

CAPABILITY OF INDONESIA'S CREATIVE INDUSTRY IN THE ERA OF ASEAN ECONOMIC COMMUNITY (AEC)

Afida Kurnia Yogasari

20120510054

afida.kurnia.2012@fisipol.umy.ac.id

Abstract

This paper is a research about Indonesia's government towards the creative industry in the era of ASEAN Economic Community (AEC). Officially established since 2005, Indonesia should have proper preparation towards the creative industry, especially while facing the regional economic cooperation such as AEC. Even though Indonesia still has many obstacles in several sectors such as culinary, fashion, craft and publishing, but there is still opportunity for Indonesia compete with other ASEAN Member countries such as Singapore, Malaysia and Thailand.

Keywords

Creative Industry Indonesia, ASEAN Economic Community (AEC), Policy, Absolute Advantage, Regionalism

A. Introduction

Starting on December 2015, Indonesia and other ASEAN member countries will face a regional 'competition' called ASEAN Economic Community (AEC). This 'competition' has purposes such as

“... will make ASEAN more dynamic and competitive by introducing new mechanisms and measures to strengthen the implementation of existing economic initiatives, such as : accelerating regional integration in the priority sectors; facilitating movement of business persons, skilled labour and talents; and strengthening the institutional mechanisms of ASEAN Member States.” (Aring, 2015).

Every country in ASEAN is preparing themselves for the 'battle' that will end 2025. Indonesia is also preparing for AEC in almost all economic sectors, including industry sector. Indonesia's new president, Joko Widodo, seems interested and supports the existence and the development of creative

industry. It was proved by his last visit to the United States for discussing about creative industry development with US president, Barack Obama (Voice of America, 2015). Joko Widodo also visited Apple, Google (CNBC, 2015) Microsoft, Facebook and Silicon Valley to see the Start-Up and Application developer as parts of the creative industry (Voice of America, 2015).

Creative industry, according to officially, Indonesia's government under the Ministry of Tourism and Creative Economy adapted the mixed approach between the UK Department of Culture, Media and Sport (DCMS) as stated in Creative Industries Mapping Document 2001 and Baseline Study on Hong Kong's Creative Industries, September 2003 (Departemen Perdagangan Republik Indonesia, 2009).

DCMS UK defines creative industry as,

“Those industries which have their origin in individual creativity, skill and talent which have potential for wealth and job creation through the generation and exploitation of intellectual property” and the coverage of aspect limited to advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio” (gov.uk, 2001)

In other hand, according to Baseline Study on Hong Kong's Creative Industry, it is defines that,

“Creative industries as group of economic activities that exploit and deploy creativity, skill and intellectual property to produce and distribute products and services of social and cultural meaning – a production system through which the potential of wealth generation and job creation are realized” (Centre for Cultural Policy Research, 2003)

From the definition above, the creative industry is an industry that uses creativity, culture and artistic aspects. The creative industry is including advertising, antiques, architecture, craft, computer service and software,

design, fashion, interactive games, music, performance art, publishing and printing, R and D, television and radio, video film and photography.

Talking about the creative industry, Indonesia will also derive to the history and the development of creative industry in the western countries. The creative industry term had been used "... To enter policy-making, such as the national cultural policy of Australia in the early 1990s..." (UNESCO; UNDP, 2013). But the big movement for creative industry began at the end of 1990s from England, as the founder in Europe. The government of England made creative industry team to figure, promote, and increase the economy at that time. It is believed too that the establishment of creative industry is a reaction of shuffled concentration of industry, from the west to the east such as China low price product and the rise of industry in Japan and Korea (Departemen Perdagangan Republik Indonesia, 2009).

The stream of creative industry slowly went to Asia, especially Indonesia. Several reasons were followed the idea for developing creative industry in Indonesia. Firstly, it was because of the shift of agricultural to industry domination. Secondly, the development of non-traditional production, like information technology, was faster than the traditional.

Even though for Indonesia, not all of the manufactures can join the AEC. It is only for 12 sectors and 8 jobs, with the absence of creative industry.

B. *Analysis: Indonesia's government implementation of the Rencana Pembangunan Jangka Menengah (RPJM) as the preparation towards the creative industry for the ASEAN Economic Community (AEC)*

1. Indonesia's creative industry development

Indonesia is known as one of countries that rich of culture. With around 243 million of population, "ethnically it is highly diverse, with

more than 300 local languages...” (BBC, 2016). It is the reason why Indonesia is being so rich of culture, which means it is a good environment for creative industry for growing up. Since 2015, Indonesia will face the economic cooperation with other ASEAN member countries. Talking about creative industry and the ASEAN Economic Community will drive us to the economic competition among ASEAN member countries, especially Indonesia, using the creative industry product as a commodity. Then what Indonesia’s government has prepared for it towards the creative industry? According to *Ekonomi Kreatif: Kekuatan Baru Indonesia Menuju 2025*, creative industry history in Indonesia began in 2005. At that time President Susilo Bambang Yudhoyono (SBY) gave an opening speech for INACRAFT 2005. He was talking about the creative industry and its development. This speech, then turned to be action with making Indonesia Design Power by the Ministry of Trade. Then in 2007, the government made special exhibition named *Pekan Produk Budaya Indonesia* (Indonesia Cultural Product Week). In the same year, the Ministry of Trade tries to mapping the potency and the development of creative industry in Indonesia. In 2009, Ministry of Trade made the blueprint for Indonesia’s industry creative development 2009-2015. It was also the time when SBY made 2009 as the creative industry year and made a Presidential Decree No 6, 2009 about creative industry development. The commitment of government about the creative industry development is getting stronger, until in 2011 there was Presidential Decree No 92, 2011 as a policy to establishment of Ministry of Tourism and Creative Economy.

The development of creative industry in Indonesia doesn’t stop here. The next Indonesia’s president, Joko Widodo, has also had some interest in the creative industry sector. It was proven by his several visits to some creative industry objects such as Google, Microsoft and Facebook. Joko Widodo also made the *Badan Ekonomi Kreatif* (Creative Economy Council) in 2015 under the Presidential Decree No. 6, 2015.

2. RPJM and the Preparation for ASEAN Economic Community: Policy and Strategy

Actually, in 2014, the Ministry of Tourism and Creative Economy has proposed several sets of plans called *Rencana Pembangunan Jangka Menengah* (RPJM) that until 2015 has been passed RPJM 1 and 2. RPJM was made for the creative industry in Indonesia from 2005-2025. And until now, RPJM is still being the guidance for the creative industry development in Indonesia. Therefore, there is an assumption that RPJM 1 and 2 can be the preparation of Indonesia's creative industry towards AEC. Then a question appeared, why can Indonesia use the *Rencana Pembangunan Jangka Menengah* (RPJM 1-2) as the preparation of creative industry in the era of the ASEAN Economic Community?

Rencana Pembangunan Jangka Menengah (Mid Building Plan) or RPJM is set of main priority scale and strategy and has correlation with the former building plan. This priority scale consists of policy and strategy, which also has relations with policy and strategy that had been implemented. RPJM, generally made for all sectors including creative industry sector. According to the RPJM 1, the creative industry in Indonesia should reshape and rebuild in order to make Indonesia secure, peace, justice and democratic in the term of the feel of secure and peace, peace, gender equality, law enforcement and human right enforcement based on the Constitution 1945. The RPJM 1 that made specifically for creative industry planned to increase the awareness of people and government about creativity and creative economy, the importance of natural resources and local cultural resource conservation, increasing the appreciation of local creativity. The RPJM 1 was implemented with the making of *Studi tentang Industri Kreatif* book series to introduce the creative industry sector. The government also introduce the creative industry on several events like INACRAFT and *Pekan Produk Raya* along 2005-2009.

Then, RPJM 2 aims to reshaping of every sector in Indonesia with increasing human resources, like developing the science development and economic competitiveness; increasing the education; increasing the health, increasing the gender equality; increasing the prosperity and protecting children; controlling the birth rate; decreasing the inequality of the society; developing area outside Java and increasing the new positive value to increase the power of culture and nations. RPJM 2, for 2010-2014, planned to strengthen the institution and increasing the competitiveness of the local creative society with increasing the capability towards science. The second RPJM implemented with the establishment of Ministry of Tourism and Creative Economy. With the establishment of Independent ministerial office, it had a big hope that the creative industry will developed better.

These RPJM is just the basic which implement generally, for the further understanding, it is explained in the subsector part. And from the explanation above can be concluded that the RPJM tried to introduce the creative industry among people, protecting all of the creative industry actors, distribute all of the involved parties' interest and manage the creative industry in term of policy and strategy.

As the countries who involved in the ASEAN Economic Community Singapore, Malaysia and Thailand have their own way too to achieve. Like Singapore, specifically for the creative industry sector, there is no preparation on it. Since Singapore basically focuses on their export in electrical machinery and electrical equipment; mineral fuel, oils and waxes; pharmaceuticals; rubber and rubber product; books, newspaper; organic chemicals; processed foods; plastic and plastic products; paper and paperboard; gems, precious metals and coins (Ministry of International Trade and Industry, 2006). But, several decades after the independence of Singapore in 1960's, they made some policy about the creative industry "... using artistic and cultural activities for nation-building purposes..." (Kong, 2012). Then lately this policy called as 'cultural policy' (*ibid*). In 1989, the Deputy Prime Minister Ong Teng Cheong made "the Report of

the Advisory Council on Culture and the Arts” (*ibid*). Then until now, Singapore is focused on the art, media and design sector after established three agendas; Renaissance City Plan, Media 21 Plan and the Design Singapore (*ibid*). The hard work of Singapore brought a result, Singapore was designated as creative cities of design along with Bandung (Indonesia) and several cities (DesignSingapore, 2015). Being part of UNESCO creative cities can be an assumption and becomes indirect proof that Singapore did a proper preparation that can be used also for the ASEAN Economic Community. Singapore also has prepared some strategies following the establishment of policy towards the creative industry, even though this strategy was not prepare for the ASEAN Economic Community, but then this strategy is still well suit through the industry until now. Those are *Op.Cit* (Kong, 2012): Providing Economic Incentives, Addressing infrastructural needs, Attracting foreign expertise, Rethinking education and training and Master plans for the arts, media and design sectors

Next is Malaysia. Malaysia is also not mentioning their special strategy or policy towards their preparation for AEC in the creative industry sector. But then the government already has some ‘set of work’ that can be counted as Malaysia’s creative industry preparation. If Indonesia has RPJM, Malaysia has the Third Industrial Master Plan (IMP3 *Pelan Induk Perindustrian Ketiga*) 2006-2020 (Ministry of International Trade and Industry, 2006). This set of industrial plan aims “to achieve long term global competitiveness through transformation and innovation of the manufacturing and service sectors” (*ibid*). In this master plan, there are several targets in the manufacturing sector, that also being part of the creative industry, like clothing and apparel. In this master plan, contains target to increase the innovation and the creativity. Like “matching the supply of talents and expertise with market requirements; increasing the supply of technically skilled, knowledgeable and ICT-trained workforce; encouraging collaboration between training institutes and industry to

optimise the utilisation of resource and facilities and creating a critical mass of local expert in scientific and engineering fields to meet R&D requirements”(ibid). Malaysia also has the more specific creative industry policy called *Dasar Industri Kreatif Negara*. The fundamental policy of creative industry in Indonesia is under the *Pembentangan Bajet 2010 oleh Yang Amat Berhormat Perdana Menteri* on October 29th, 2009 allocated RM 200 million for the creative industry activity like film, music, animation and development of other related activity. This policy also makes *Bank Simpanan Nasional (BSN)* as the official bank to give loan for those who are in the creative industry. This loan is for the workgroup who has minimum 51% share owned by Malaysian (Kementerian Penerangan Komunikasi dan Kebudayaan Malaysia, 2010). In the term of education, Malaysia establishes *Institut Kraf Negara* that has been accepted by the parliament in 2001 (Institut Keraf Negara, n.d.). Even though those plan did not mention any word that this plan is part of Malaysia’s preparation for AEC, but looking at the end of timeline from this plan could be an assumption that the set of policies can be the part of Malaysia’s preparation. Next is Malaysia’s strategies according to *Dasar Industri Kreatif Negara Op.Cit* (Kementerian Penerangan Komunikasi dan Kebudayaan Malaysia, 2010) (National Creative Industry Fundamental) are:

- a) Strengthening the capacity of human capital in the creative industries through specialized training, learning and creative opportunities
- b) Creating an enabling environment by building institutions, infrastructure and financial support (incentive / fund / investment)
- c) Ensure Malaysia brand products received in regional and international markets through continuous promotion
- d) Increase research efforts and sustainable development in developing creative industries
- e) Encourage innovation and use of technology and improving local

expertise towards progress in product creation and work of creative industries

- f) Encourage the involvement of private companies, government-linked companies (GLCs) and multinational corporations (MNCs) to give continued support in promoting the creative industry
- g) Strengthen industrial support / downstream
- h) Management, implementation and enforcement of laws, acts, regulations and copyright to strengthen the regulatory process for new products and works of creative industries
- i) Developing new intellectual property as a business asset
- j) Sow appreciation and positive perception in the community with the image, and the future potential of the creative industries to be on a par with other professional fields
- k) Utilize creative institutions of government, non-government and NGOs as partners in developing creative industries

Lately, Malaysia is using creative industry as one of tools to increase the growth and foreign investment (World Trade Organization, 2009). Malaysia seems becoming serious in developing creative industry proven by built Cyberjaya which constructed under the imagination of Silicon Valley, US which already built since 1997 (Kobie, 2016). This valley hoped one day can be “the Silicon Valley of the East” where the fastest and emerging of ICT will be placed there. From this, we can assume that the strategy of Malaysia government in the creative industry is using the technology based.

In Thailand, like other countries above, did not mention any specific policy about creative industry preparation towards AEC. But with the same assumption with other case above, there are several government action that can be a preparation action towards the creative industry. The creative industry started to enter the policy making process in 2009,

“...the cabinet appointed a creative industry policy administration

committee, chaired by the Prime Minister, to mobilize 12 creative industry policy proposed by the government...creative industry was adopted as a core concept at national policy and the government declared its intention to support creative industry related industries and make Thailand a hub for creative industry region” (Parivudiphongs, 2015).

Then on August 2009, the Prime Minister launched Thailand creative industry program campaign (*ibid*). The Thailand government and Royal Thailand seem to support and develop the creative industry after the Creative Economy Policy in 2009 (*ibid*). The support ensure with the establishment of Intellectual Property Rights. “The Royal Thai Government recognizes that modernized intellectual property laws are an imperative for the changing world trading system and its pursuit to become a creative economy” (*ibid*). This act is along with some act like ratifying some Intellectual Property Right agreements with some countries, like in Patent Act, The Trademark Act, Paris Convention for the Protection of Industrial Property, Patent Cooperation Treaty and many more (*ibid*). Then in 2010, Thailand formed Thailand International Creative Economy Forum (TICEF) and also held an exhibition named “Creative King”. Then after that, under the Royal Act, the government allocated 1,000 million baht as stimulus for the creative industry project. “The first regulation came into effective on 27 Augustus 2010 with an endorsement by the Royal Degree dated 8 September 2010” (*ibid*). This regulation is establishment of creative industry policy committee. Then after the political instability, in 2011, “Yingluck’s administration specified five creative industries – film production, Thai food, tourism, design and sports – as priority sectors” (*ibid*). After the military coup in 2012-2013, in 2014 Thailand prepared their creative industry to compete in the ASEAN Economic Community in 2015. The action was called The National Industrial Development Master Plan from 2010-2014 (Muncharoen). In this master plan, Thailand “...focuses on developing Thai industry to be ‘creative and sustainable’...” (World Trade Organization, 2011). Thai government under the Ministry of Industry chose 8 sectors in industry

creative to develop more and compete with other countries in the economic activities, AEC is one of it. These are handcrafted, Thai food, Thai traditional medication, movie and video, Printing, Design, Fashion and Software. In other hand, for the strategy, government agreed in several commitment such as,

“support technical skill development, promote creative industry in regional and community level, introduce Thai creative works to international level, develop creative zone especially for visual and performing arts, funding creative SMEs and adjust laws and regulations for investment promotion and business expansion” (Kurokawa, 2013).

From the explanation above, generally, the countries have been preparing the creative industry in such kind of way both for the policy and strategy. It showed that RPJM almost being like the other plans from Singapore, Malaysia and Thailand. But the difference, with the further elaboration in the several subsectors, Indonesia’s RPJM has more complete policy and strategy proven by the implication affected until the subsectors. The RPJM also more open and more accessible that proven with the establishment of the plan in every subsectors on <http://indonesiakreatif.net>. Moreover Indonesia still needs to increase the creative industry condition. The obstacles are like needs more socialization, the ambiguous policies and the bureaucratic process which still taking the time and expensive. Moreover, with the strategy, Indonesia already has a good strategy to ‘defeat’ the other competitors in the ASEAN Economic Community. But Indonesia needs some additions like the collaborations of creative industry sectors and make the center as educational media. If the government and people collaborating to make both of the policy and strategy come true as proper preparation in creative industry, Indonesia will get the more advantage from the ASEAN Economic Community by the creative industry.

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