of occasions, including formal, state-related events.

Challenges and Opportunities

Introducing well-received products to local and traditional fashion producers has proven to be a challenge. While they are used to crafting the garment, incorporating it into a new product could sometimes conflict with the traditional use of the garment. Convincing collaborators, especially fashion producers and weavers on the positive outcome of exploring new ways of using these garments become important.

Keeping authenticity sometimes comes at high production cost, which means that it can only be produced in a limited manner and that means it comes at the cost of greater accessibility to obtain it.

Indonesia already has an annual fashion event, namely Indonesian Fashion Week, with other events such as Jember Fashion Carnival that could potentially become a go-to events for tourists, domestics and international alike

Needs

Heritage Indonesian garments rely on traditional handweavers that are losing popularity among youngsters. Therefore, there is a need for support to keep handweavers alive by encouraging the younger generation to take interest in it and gaining better recognition for their craft.

Subsector Analysis

Film

Brief overview

Hit-hard by the pandemic, the film industry struggles to recover as people slowly try to adjust with their lives post-pandemic. As the centre of the country's film industry, the Jakarta Province's Tourism and Creative Industry Office (Disparekraf) in particular, takes the matter seriously by encouraging industry's creativity to organise an international film festival.

Activities

International movie screening, producer lab

Goals

Rejuvenate the struggling film industry post pandemic, become a platform that can accelerate the growth of Indonesia's film industry while helping other aspects of the creative industry to grow. Nurturing the public's interests in other genres other than the current favorite. Engaging all related stakeholders in the film industry and enhancing the strength of the film industry's ecosystem.

Impact

Jakarta Film Week, an international-scale film festival initiated by Jakarta Creative Industry Office (Disparekraf DKI) rejuvenates the film industry which was hit hard by the pandemic.

The Jakarta Film Week contributes to the increasing demands for various aspects of the creative industry, including the tourism or hospitality industry such as restaurants, hotels in the area, lifestyle such as fashion as well as merchandising for movies.

Introducing great films from other less popular genre to the public.

Engaging art-school students to submit their films and participate in the streaming of Jakarta Film Week.

Growth and Sustainability

The positive reception from the first Jakarta Film Week held in November 2021 paved ways for the government to support the second Jakarta Film Week in 2022.

In addition to its continuous support for the second Jakarta Film Week, the government, through the Education and Research Ministry (Kemendikbud Ristek) also supports the creation of “Producer Lab” that helps Indonesian producers to continue producing their films regardless of the challenges presented during the pandemic.

The festival has garnered the participation of a lot of big names in the film industry, including Fajar Nugros, Angga Dimas Sasongko, Kamila Andini, and IDN pictures which in turn, attract greater audience and participation from other filmmakers.

Challenges and Opportunities

The pandemic hits the industry pretty hard. Film production had to be put on hold because people were not coming to the movies.

There was a gap for film festival in Jakarta after J-Fest was put on hold, therefore the recently introduced Jakarta Film Week fill in this gap and creating something fresh and exciting for the film industry in Indonesia, especially in Jakarta.

Despite the public's recovering enthusiasm to comeback to cinema and watch movies, some people still fear going to public places during the pandemic, this lead to the birth of hybrid events that allow both online and offline streaming.

About 70% of Indonesia's cinema industry are located within Greater Jakarta Area (Jabodetabek), this includes availability of equipment for movie making and editing which emphasised the importance of accommodating cinema goers and creative talents in the area.

There's a potential to engage young film makers through a sub-segment of the Jakarta Film Week called Jakarta Film Fun (JFF), an open submission for short movie proposals.



Needs

Inviting more internationally renowned guests to attend JFL as a guest speaker or panelists to make its programme more interesting.

Getting more buy-in and support from the public, despite its increasing attendees, the festival still has a lot of opportunity to grow and engage more people from the public.

Create a funding mechanism to help young producer produce their movie through a sustainable funding mechanism.



Subsector Analysis

Games

Brief overview

Indonesia Game Association (AGI) helps establish the gaming industry's ecosystem in the country by connecting creators and publishers since 2013. Government support actually helped the association to flourish and vanguarding various regulations and establishing a solid Indonesia Gaming Rating System. From the economic perspective, the industry contributed a total of 24 trillion rupiahs with Java being the centre.

Activities

Holding exhibitions at the national and international level, showcasing games produced by gaming studios, actively advocating and forging collaborations with both public and private sectors

Goals

Introducing Indonesian Games to a wider audience, both at the national and international level while also actively vanguarding a solid ecosystem for the gaming industry in Indonesia

Impact

Through the creation of the event-based hub, designers and graphic designers alike find a way to showcase their work and mainstream it to the public.

Provide a hub to collaborate for different artist, fueling the growth of the creative economy sector.

Growth and Sustainability

The gaming community is strong, with its concentration in Java, especially Jakarta comprising 12.8% of the total market. The number is expected to grow in parallel with the growth of Indonesia's economic development.

The rise of platform to create talents, such as gametalent.id, helps connect more talent with the industry.

Challenges and Opportunities

The Indonesian government struggles to tax the gaming industry as it is mostly digital. The challenge goes into finding the right taxing mechanism that could bring the money back into the country and use that money to nurture the growth of more local game creators.

Production costs for a lot of games are still high. It is easier to create smaller, mobile game but Indonesia still struggle to produce high-quality, greater games.

Talents are also still hard to find, especially for the technical background such as technical artists, programming, and 3D designers.

Games could be a way of introducing Indonesian tourism destinations, values, culinary and many other of its uniqueness to the world, this has not been fully explored but holds a lot of potential for future game development.

Access to funding is becoming broader. Agate Studio, for instance, now has a global publishers who knows that Indonesia is capable of creating a good quality games

Needs

Government and the private sectors collaboration to fuel the growth of the industry and sustain the ecosystem, for instance by providing scholarship and support for production.

There are opportunities to insert Indonesian values into games that could led to the growth of other sectors, such as the tourism industry.

Subsector Analysis

Graphic Design

Brief overview

The graphic design industry has only recently thrived, starting through the emergence of events like Ideafest, which initially started as an expo for graphic designers and turned into a multisectoral collaboration with creative economy at its core.

Activities

Holding expo to keep the conversation about the role of art, graphic design in particular, in fueling the creative industry. Engaging different parties, exploring different ideas in presenting a way to implement graphic design in the creative industry

Goals

Exploring different ideas in presenting a way to implement graphic design in the creative industry

Impact

Through the creation of the event-based hub, designers and graphic designers alike find a way to showcase their work and mainstream it to the public.

Provide a hub to collaborate across different sectors, including private and public, as well as different artists with different art medium, fueling the growth of the creative economy sector.

Growth and Sustainability

Government has become more involved in the process with public figures taking part in the discussion as panelists, including ministers, and representatives of related institutions. This fuels the continuation of graphic design as an integral part of the creative industry.

Challenges and Opportunities

Making the conversation as inclusive as possible without siding with any particular parties.

Sustaining the funding to expand the event, preferably internationally, making it accessible for all while maintaining the quality of event, workshops, speakers

Needs

Consistent government support to keep the event alive and endorsement to expand and reach beyond the urban communities.

Collaboration between public and private sectors to make event like Ideafest as inclusive as possible by, for example, subsidising the ticket price for students who would benefit from the event but might not be able to attend due to financial restrictions.

Subsector Analysis

Hubs/Community

Brief overview

Hubs/Communities are apparently the drivers of the creative industry in Indonesia. Many initiatives that turn out to be big such as Ideafest, m-bloc, and Rumah Millenials are all started as a with the intention to foster cross-sectoral collaboration that can connect professionals to come up with fresh ideas or nurture potential talents that are detrimental to the development of creative industry in Jakarta.

Activities

Gatherings, classes, short courses, convention, exhibitions

Goals

Advocate for a better ecosystem for the creative industry, facilitate transfer of knowledge, help people learn new, relevant skills for their respective industry, advocate and rally support to build a sustainable ecosystem for each industry and overall support the growth of Indonesia's creative industry.

Impact

Provides a platform for artists to explore or see their creation in a new way and gain new approach in their creative process.

Boost the economy through its activities, i.e. promoting the local vendors, hotels and restaurants around the exhibition area.

Help beginners to become professional and helps professional excel in their skills and find a way to commercialise their skills.

Growth and Sustainability

Growing from a small community of just a few people into communities that are able to conduct regular classes for more than 2,000 people.

Growing what used to be a small exhibition and expo into a national-scale, cross-sectoral events that piqued the curiosity of the general public, not only the.

Garnered more supports from different stakeholders, national and international alike.

Challenges and Opportunities

Garnering consistent support from related stakeholders, including government.

Finding a sustainable source of funding for regular activities and to expand exhibition and convention.

Needs

Sustainable source of funding and more collaboration for expansion.



Subsector Analysis

Photography

Brief overview

The photography community and initiatives provide a benchmark that advances the photography industry in Indonesia. Photography schools and short courses like Kelas Pagi for instance, are pioneered by intellectuals and academicians who are curious about developing and exploring new ways of taking pictures with digital cameras. They ended up creating short courses to help both professional and hobbyist adapt to new camera technology.

Activities

Regular photography classes for hobbyists and professionals. Free classes as well as paid subscription available.

Goals

Excelling the photography skills for both, hobbyist and professional and helping them develop the skills needed to create photos for advertising and marketing.

Impact

Helps photography enthusiasts, hobbyist and professionals to have a smoother transition from using analog camera to digital camera.

Provides an affordable learning platform, nourishing potential talents for ads and marketing industry.

Growth and Sustainability

Fuels the growth of marketing and advertising industries with fresh, ready-to-work talent. Former members or participants of Kelas Pagi for instance, are now working as professional photographer, lighting crew, creative directors in various different creative communications agencies.

Community members have early outlook on potential engagement in the advertisement and marketing industry.

Challenges and Opportunities

Photography community like Kelas Pagi has managed to create a sustainable source of funding of their own, previously through partnership with brands.

There are more collaboration opportunities that can be optimised with further facilitation, be it through community like Kelas Pagi or through other activities facilitated by other parties.

Needs

Finding more partners to explore beyond what the founder of these communities know to make the class more exciting and for the community members to be exposed to other photography perspectives.

Subsector Analysis

Publishing

Brief overview

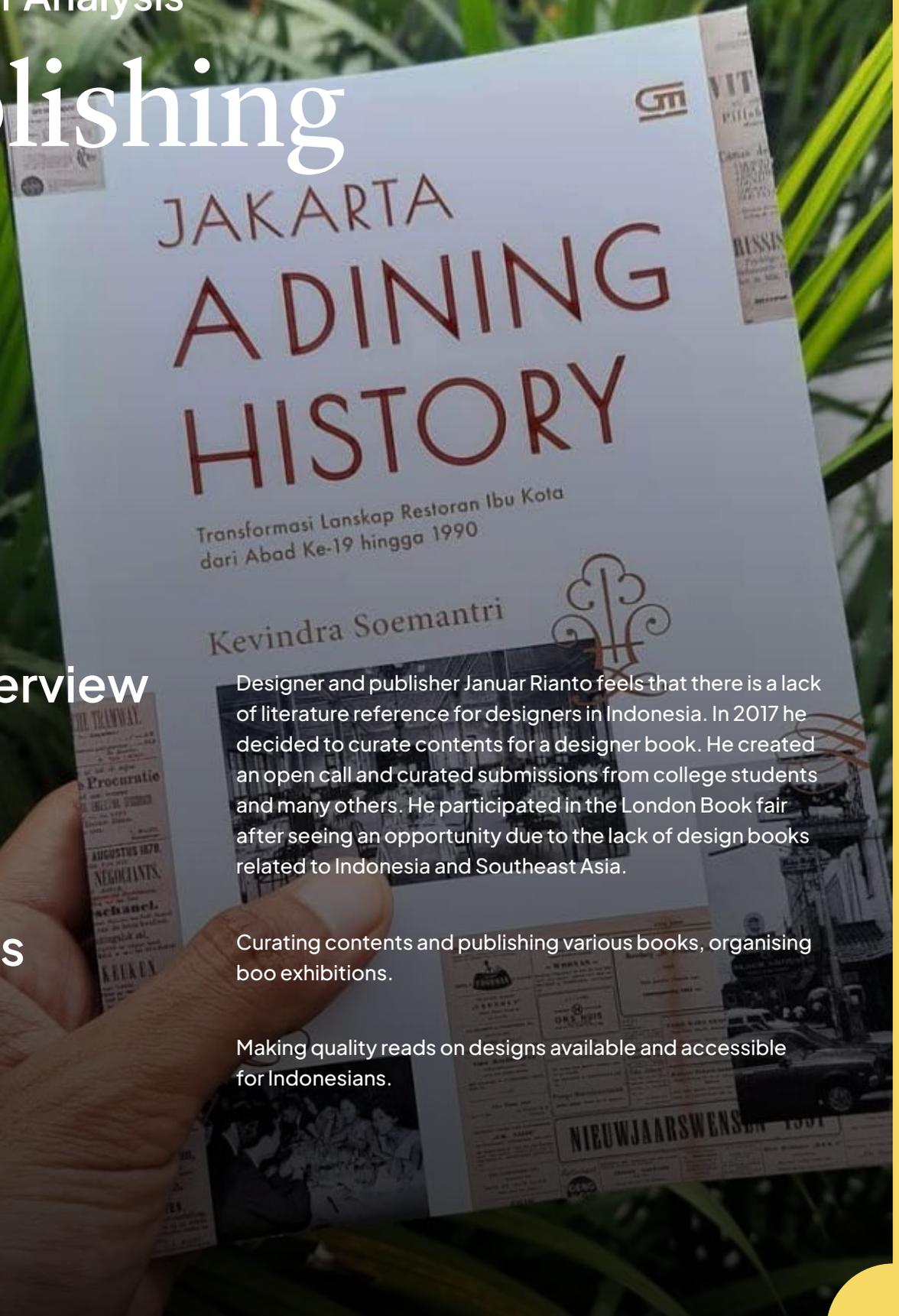
Designer and publisher Januar Rianto feels that there is a lack of literature reference for designers in Indonesia. In 2017 he decided to curate contents for a designer book. He created an open call and curated submissions from college students and many others. He participated in the London Book fair after seeing an opportunity due to the lack of design books related to Indonesia and Southeast Asia.

Activities

Curating contents and publishing various books, organising boo exhibitions.

Goals

Making quality reads on designs available and accessible for Indonesians.



Impact

Through the creation of the event-based hub, designers and graphic designers alike find a way to showcase their work and mainstream it to the public.

Growth and Sustainability

Niche book fairs, such as Jakarta Art Book Fair, are constantly growing. In 2019 the fair has only 15 exhibitors in a small cafe and art space called dia.lo.gue in Kemang, fast forward to 2022 their exhibitors more than doubled to a total of 40 exhibitors with a richer programme that includes talkshow, workshop, and entertainment.

Challenges and Opportunities

In terms of trends, purchase for printed publications such as newspapers and novel are constantly decreasing.

Interestingly, despite the declining trend of purchase for printed publications, purchase for art books are actually on the rise, opening greater potential and opportunities to market and publish design and art related books and publications.

According to Jakarta Art Book Fair Founder, Januar Rianto, Jakarta has a big market for art, making it the most potential city to start the fair.

Moving forward there's opportunities for the fair to expand to other Southeast Asian countries including Singapore, Malaysia, and Thailand.

The fair and publishing, however, has yet to have a fix partnership scheme, which often stands in the way of pursuing partnerships and sponsors.

Needs

Business partner and support to help create a sustainable business and partnership, including profit-sharing scheme.

Support to expand the market and distribution at the international level, at least regionally in Southeast Asia.

Case Study

Kelas Pagi

Website
Location
Interviewees
CI's supported
Structure

[instagram.com/kelaspagijkt](https://www.instagram.com/kelaspagijkt)
Cipete, South Jakarta and online/virtual (occasionally)
Wahyu Gunawan, Team Leader at Kelas Pagi Jakarta
Visual arts, especially photography
Community

Kelas Pagi (translated as “Morning Class”) is an education based photography class with a regular programme. It was initiated by Anton Ismael, a professional commercial photographer and founder of Third Eye Space photography and videography company, who saw a high interest among his peers to learn more about commercial photography using digital cameras upon his return from studying abroad in 2006.

Started as a sharing session with only 5 to 10 people, Kelas Pagi’s regular class now has up to 200 attendees per session with classes conducted not only in Jakarta but also in Jogja, Kediri, and even Papua. Kelas Pagi has two types of classes, short course and regular programmes. They continue to make some of the short courses available for free while also charging for their longer, more elaborative programmes.

Mission & Values

‘Kelas pagi was born at a time of transition in photography from analog camera to digital camera. Since 2006, our classes are free because it is conducted based on the spirit of knowledge-sharing. The community exists to answer the (creative) industry’s needs for photography.’ – Wahyu Gunawan



Kelas Pagi was built with the spirit of brotherhood in helping fellow photographers, professional and hobbyist alike learn more about digital photography and how to apply them for marketing and advertising purposes. Over the years, it transformed into a reliable course and insights-sharing hub for aspiring professionals, a hub to seek mentorship and guidance, as well as a hub to share best practices.

Today, its main mission includes:

- Provides learning opportunities for all photography enthusiasts from all age range
- Fosters a sense of camaraderie among fellow photographers and encourage collaboration
- Provides a place to share best-practices sharing as well as mentorship to thrive in creative industry with their photography skills as well as soft skills

Model

Kelas Pagi started as an informal sharing session. As it grows, however, it now has a management responsible for taking care of its activities and funding to continue the community's operations.

In general, its main activities, the classes themselves can be differentiated into these categories:

- **Regular Class:** Free classes available for anyone interested in learning about photography
- **Workshops:** Paid class/session. These workshops are the source of community funding. They are usually sponsored by brands, corporations, and government institutions.

As for the class instructors or facilitators, they are mostly former participants or “students” of Kelas Pagi who have experience in related class or workshop topics. Recently, Kelas Pagi also opened recruitment for instructors and facilitators to expand their reach and engagement.



Nature of government intervention

Government collaboration comes after the development of the community and mostly in the form of collaboration. Unlike certain industries that might have been directly approached by the provincial or national government, collaboration with Kelas Pagi often comes from particular institutions, such as the Public Announcement Museum (Museum Penerangan).

Role & Impact

Like most communities in Indonesia, Kelas Pagi becomes a support system for both, hobbyist and professional in their respective industry to gain confidence through collaboration and best-practices sharing.

This role ledw to the following impacts:

- Preparing ready-to-work, hands-on talent for the creative industry, especially in the photography sub-sector
- Nurturing and encouraging new talents in the photography industry through collaborations and support for young talents
- Provide strong mentorship, camaraderie and supports for fellow photographers in the community

Success Factors

- Consistent sharing helps boost community members. On their online platform, their YouTube has 100.000 followers, which often helps them secure partnership with brands
- Has a strong network of more than 2,000 alumni who now works as professional photographers in different agencies, corporations, and sectors. These alumnis the community with potential collaboration which helps Kelas Pagi either gain funding or greater awareness

Case Study

M - Bloc



m bloc

LIVE! GRAND OPENING PARTY M BLOC LIVE HOUSE TONIGHT!
GLENN FREELY WHITE SHOES AND THE COUPLES COMPANY KHONTJUNG TOEGOE SEPT 26TH

Website

mblocmarket.com

Location

Blok M, South Jakarta

Interviewees

Jacob Gatot Surarjo, Founder of m-bloc

CI's supported

Music, Culinary, Film, Performance Art, etc.

Structure

Corporation (PT Radar Ruang Riang)

Employees

30 staffs

At the crossroads of two major streets in South Jakarta, along the MRT Line, lies abandoned a building belonging to the state-owned securities paper and bill printing company Peruri. Each year, they had to pay a significant amount of tax for the abandoned building with no income coming from it. Hence, they contacted Jacob Gatot Surarjo, a well-known architect in Indonesia, to try to find a way to 're-activate' the abandoned building. Jacob told us during the interview session that he then linked up with the late Indonesian singer Glenn Fredly, music journalist Wendi Putranto, Lance Mengong, Mario Sugianto, and Handoko Hendroprayono to come up with the idea of m-bloc under the corporate flag of Radar Ruang Riang.



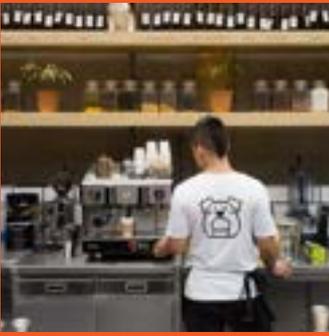
Mission & Values

'We want m-bloc to be a creative hub, a place for creative people to gather, network, and collaborate to create one or more programs. We want to revive a historical place while also responding to the young generation's need to have an alternative hang-out place other than the mall' - Jacob Gatot Surarjo

After its establishment in 2019, m-bloc quickly becomes a model to rejuvenate old, abandoned, unproductive building to become a creative and productive hub that not only bring in money for the management but allow the people around to flourish thanks to its empowering and enabling business models that encourage its tenants to come up with creative ways to market their products by creating a bi-weekly events to strengthen and market their brands.

During our interview with Jacob he stated that some of m-bloc mission and values includes:

- Serves as a creative hub for people to gather, network, and collaborate
- Provides alternative hang-out place for youth in Jakarta, South Jakarta in particular
- Boost local brands and products by curating a local-only tenants in m-bloc



Model

The business thrives through the tenants who rent their spaces and brand or collaborators who rent the venue for their events. Their permanent tenants comprise 75% food and beverages tenants and 25% non food and beverages tenants. Their ad-hoc clients for their event spaces include big names such as Netflix, TikTok, and big foundations such as Sampoerna and Gudang Garam.

Nature of government intervention

State-owned securities paper and bill printing company Peruri got the ball rolling when it came to the birth of m-bloc as a location-based creative hub. Located at one of the most-strategic locations in Jakarta, the abandoned building of Peruri incurred a huge tax bill to the company. Peruri then requested Radar Ruang Riang (RRR), a company geared by six creative industry's veteran, which includes architect Jacob Gatot Surarjo and the late Indonesian Singer Glenn Fredly, to revamp and use the space as a creative hub.

Once the space activated as a creative hub, other government institutions, such as the Cultural Department of the Education, Culture, Research and Technology Ministry (Kemendikbud Ristek) seek partnership to create a joint-programme held in m-bloc. Many other institutions also seek Jacob's and RRR's help to 'reactivate' their assets.

Role & Impact

m-bloc's establishment, as planned by Jacob and RRR, resulted in a very warm welcome with a lot of youth going to the establishment on a daily basis, especially before the pandemic.

The establishment created so many impacts, which includes:

- Providing space to connect, network, collaborate and talk among youth and creative industry enthusiasts as well as alternative hang-out space for youth
- Working with other government institutions across Indonesia. The m-bloc model has now been applied in other cities in Indonesia, such as Medan, Padang, and Jogjakarta to create creative hubs and creative centres in the cities.
- Boosting local economy, especially by lifting-up local culinary brands and record labels
- Encouraging people to take public transportation, introducing the concept of sustainable urban transport

Success Factors

- The founders of m-bloc have strong creative industry backgrounds, from renowned singer Glenn Fredly, architect Jacob Gatot Surarja, music journalist Wendi Putranto, Lance Mengong, Mario Sugianto, and Handoko Hendropriyono all contributes to the catapulted popularity of m-bloc at the beginning
- m-bloc's very strategic location along the MRT Line in Jakarta, as well as in the intersection of two main roads in South Jakarta also helps boost its prominence as a "hip" creative hub where all the cool kids hang out



Case Study

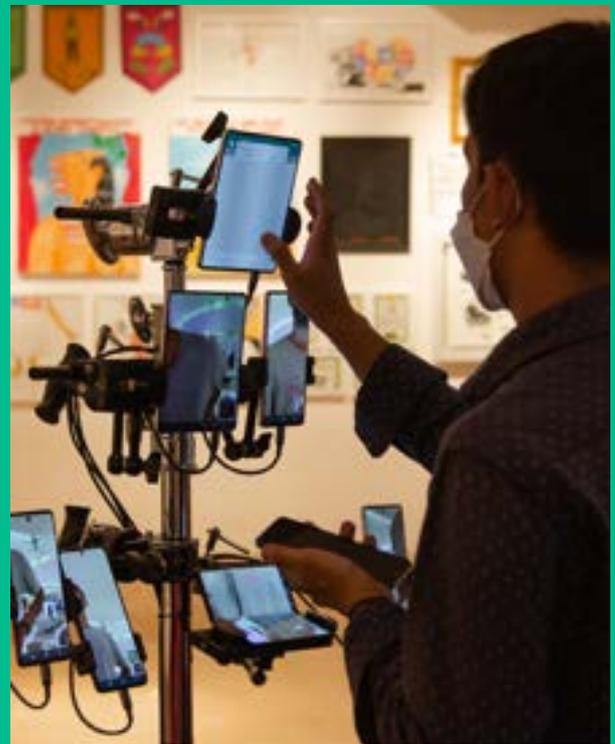
ICAD



Website	arturaicad.com
Location	Kemang, South Jakarta
Interviewees	Diana Nazir, Steering Committee ICAD
CI's supported	Design and Art
Structure	Corporation
Employees	Around 100 people

‘Indonesian Contemporary Art and Design (ICAD) is the first and possibly the only design exhibition that emerges out of cross-sectoral and multi- discipline collaboration. It is a celebration of artworks and networking opportunities. ICAD puts forward creativity and relevance with current issues and situations.’ – Diana Nazir

Diana Nazir of Artura, the Steering Committee of ICAD said that the event was meant as a celebration of design products and as a networking effort among graphic designers themselves. Involving international artists, designers, and content creators, ICAD aimed at highlighting cutting-edge creations and innovations in the art and design industries.



Mission & Values

The vision of the foundation is to establish a growing and strong creative industry in Indonesia, focusing on the quality of human resources and the abundance of Indonesian art and culture through these mission:

- Provides opportunity for contemporary artists and designers from different art medium to explore new ways of seeing relevant contemporary issues through arts,
- Encourages participating artists and designers to collaborate among themselves
- Showcases the work of Indonesian designers to the greater public including the public in Jakarta, Indonesia in general and international audience.
- Becoming a point of interest for domestic and international tourists alike by becoming a must-attend art event in Indonesia.





Model

The event is organised under the name of Yayasan Design+Art Indonesia, pioneered by Diana Nazir herself. ICAD itself is open for the public and all range of ages including kindergarten children to the general public.



Nature of government intervention

Government has only begun to participate in providing support towards the event on the eighth year of ICAD. The partnership with the hospitality industry, especially the restaurants and hotels around Kemang where ICAD is located, however, comes first since its early days before the government took part to support it.



Role & Impact

As the first of its kind, undoubtedly ICAD has brought impact to the design industry, especially through the following impacts:

- Brings together a lot of potential collaboration and exhibiting new, potential artists as it allows public submission for the exhibition.
- Bridges artists directly with collectors. It also boosts the economy for the business in the area as exhibition and convention goers stay in local areas and try out new foods. ICAD also becomes part of an educational module in some art majors in universities.

Success Factors

- ICAD is backed-up and organised by Yayasan Design+Art Indonesia is a foundation initiated by a group of designers from various disciplines and experiences.
- ICAD has also partnered with prestigious international platforms such as Milan SuperDesign Show, La Biennale di Venezia, and London Design Biennale, in curating and showcasing Indonesian art and design to the world.





Conclusion

The creative economy industry in Jakarta is thriving despite the challenges. The resilience and their ability to adapt with new technologies have ensured that the industry can stay afloat even during an economic downturn and guarantee a quick recovery from it.

Due to big differences encompassing the 16 subsectors of the creative economy, we see a lot of variety in the business model as well as their opportunities and challenges. However, the hubs and communities are able to bring together businesses and practitioners from different subsector to collaborate and work together to create a bigger and better outcome for the industry. This collaboration also gives positive impacts to the community, in the economic, social, cultural and environmental sectors.

As for locations, many of the champions we interviewed are active in South Jakarta, reflecting the fact that the creative economy subsector mainly congregates within the district. This can be seen as an opportunity to brand South Jakarta as the central hub for the creative economy, while also encouraging other district to attract and welcome more creative entrepreneurs in their areas.

Furthermore, support from all stakeholders are needed to ensure that the industry can continue to grow. The creative practitioners are hoping for the government to help create a good ecosystem for the industry to ensure they are thriving and get the support that they deserve. The support can also take the form of collecting better data on the industry and using the right tools to measure the full extent of the industry's contribution to the economy and the society.

In the end, we hope this research can offer a clearer understanding of the landscape of the creative economy sector in Jakarta. We also hope that this research can close the gap from past research that sees it from the national level without breaking it down to the provincial level, so that contribution from each province is hard to determine. In the future, we look forward to continuing the conversations that have been started through this research process.



Recommendations

This research proposes three primary recommendations that respond to the key challenges and harness opportunities facing creative hubs. They are designed to interlink, apply across all sub sectors and include at least one 'light touch / low resource' delivery suggestion.

1. Transfer of knowledge

Equip creative hubs with knowledge, skills and tools for measuring and communicating impact so that they can effectively communicate their value in economic, social, cultural and environmental terms.

Purpose

- To enable hubs to make a stronger case for investment and support through robust, evidenced based storytelling.
- To better communicate the contribution that hubs make to both society and the economy (including alignment with the SGDs).
- To improve public awareness and perception of e.g design and craft.



Potential delivery mechanisms:

- Circulate existing toolkits and guidance on impact measurement (e.g. Creative Hubs Leaders Toolkit) to make the most of investments already made.
- Funded training programme for hubs on impact measurement and / or run another round of the Creative Hubs Academy training, which includes guidance on impact measurement, storytelling, and business pitching to secure funding. This could include provision of a measurement framework that hubs could adopt and adapt to their specific location / sub sector (potential to aggregate any data collated).
- A city-wide marketing campaign (or district specific campaign) to promote the strengths, uniqueness and value of creative industries and hubs across Jakarta.

2. Collaboration & Connectivity

Facilitate a network that connects creative hubs and their communities, enabled by interactive digital platforms.

Purpose

- To enable hubs to identify, connect and share best practice with one another.
- To facilitate tangible and value-added opportunities for hubs (and their communities) to experiment, collaborate and create together - working to address common challenges and opportunities.
- To increase the visibility of hubs and their communities across Jakarta, nationally and internationally.



Potential delivery mechanisms:

- Encourage hubs in Indonesia to join the existing Mereka Creative Hubs Connect online network.
- Develop a hub exchange programme to collectively address key challenges and opportunities.
- Support a programme of in person meet up events to facilitate collaborations and joint working; this could include seed funding to support the administration/coordination of events and / or access to space (e.g. public buildings).
- Support a programme allowing international artists or creative practitioners to share their experience to hubs or to participate in local events to enrich the perspective of the communities.



3. Government participation

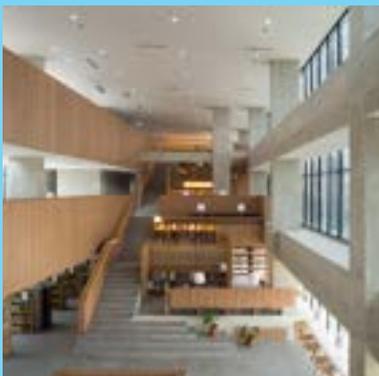
Actively support the creative economy sector by creating a sound ecosystem to ensure sustainability and growth.

Purpose

- To support the business side of creative economy to address challenges
- To create a holistic ecosystem where subsectors can find support they need, thus increasing a chance for them to survive and even grow their business

Potential delivery mechanisms:

- Showing continuous commitment to support the creative economy sector by maintaining a close relationship and communication with association, communities, and hubs in each of the subsectors.
- Collecting data of the creative economy sector that goes beyond GDP. The data can include measurement of impacts to the community to give a clearer picture of the contribution of creative businesses.
- Supporting a programme to improve skills of creative practitioners, like Producer Lab that was held by the Education and Research Ministry.
- Revitalising or repurposing public buildings as creative spaces to encourage innovation and idea creation.
- Issuing business-friendly regulations and permits.



Directory

1. Andramatin

andramatin.com / [@studio_andramatin](https://www.instagram.com/studio_andramatin)

Sub-sector **Architecture**
Type **Brand**
District **South Jakarta**

2. Bintaro Design District

bintarodesigndistrict.com /
[@bintarodesigndistrict](https://www.instagram.com/bintarodesigndistrict)

Sub-sector **Architecture**
Type **Event/Hub**
District **South Jakarta**

3. Aboday Architect

aboday.com / [@abodaydesign](https://www.instagram.com/abodaydesign)

Sub-sector **Architecture**
Type **Brand**
District **South Jakarta**

4. Airmas Asri

airmasasri.com / [@airmasasri](https://www.instagram.com/airmasasri)

Sub-sector **Architecture**
Type **Brand**
District **Central Jakarta**

5. PTI Architects

pti-architects.com / [@pti-architects](https://www.instagram.com/pti-architects)

Sub-sector **Architecture**
Type **Brand**
District **Central Jakarta**

6. Beau

[@beaubakeryco](https://www.instagram.com/beaubakeryco)

Sub-sector **Culinary**
Type **Brand**
District **South Jakarta**

7. Kopi Tuku

[@tokokopituku](https://www.instagram.com/tokokopituku)

Sub-sector **Culinary**
Type **Brand**
District **South Jakarta**

8. Beergembira

beergembira.com / [@beergembira](https://www.instagram.com/beergembira)

Sub-sector **Culinary**
Type **Event/Hub**
District **South Jakarta**

9. Mozass Healthy Laboratory

[@mozasshealthylabs](https://www.instagram.com/mozasshealthylabs)

Sub-sector **Culinary**
Type **Brand**
District **North Jakarta**

10. Komunitas Jalan Sutra

[@komunitasjalansutra](https://www.instagram.com/komunitasjalansutra)

Sub-sector **Culinary**
Type **Event/Hub**
District **South Jakarta**

11. Kami

kamiidea.com / [@kamiidea](https://www.instagram.com/kamiidea)

Sub-sector **Fashion**
Type **Brand**
District **South Jakarta**

12. Prabu Indonesia

prabu.id / [@prabu.indonesia](https://www.instagram.com/prabu.indonesia)

Sub-sector **Fashion**
Type **Brand**
District **South Jakarta**

13. Jakarta Fashion Hub

jakartafashionhub.com/ [@jakartafashionhub](https://www.instagram.com/jakartafashionhub)

Sub-sector **Fashion**
Type **Event/Hub**
District **Central Jakarta**

14. Hijabers Community

[@hijaberscommunityofficial](https://www.instagram.com/hijaberscommunityofficial)

Sub-sector **Fashion**
Type **Event/Hub**
District **South Jakarta**

15. Komunitas Cinta Berkain Indonesia

[@kcbindonesia](https://www.instagram.com/kcbindonesia)

Sub-sector **Fashion**
Type **Event/Hub**
District **South Jakarta**

16. Forum Lenteng

[@forumlenteng](https://www.instagram.com/forumlenteng)

Sub-sector **Film, animation, and video**
Type **Brand**
District **Central Jakarta**

17. Lab Laba Laba

ablabalaba.weebly.com/ [@lablabalaba](https://www.instagram.com/lablabalaba)

Sub-sector **Film, animation, and video**
Type **Event/Hub**
District **East Jakarta**

18. Komunitas Film Pendek Jakarta

fityanika.wixsite.com/filmpendekjkt/
[@filmpendekjakarta](https://www.instagram.com/filmpendekjakarta)

Sub-sector **Film, animation, and video**
Type **Event/Hub**
District **South Jakarta**

19. Yayasan Konfiden

[@filmindonesia.or.id](https://www.instagram.com/filmindonesia.or.id)

Sub-sector **Film, animation, and video**
Type **Event/Hub**
District **South Jakarta**

20. Komunitas Film Jakarta

[@komunitasfilm.jakarta](https://www.instagram.com/komunitasfilm.jakarta)

Sub-sector **Film, animation, and video**
Type **Event/Hub**
District **Central Jakarta**

21. Arcolabs

[@arcolabs.id](https://www.instagram.com/arcolabs.id)

Sub-sector **Fine arts**
Type **Event/Hub**
District **South Jakarta**

22. Atelir Ciremai

[@atelirciremai](https://www.instagram.com/atelirciremai)

Sub-sector **Fine arts**
Type **Event/Hub**
District **East Jakarta**

23. Dia.lo.gue

dialogue-artspace.com/ [@dialogue_arts](https://www.instagram.com/dialogue_arts)

Sub-sector **Fine arts**
Type **Event/Hub**
District **South Jakarta**

25. Rubanah Underground Club

rubanahundergroundhub.art/
[@rubanahundergroundhub](https://www.instagram.com/rubanahundergroundhub)

Sub-sector **Fine arts**
Type **Event/Hub**
District **Central Jakarta**

26. Niji Games

nijigames.com/ [@nijigames](https://www.instagram.com/nijigames)

Sub-sector **Game and application**
Type **Brand**
District **West Jakarta**

27. Lyto Games

lytogame.com/ [@lytogames](https://www.instagram.com/lytogames)

Sub-sector **Game and application**
Type **Brand**
District **West Jakarta**

28. Arcanum Hobbies

@arcanumhobbies

Sub-sector **Game and application**
Type **Event/Hub**
District **South Jakarta**

29. Indogamers

indogamers.com / @idgsofficial

Sub-sector **Game and application**
Type **Event/Hub**
District **South Jakarta**

30. Game Prime

GGWP.ID

Sub-sector **Game and application**
Type **Event/Hub**
District **South Jakarta**

31. Thinking Room Inc

thinkingroominc.com / @thinkingroominc

Sub-sector **Graphic design**
Type **Brand**
District **Central Jakarta**

32. Grafis Huru Hara

grafishuruhara.com / @grafishuruhara

Sub-sector **Graphic design**
Type **Event/Hub**
District **South Jakarta**

33. Leboye

leboye.wordpress.com / @leboye

Sub-sector **Graphic design**
Type **Brand**
District **South Jakarta**

34. Caravan Studio

caravanstudio.com / @caravanstudio_artwork

Sub-sector **Graphic design**
Type **Brand**
District **West Jakarta**

35. Akademi Samali

akademisamali.org / @akademisamali

Sub-sector **Graphic design**
Type **Event/Hub**
District **South Jakarta**

36. Jakarta Photo Club

@jakartaphotoclub

Sub-sector **Photography**
Type **Event/Hub**
District **West Jakarta**

37. Photowalk Ramean

@photowalkramean

Sub-sector **Photography**
Type **Event/Hub**
District **East Jakarta**

38. Pewarta Foto Indonesia Jakarta

pfjakarta.or.id / @pfjakarta

Sub-sector **Photography**
Type **Event/Hub**
District **South Jakarta**

39. Gueari Galeri

@guearigaleri

Sub-sector **Photography**
Type **Event/Hub**
District **South Jakarta**

40. Asosiasi Profesi Fotografi Indonesia

apfnasional.or.id/ @apfnasional.or.id

Sub-sector **Photography**
Type **Event/Hub**
District **South Jakarta**

41. Post Bookshop

@post_santa

Sub-sector **Publishing**

Type **Brand**

District **East Jakarta**

42. Jakarta International Literary Festival

@jilf.indo

Sub-sector **Publishing**

Type **Event/Hub**

District **Central Jakarta**

43. JALIJALIFEST

isipii.org/acara/festival-jali-jali-jakarta-2022

Sub-sector **Publishing**

Type **Event/Hub**

District **South Jakarta**

44. Transit Bookstore

@transit_bookstore

Sub-sector **Publishing**

Type **Event/Hub**

District **North Jakarta**

45. Yayasan 17000 Pulau Imaji

pulauimaji.org / @pulau_imaji

Sub-sector **Publishing**

Type **Event/Hub**

District **East Jakarta**



Appendix

In this part, this research will show the comparative analysis between the hubs in the UK and in Jakarta to show similarities and differences in challenges that they are facing. Based on the findings, this research will recommend potential partners that are active in the UK and show study cases from which hubs in Jakarta and all stakeholders can learn from.

Comparative Analysis

The challenges and opportunities set out below for UK hubs are drawn from the Mapping Creative Hubs in Scotland¹², England¹³ and Wales¹⁴ reports commissioned by the British Council between 2020 and 2022. They have been compared with the emerging findings of the mid-report produced by Simpul. The conclusions have informed the focus of the recommendations.

Challenges



Financial Stability

UK

Organisations without secure long-term funding and/or a sustainable business model through trading income (e.g. from venue hire, bar, café etc.) face continued uncertainty.

IDN

Lack of government support, including monetary support (grants, investment).

Challenges

UK

Challenges in gaining political recognition, in articulating what hubs are and 'how they can be useful' is common. Robust impact measurement is rare.



Political recognition & impact measurement

IDN



Need for government policies that incentivise investment in the creative sector and for creative businesses; support with licensing and regulations (i.e. sustainable buildings). Measuring and articulating value in more than just economic terms.

¹²https://creativeeconomy.britishcouncil.org/media/resources/Mapping_Creative_Hubs_Scotland_report.pdf

¹³https://creativeeconomy.britishcouncil.org/media/resources/Mapping_Creative_Hubs_In_England_.pdf

¹⁴https://wales.britishcouncil.org/sites/default/files/british_council_creative_hubs_mapping_doc_oct_2022_english.pdf

Challenges

Security Tenure

UK

Security of tenure alongside a lack of fit for purpose space are a key challenge. The threat of rising rents, displacement, and short-term contracts for those in meanwhile space are not uncommon.

IDN

Unknown

Challenges

Digitalisation

UK

Digitalisation has presented hubs, and their members, opportunities to develop hybrid forms of community support, artistic production and engagement. Increasing digitisation is enabling some hubs to grow global audiences and forge new international partnerships.

IDN

Gaming, non-commercial film and fashion (esp. loungewear, Islamic and modesty fashion) have flourished - with the internet enabling access to international markets and opportunities.



Challenges

Capacity & Wellbeing



UK

Increasing pressure on resources, whilst managing day to day operations, is squeezing capacity among hub Teams. Wellbeing of hub leaders, and high turnover of staff are also challenges among some hubs.

IDN

Periodic change of administrators and no full time staff.

Opportunities

Place-based Initiatives

UK

Strategic place-based projects are creating opportunities for some hubs. A number of cities, counties and regions have launched strategies and frameworks for developing the creative and cultural sector, which present opportunities for partnership.

IDN

N/A

Opportunities

Recovery from Covid-19

UK

Creative hubs recognise that they have a role to play in the recovery by continuing to listen to and work with the local community, revitalising highstreets, responding to changing working patterns (e.g. rise in home and remote working) and contributing to urban development.

IDN

There is an increase in participation post-Covid which is maybe due to the lack of social activities during Covid.

Conclusions

Common challenges between the UK and Jakarta include financial sustainability and access to funding and finance, political recognition and the ability to communicate impact and value effectively, and capacity among hub leaders and their teams. Common opportunities include digitisation, especially in relation to reaching international markets, and the role that hubs can play in supporting local creative businesses and economies to recover from the impact of Covid-19.

While hubs in the UK face specific challenges around security of tenure for example, hubs in Jakarta report a lack of awareness and understanding from the general public of the value of creativity and e.g. design.

Collaborations & Programmes

This section sets out mechanisms and best practice examples for developing creative hubs, which could form the basis of delivery.

This is followed by some principles for meaningful collaborations and a list of potential UK partners.

Mechanisms for Collaborations

Digital platforms that make hubs and creatives visible to each other and facilitate connections.

These can be light touch and focus solely on connecting creative hubs to one another. Hubs can then support each other through peer-to-peer sharing of opportunities and advice.

Or, there can be an element of programming and project development (toolkits, touring exhibition etc).

Twinning Hubs programmes whereby two hubs are matched with one another. Both hubs commit to exchange and peer-to-peer support over a specific period of time.

Twinning can either take the form of co-mentorship (series of advisory meetings on e.g developing a sustainable business model) or can focus on a joint-project or funding bid.

Best practice examples

Whatsapp or Telegram Group (light touch option).

Vulca is a broad network of fab labs and makerspaces in Europe that partner together on tours, seminars, services and projects.

Mereka is an online platform to help creative hubs from SE Asia and the UK connect with one another.

Hackspace is a platform that facilitates collaborations with creatives across the UK.

Fab Labs a network of creative, fabricators, artists, scientists, engineers and more, located in over 100 countries.

European Creative Hubs Network a peer-led network that enhances the creative, economic and social impact of hubs around Europe and neighbouring countries.

Twin Hubs is a project developed by the Creative Flip Project, enabling hubs to explore innovative ways of collaborating and exchanging best practices with one another. Twinning ends in a co-created community event.

Mechanisms for Collaborations

Accelerator and leadership programmes that provide mentorship and workshops to help creative hubs develop their businesses and leadership skills. These programmes foster the development of networks and relationships between creatives, as well as upskilling businesses.

Retail collaborations and showcasing opportunities through pop-up shops, meanwhile retail spaces and studios.

Working with stakeholders (local councils and landlords) to activate under-used spaces with temporary retail opportunities for creatives. Retail collaborations can include co-producing new products, developing commissioned products / services for clients, and informal peer-to-peer sharing.



Best practice examples

Creative Hubs Academy was a global initiative designed by Nesta, British Council and Hivos to address skills gaps of creative hub leaders. This was accompanied by **Creative Hub Leader's Toolkit** which is made up of 15 practical tools to help early stage creative hubs think about how they lead, connect and build their hub.

London Creative Network was a tailored professional development programme for London-based visual artists, craft makers and photographers. It was jointly delivered by Space, Cockpit, Four Corners and Photofusion in 2016 and 2022.

Connect: Creative Entrepreneurship for Women programme supported 30 Russian women to develop their businesses in the arts and creative industries. The programme provided hard skills through workshops (press and marketing, finances etc), and soft skills through mentorship and inspirational talks.

Hubs for Good programme provided support for the development of creative hubs to be key drivers and catalysts for good across South East Asia. It aimed to increase and enhance the capacity of hubs to function more efficiently, and increase the positive impact towards their community, contributing to the well-being of these cities

We Built This City is an online platform and pop-up retail space for creatives.

Meanwhile Space temporarily transforms buildings into affordable workspace and community hubs.

Vacancy Atlas connects creative start-ups, community groups and organisations with vacant space - for temporary use.

Principles for meaningful and successful collaborations (TARA):

Trust

Create a safe space for collaboration to thrive.

Develop facilitation / guardianship that enables new ideas and collaborations to emerge

Accountability

Set clear boundaries, ethics and a shared set of values.

Confirm whether the collaboration is designed to be a one off intervention or designed to generate new / spin out projects and collaborations.

Capture the emerging outcomes and have clear processes in place for moving these forward.

Embed continuous review, evaluation and iteration.



Reciprocity

Be generative and not extractive.

Focus skills set on specific areas when co-authoring projects, programmes or funding.

Understand the strengths of each partner, what resources they can make available (and when) and what they might bring to a collaboration

Accessibility

Create spaces (digital or physical) that reinforce relationships in an accessible and meaningful way.

Ensure the right amount of time and space for relationships to develop and flourish

The Creative Hubs for Good evaluation report¹⁵ made the following recommendations that would be useful to consider when devising interventions to support creative hubs in Indonesia:



Consider grouping creative hubs based on their level of maturity, which would increase the relevance and efficiency of capacity building efforts.

Knowledge sharing sessions should be provided to all ecosystem actors i.e. corporates, funders, government, media, academia, civil society organisations, investors, to assist in increasing and demonstrating the value and impact of hubs.

Greater emphasis on opportunities for interactive connection with regional and international creative hubs.

Equip creative hubs with knowledge and skills for building clearly defined monitoring frameworks, assessment tools, data collection and presentation of evidence-based results. This knowledge will over time increase the visibility of creative hubs, and their contribution to both society and the economy.

All grant giving organisations should try to develop their application process in a way that will enable creative hubs to translate their beautiful and meaningful ideas into more user-friendly application forms.

¹⁵https://creativeconomy.britishcouncil.org/media/resources/0821_Creative_Hubs_For_Good_SP_Ext_Low.pdf

Potential UK Partners

These are selected UK wide hubs and organisations under some of the key sub sectors that are significant in Jakarta, according to the draft research.

Games

Cornwall Games

cornwall.games

Key contact

Katie Goode

katie@triangularpixels.com

Community of games developers on Cornwall & Isles of Scilly, advocating for the games industry, providing networking, meetups and social events.

Games London

games.london

Key contact

Michael French

info@games.london

Year-round programme of support for local businesses, engagement with investors and funders via inbound and outbound trade missions, and delivery of the world's biggest games festival.

Ukie

ukie.org.uk

Key contact

Ukie Team

ukie.org.uk/ukie-team

Trade body for the UK games and interactive entertainment industry.

Fashion

The Trampery Fish Island Village

thetrampery.comspaces/workspaces/fish-island/

Key contact

Charles Armstrong (CEO) & Mark Taylor (Facilities Manager)

fishislandvillage@thetrampery.com

A 6-acre campus of studios, facilities and social spaces spread over 10 buildings alongside the canal in the heart of Hackney Wick, with dedicated business support.

Fashion Hub Liverpool

fhliverpool.uk

Key contact

Gary Millar

fashion@fhliverpool.uk

Part of the emerging Fabric District, Fashion Hub is a unique creative space designed to help develop and nurture people in fashion design, tailoring, craft, textiles, wearable tech, music, arts, good business and social impact.

British Bangladeshi Fashion Council

bbfashioncouncil.com

Key contact

Fokrul Hoque

info@bbfashioncouncil.com

BBFC delivers training, work experience, mentoring, networking and a range of other developmental programmes and events related to the fashion industry. Based in Tower Hamlets, an area with a large Bangladeshi community.

Photography

Photofusion

photofusion.org

Key contact

Kim Shaw

info@photofusion.org

London's largest photography resource centre providing a range of photographic services and facilities.

Redeye

redeye.org.uk

Key contact

Paul Herrmann

Paul@redeye.org.uk

Supports photographers at every level, build networks across photography. It aims to provide photographers access to events, opportunities, advice and information that are relevant to their work.

Make it Easy Lab

makeiteasylab.com

Key contact

Dan Wheeler

hello@makeiteasylab.com

Online resources, as well as physical access to facilities such as cameras, darkrooms and scanners, to support photographers at different stages.

Design, Making & General Creative Industries

Cockpit Arts*

cockpitstudios.org

Key contact

David Crump

david@cockpitstudios.org

Cockpit provides studio space across two buildings, business support and selling opportunities for designer-makers.

The Making Rooms*

themakingrooms.org

Key contact

Thomas MacPherson-Pope

tom.macpherson-pope@makingrooms.org

The Making Rooms is a place where creativity, technology and advanced manufacturing come together in a community facility. They provide a range of modern fabrication equipment combining advanced manufacturing with traditional craft processes including 3D printing, laser cutting, electronics, CNC machining, pottery, sculpture and screen printing.

Baltic Creative*

baltic-creative.com

Key contact

Becky Seaman

beckys@baltic-creative.com

Baltic Creative was set up to support the growth of creative & digital industries in the Liverpool City Region by providing a variety of flexible and affordable commercial property to start-ups, micro businesses, SME's, freelancers and entrepreneurs.

Haarlem Artspace*

www.haarlemartspace.co.uk

Key contact

Cat Rogers

hubcat@me.com

Haarlem Artspace champions contemporary art regionally, nationally, and internationally through online exhibitions, residences, publications, symposia, talks and events.

We Built This City*

webuilt-thiscity.com

Key contact

Alice Mayor

alice@webuilt-thiscity.com

We Built This City is an online platform and pop-up retail space for creatives.

Civic State*

civicstate.co.uk

Key contact

Neil McDonald

neil@stourspace.co.uk

Civic State is a non-profit social enterprise. Its focus is facilitating the exchange of ideas, empowering people and communities to be informed and active citizens and supporting innovative business models for socioeconomic resilience with arts and culture at its heart.

* These organisations have already expressed an interest in collaborating with hubs and creatives in Jakarta.

Creative Hub Case Studies

Below are case studies of three different types of creative hubs – a creative zone, a building based hub and a virtual network. These have been selected to illustrate different hub models and different government interventions, along with impact and success factors for each.

While each hub exists within a unique environment, there are common traits, behaviours and modes of operations that influence the success and growth of creative hubs. Policymakers wishing to invest in hubs might therefore consider how their interventions align with these drivers.

Being user led, listening and responding to the community to ensure relevance and responsiveness.

Fostering an entrepreneurial culture that enables a more emergent approach to leading and running the hub.

Developing a strong brand and having the ability to tell a compelling story about its distinctiveness, role and value.

Maintaining strong partnerships with the local community and wider networks that help the hub achieve its goals.

Securing and developing the right space to host and house the hub community – for those that are building based.

Diversifying income streams to build better resilience against financial shocks.



Hackney Wick & Fish Island (London) Creative Enterprise Zone

Website	hwfi.zone
Location	Hackney Wick and Fish Island, London
Key contact	Patrick Scally, Patrick.Scally@towerhamlets.gov.uk
CI's supported	All CIs with a particular focus of visual arts and fashion
Structure	Consortium (LB Tower Hamlets, LB Hackney and the London Legacy Development Corporation)
Employees	N/A
Turnover	N/A

Creative Enterprise Zones are a Mayoral initiative to designate areas of London where artists and creative businesses can find permanent affordable space to work; are supported to start-up and grow; and where local people are helped to learn creative sector skills and access pathways to employment.

The programme launched in 2018. The zones are in Croydon, Haringey, Hounslow, Lambeth, Lewisham, Hammersmith & Fulham, Ealing and Waltham Forest, with a single zone across both Hackney and Tower Hamlets.

Key programme strands of the HWFI Zone include:

Covid response grants programme: £20,000 of funding available for organisations to bring forward creative skills, engagement and training programmes for local communities. Projects funded included: a series of co-creation workshops for young people with Hackney Arts, leading to a piece of installation art at Stour Space, interactive tours celebrating the area's diversity and heritage, a programme upskilling local creatives to work with self-defined survivors, and activities to support and upskill local craftspeople in creating new revenue streams.

Creative Enterprise Zone (CEZ) Skills Training Programme: to give local people the opportunity to develop creative skills that are necessary for the digital age, as well as provide access to progression opportunities including mentorships; Work Placements; Apprenticeships.

'Space Makers Grants' programme: nine creative businesses awarded a combined £100,000 of funding to improve their premises and community offer by purchasing equipment or expanding their space.

Mission & Values

Hackney Wick and Fish Island Creative Enterprise Zone (HWFI CEZ) focuses on protecting and enhancing one of the world's most recognisable 'at risk' communities of creators, including artists, makers, designers and performers working across the cultural, creative, digital and tech industries.

They work closely with local stakeholders to

- Promote HWFI as a top creative and cultural cluster in London
- Support local businesses and welcome new ones, while ensuring local people benefit from creative sector growth
- Support local infrastructure and networks to boost the resilience of the cluster.

Model

HWFI CEZ is funded by the Mayor London and managed jointly by London Borough of Tower Hamlets, London Borough of Hackney and the London Legacy Development Corporation.

A key feature of the model is strong consultation with and involvement of the local creative community. The Hackney Wick and Fish Island Community Development Trust (CDT) was founded in 2017 by Grow Hackney, Stour Space, Yard Theatre and Creative Wick in response to concern about the impact of property development on the heritage and culture of the local area, in particular the loss of affordable space for community activities. The CDT supported the initial bid for the Hackney Wick & Fish Island Creative Enterprise Zone and were identified as one of the existing grassroots structures which could provide the foundation for significant impact in the future. Creative Enterprise Zone funding was allocated to support the further development of the CDT, which represents the diverse communities of Hackney Wick Fish Island (HWFI).

The CDT is operating as a community-led social enterprise with a purpose to secure ownership of, or long-term leases on, building assets in perpetuity to create active and valued cultural and community spaces. It aims to protect and manage spaces on behalf of the community to ensure that they are inclusive of, and relevant to, the neighbourhood.

Nature of government intervention

Hackney Wick and Fish Island (HWFI) was designated one the first six Creative Enterprise Zones in London in December 2018, receiving an initial grant of £50,000.

Role & Impact

In response to the impact of Covid 19 on the livelihoods of creatives, HWFI CEZ established a new small commissions programme in 2020 (Wick Together: CEZ Commissions), making funding available for organisations to bring forward creative skills, engagement and training programmes for HWFI communities. Four projects received £5,000 each to employ a minimum of 4 local creative practitioners, paid at London Living Wage, to help unlock new revenue models to stimulate future growth.¹⁶

Across the original six Creative Enterprise Zones, Zones have delivered new skills programmes, which will improve career prospects for more than 650 Londoners, with a focus on creative opportunities for people from Black, Asian and Minority Ethnic community groups and women. They supported more than 300 cultural organisations and businesses, helped to protect 1000 sector jobs and leveraged £2.2m in additional funding for help towards rent relief and business rates grants.¹⁷

Statistics from the Creative Enterprise Zones data repository¹⁸ shows that since between 2018 and 2021, creative jobs in the area have increased from 600 to 985. The number of creative businesses has grown from 395 to 480.

Further impact data and evidence is due to be published in a forthcoming evaluation of the Creative Enterprise Zone initiatives. At the time of writing, this report was not available but is due for publication in early 2023.

Success Factors

Strong community representation and leadership via the CDT, who play a key role in ensuring the long-term sustainability for the Zone, including leading on bids and driving local collaboration opportunities, as was seen through the recent response to the Mayor of London's High Streets for All Challenge.

¹⁶<https://www.hwfi.zone/wick-together>

¹⁷<https://www.london.gov.uk/press-releases/mayoral/mayor-to-invest-nearly-3m-in-creative-enterprise>

¹⁸<https://data.london.gov.uk/dataset/cez-data-repository>

Cockpit Studios: Bloomsbury and Deptford, London

Website	cockpitstudios.org
Location	Bloomsbury and Deptford
Key contact	Annie Warbarton, CEO
CI's supported	Craft & Design
Structure	Charity
Employees	12
Turnover	£1,904,444k

Cockpit champions makers and the craft sector by opening up career pathways and supporting new talent. They provide studio space across two buildings, business support including one to one coaching, and selling opportunities via their twice annual open studios event. Cockpit began in 1986 when Camden Recycling created five studios in Cockpit Yard for young, unemployed makers, before becoming a charity in 1993, and is now home to 160 makers.

Through their 'Make It' award, Cockpit offers young London-based makers aged under 26 years the space and support to build their own craft-based business via a two year package of support.

Mission & Values

'At the heart of the craft community, we are ardent champions of social justice. Talent is everywhere, but opportunity is not. We bridge that gap, opening up pathways for new talent. A voice for making in all its forms, Cockpit stands for the transformative power of craft to shape a better world.'¹⁹

Cockpit is committed to inclusion, diversity and equity in all their activities, recognising that creativity and innovation are fuelled by diversity.

Open up access to starting a successful professional career in craft to everyone with talent.

Actively address structural barriers, including systemic racism, inequality of access to education and training, and socio-economic barriers.

Promote and celebrate the diversity of the community of makers at Cockpit.

Continually deepen our learning and evolve our understanding of diversity and inclusion.

Build a more diverse, inclusive and cohesive community: makers, team, Trustees, partners.

¹⁹<https://cockpitstudios.org/about-us/>

Model

Cockpit is a charity governed by a board of Trustees. It operates as a social enterprise with surplus from trading invested back into the delivery of its mission.

Turnover in 2020 was generated via:

- Charitable activities including studio licence fees and approx 78%
- Donations & Legacies including government grants approx 21%
- Investments approx 1%²⁰

Alongside paid for studios, Cockpit works with a range of partners to support emerging practitioners with awards and bursaries, providing free studio space for 12 months, professional development and training, and introductions to buyers and curators. These are funded by City of London Livery Companies, trusts, foundations, individual donors and corporate sponsors.

In addition they provide online business support to non-studio holders, which has expanded significantly over the past 3 years, via partners such as QEST, Basketmakers Association, and Craft Scotland. Furthermore, as a member of the British Council DICE supplier framework, Cockpit secured a contract to deliver business and social enterprise support to 200 women entrepreneurs Pakistan.

Nature of government intervention

Cockpit leases its Bloomsbury site from the London Borough of Camden where they have been based since the 1980s. In the early 2000s, Cockpit was supported to purchase a publicly owned building in Deptford as part of London Borough of Lewisham's vision to support the creative industries and enable the development of a creative cluster in the area.

In 2021 Cockpit received a £2.35m investment from Stride, the Mayor of London's Good Growth Fund, and London Borough of Lewisham to expand and improve the site with a new education space, open courtyard garden and cafe. Improved facilities and new public spaces would enable Cockpit to better support makers and strengthen relationships within the local community.²¹

²⁰Data for the financial year ending March 2022; income relates to the period 1 Oct 2020 to 31 March 2022, of which £133,738 is capital funds.

²¹https://www.london.gov.uk/sites/default/files/211209_lrp_cockpit_arts_deptford_final_report_redacted.pdf

The Mayor of London and the local government supported Cockpit as it delivers against the borough's corporate priorities including:

- Access to affordable maker space
- Fostering cultural production
- Providing jobs and supporting business start-ups

Cockpit Deptford will contribute to the wider Creative Enterprise Zone and Thames Estuary Production Corridor.²²

Role & Impact

The Cockpit Effect gives a yearly snapshot of the makers based in Cockpit, giving insight into the impact that our support makes.

These most recent findings are based on makers' financial data for 2021/2022

Studio and incubation provision to 160 makers of which 19% are sponsored places.

Overall, total annual sales for makers at Cockpit reached over £7 million, an increase of 2% year-on-year.

Makers at Cockpit contribute £3.36m total annual gross value added and reported an average increase in profits of 21%.

71% reported that they were actively selling their work online, a significant increase from previous years. These online sales represented 31% of makers' total turnover. Exports remained strong. 54% of makers said that they exported in 2020/2021, with Europe and North America being the top regions.

Every £1 invested in Cockpit generates £7 in value to the local economy and creative businesses.

Success Factors

Strong visionary leadership.

Long-standing, positive relationships with local government and an array of partners that support the Cockpit vision and mission.

Dedicated in-house business support team providing coaching and industry-led professional development.

Strong brand recognition - having a studio at Cockpit is recognised as a mark of quality.

Robust impact measurement which means Cockpit can clearly and confidently communicate the economic, social and cultural value it creates.

²² https://www.london.gov.uk/sites/default/files/211209_lrp_cockpit_arts_deptford_final_report_redacted.pdf

We Built This City, London

Website	webuilt-thiscity.com
Location	Virtual
Key contact	Alice Mayor, Founder
Cl's supported	Design, jewellery, ceramics
Structure	“We Built This City” is a trademarked brand name owned by limited company Alice Mayor Consultancy Ltd.
Employees	10 (2014–2020)
Turnover	Approx £850,000 p/a (2014–2020)

We Built This City aims to “to revolutionise London souvenirs” by offering unique London-inspired art and gifts, designed by renowned and upcoming artists and makers. An award-winning retail initiative, it has supported over 700 London creatives to showcase and sell their work online and at pop-up stores across the city. makers.

The company was established in 2014 by Alice Mayor who saw that artists and makers were struggling to hold onto studios and to find enough sales opportunities to support their businesses. With a background in press and marketing in the arts and business sectors, Alice saw the potential for a new platform that would allow creatives to sell their products directly to international and local customers.

We Built This City began by hosting temporary pop-up shops in the heart of London’s shopping district and developing an ecommerce store that ships worldwide.

They now offer a range of opportunities for creatives and services for clients including

Curation and product development. WBTC works with creatives to develop new product ideas and collaborate on new collections.

Live art and creative workshops. WBTC offers an array of creative workshops, masterclasses and live art showcases – all led and organised by their community of artists, designers and makers.

Artists designed storefronts. WBTC creates bespoke murals and window installations by artists that offer their personal reflections on London.

Creative retail and pop-up consultancy. WBTC helps businesses and landlords to collaborate with artists on bespoke retail projects, often in underused spaces.



Mission & Values

“Our mission at We Built This City has always been to curate artwork and souvenirs that tell a fresh, contemporary and diverse story of what London is today.”

WBTC is passionate about supporting diverse creative communities to access new audiences, as well as building innovative retail concepts to help reinvigorate UK high streets.

“London is one of the most diverse cities in the world and we are proud that our community represents so many different voices and perspectives.”

Model

WBTC operates as a standard ‘business to consumer’ retail platform buying goods directly from artists and selling them to customers with added margin. The company buys artist stock both on a wholesale (upfront payment) and on a sale or return basis (payment once goods are sold).

It has a matrix of partners, stakeholders and investors including:

- Industry partners (sponsor events and opportunities)
- Clients (landlords, retailers)
- Ingenious (pop-up shop sales, cafe)



Nature of government intervention

WBTC was initially independently financed by Alice Mayor. In 2022, based on the success of WBTC, Alice Mayor was supported by the Mayor of London to develop London Made me - a creative retail accelerator concept to help creatives transform the high street. The 6 week intensive programme takes 14 creatives (from across the Mayor’s Creative Enterprise Zones) through a collective experience of learning how to build their own shop/gallery space, building the store together across 5 days and then trading in a collective store. The aim is to upskill, empower and inspire creative entrepreneurs to launch their own curated spaces in their local communities and play a vital role in rebuilding their high streets.

Role & Impact

Success criteria and measure

£5m+ turnover (2014–2020)

Over 350,000 artist goods sold

Over 3.2m visitors to our stores across London.

68% tourist audience visiting (bringing vital new audiences to creatives).

11 pop up stores in high footfall iconic London locations including Carnaby Street and Regent Street.

Impact on creatives

150 London-based creatives showcased in store at any one time.

750 artists, designers and creative businesses on payroll and in our WBTC network.

50 x artist-hosted creative workshops, events and individual pop-ups showcased in store.

Beyond sales, our platform helped creatives to secure opportunities such as private commissions, new stockists, live mural work and much more and Regent Street

Impact on the local economy:

Our recruitment drive for shop team members engaged local colleges and universities such as University of Arts London.

WBTC engaged multiple local suppliers in Westminster with shop activity and maintenance needs – many for the duration of our 6 years in the borough of Westminster.

Working with our landlord on Carnaby Street, our WBTC stores offered our international customers tips and advice on which neighbouring tenants to visit (ie – other independent shops, restaurants, cafes and cultural institutions).



Image Source

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Jakarta Creative Practitioners and Hubs Mapping Research